

# JAWS



POSSUNT QUIA POSSE VIDENTUR

## Beech Hall School

for pupils aged 6 months to 18 years

Lower V's Ruby analyses Spielberg's use of cinematography to create suspense from the opening scene of this 1975 classic: *"Spielberg uses a variety of camera angles to achieve a sense of tension, using low angles and POV shots in this scene to create fear. The low angles create a feeling of vulnerability."*



## The Griffin Extra

Issue 9/1 - October 2023



**W I N N E R**  
 TORONTO FILM FESTIVAL (People's Choice Award) • AFI FILM FESTIVAL (Audience Award • Best Feature Film) • EDINBURGH FILM FESTIVAL (Audience Award)

Matthew Carling psychoanalyses the character Tsotsi, in the South African film of the same name.

HOPE  
 SET  
 HIM  
 FREE

Tsotsi is a complex character, he is living in a township in South Africa. He is unrecognized by the government and police he is a nobody in society, he tries to be a gangster, but we can show empathy to the character as we see moments of the character's traumatic and empty life, under the violent outbursts this character is experiencing, we see a hurt and broken young man who is just trying to be successful or even just a 'someone' in his life. Crime is his way into that, but we see the moments of where his wrong actions he thought would fix his life. The mise en scène where he

is waiting outside the house show that he is a vulnerable and scared person shivering in the cold rain, the flashbacks to his childhood and his younger self is him getting déjà vu from running through the open land back to the densely populated township, the binary opposites of the confident and untouchable man in the township to the timid and vulnerable boy in the wealthy village. The character isn't scary, he is scared, we can guess he is lost and broken. He will do anything to numb the pain inside of him, he is angry at the world. He is angry that he lost.

# TSOTSI

{sòt'sè}

MIRAMAX FILMS presents in association with THE UK FILM & TV PRODUCTION COMPANY PLC THE INDUSTRIAL DEVELOPMENT CORPORATION OF SOUTH AFRICA THE NATIONAL FILM & VIDEO FOUNDATION OF SOUTH AFRICA AND IN ASSOCIATION WITH MOVIEWORLD "TSOTSI" PRESLEY CHWENENYASAE TERRY PRETO KENNETH NKOSI MOTHUSI MASANO TENDU NGQUBE AND ZOLA cast and directed by MOONYEEN LEE musical score MARK NULIAN & PAUL HEPWER PRODUCTION DESIGNER EMELIA WEAVING COSTUME DESIGNER MEGAN GILL DIRECTOR OF PHOTOGRAPHY LANCE GUYER ASSOCIATE PRODUCERS JANINE ESEB HENRIETTA KRZAKOWSKI EXECUTIVE PRODUCERS SAM BHEMBE BASIL FORD ROBBIE LITTLE DOUG MANKOFF JOSEPH O'MURRAS ALAN HOWDEN SUPERT LYWOOD CO PRODUCERS PAUL BAILEIGH PRODUCED BY PETER FORAKOWSKI BASED ON A NOVEL BY ACHOL FUGARD WRITTEN AND DIRECTED BY GAVIN HOOD



WWW.TSOTSI-MOVIE.COM



IN THIS WORLD...REDEMPTION COMES JUST ONCE.

Since last year and the introduction of the online Griffin Sway, The Griffin Extra has focused on one subject area to showcase across much of the school. We have seen Design & Technology, PE and Sport, and finally highlights of the year as we finished the 2022/23 academic year.

To launch the 2023/24 year, I am delighted to share with you a selection of work from Upper II to Upper V as we focus on all things writing including examples from English Language, English Literature, Media and Film Studies. This edition quite deliberately offers work in chronological order from those in the upper juniors up to GCSE so that you can see the progress that our pupils make as they move through Beech Hall School.

Last year, Miriam sat her English Literature GCSE exams a year early and achieved the highest grade 9. This summer, Emily achieved the almost impossible in her English Literature GCSE, not only achieving a grade 9, but 100% of the marks into the bargain, her analysis of Macbeth, A Christmas Carol, An Inspector Calls, the Power & Conflict poetry anthology and the unseen poetry clearly absolutely faultless!

Thanks to Mrs Jones

and Mrs Howson, Mr Coulbeck and Miss Young, this edition of The Griffin Extra will take you from the third person creative writing of Upper II to Form III's descriptive writing about creepy forests and favourite landscapes. Here they are learning to use linguistic devices such as alliteration and personification to create powerful images for you the reader.

Lower IV pupils begin to analyse aspects of the time in which Dickens was writing, considering the themes of power and attitudes towards the poor.

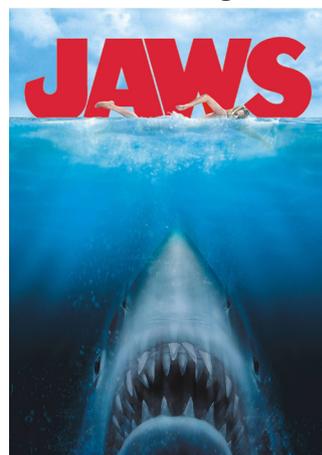


In the last eighteen months, there have now been sixteen Beech Hall pupils who have become published writers after submitting poems and short stories to competitions, organised by the Young Writers organisation, and I am pleased that you are able to enjoy four of them here from Effie, Leila, Ed and Praha.

Question 5 on English Language Paper 1 is worth 40 marks, which is half the paper, and 25% of the total GCSE. It will offer a choice of creative or descriptive

writing options and you can enjoy an example of writing later in this edition.

Media Studies and Film Studies are both taught as option subjects at GCSE. With featured analysis on the films Jaws, Attack of the Body Snatchers, The Hurt Locker and Tsotsi, pupils learn to understand presentation and colour, camera angles and audience impact, character presentation and scene setting.

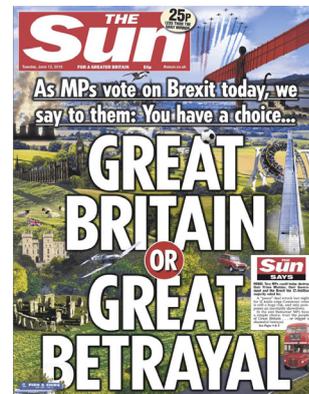


In Media Studies, pupils have considered topics as wide-ranging as how does Fortnite target its audience, how was Nobel Peace Prize winner Malala Yousafzai on the front cover of Vogue, and The Sun newspaper's headline following the Brexit result.



There are a couple of excellent English Literature essays from Lower V and Upper V pupils on Lady Macbeth, her character and Shakespeare's presentation of power in the play, before finishing with Upper V examples of persuasive writing which will form a further 25% of the English Language GCSE as Question 5 on Paper 2.

In the 2023 GCSE cohort, 95% of pupils passed English Language with 12 pupils achieving the highest grades 7, 8 and 9 (that's an A, A\* and A\*\* in old money). 100% of pupils passed their GCSE examinations in Film Studies, Media Studies and English Literature with four hitting the top spot of the elusive grade 9 in the latter. When you combine this with the 16 published writers and confidence with which our pupils are writing, I hope you enjoy this edition as a celebration of our wider English department at Beech Hall School.



*James Allen*  
Headmaster

Upper II pupils had been asked to produce a piece of creative writing, written in the third person, and set in a different culture, and I am very pleased to be able to share these two completed examples.

It was a bright sunny day in the Australian desert. The scorching, dangerous outback with deadly creatures was home to Fred, a young, inquisitive boy whose ancestors had lived there for hundreds of years. He saw a ginormous rhinoceros charging in the outstretched lake from his rusty, old window. Fred lived in a very tiny, rundown shack in the middle of the vast desert with his family but was extremely happy with his way of life.

He was a scruffy, dirty boy with a small sausage dog called Bacon. Bacon lived outside his old, run down house in a small mansion-like dog house. He spent most of his time chasing kangaroos in the scorching, hot desert. Years and years ago his father was stampeded by a herd of rhinoceros when laying out the vegetation to provide food for his family. He'd lived with just his mum after the horrific death of his father.

One day he woke up late, usually Bacon would have woken him up but because he didn't he slept in by one hour. He went down the rugged stairs and he went out into the deadly, weird desert to look for Bacon. He could feel the warm, unbearable sunshine and he could feel the whistling wind. The sky was invaded by blue with no clouds to be seen. And then he set off to look for Bacon "I wonder where he is?" thought Fred.

"BACON" he shouted. Before long Fred had seen Bacon lying on the warm, sandy ground. Fred ran up to him and Bacon had a deep cut on his right leg. "We need to get you back to mum" he said. But when he turned around the house was nowhere to

be seen.

Fred walked for what felt like hours in the hot desert, it was a killer.

After a little while more he stumbled upon a rusty old hut.

"Hello!" He said. The door swung open. Just then an old man with a wooden leg who looked like he had seen better days came limping out of the hut. He had an old worn t-shirt as well and a hat on his head which was the opposite and was polished, camouflaged and it reflected in the sun. In an old crooked voice he said

"What might you be doing out here?"

"I am lost." said Fred.

"Come in. Let's have a cup of tea eh?" said the mysterious old man.

Fred went inside, it was made of stone and had a huge fire at the other side of the hut. There were already two cups of tea on the side.

"How did you know I was coming to make me a cup of tea?"

"I know these things," said the old man.

After what felt like half an hour the man asked.

"Would you like to go home now?"

"Yes," replied Fred.

The man clicked his fingers and Fred woke up in his bed with Bacon by his side. Strangely Bacon's cut head had disappeared. His mum came in and said "You two slept in."

"The old man. Did you see him?" said Fred.

"What old man? You must have been dreaming." said mum.

I wasn't....

**Henry Allen, Upper II**

There was once a beautiful jungle by a small town. In the jungle, there were the most bright flowers next to a crystal blue lake. There were clumps of hard, gigantic bamboo growing in clumps of soft, wet grass. Every now and then there was the deafening, bitter squawking of the parrots and toucans. There were strange, camouflaged creepy crawlies scuttling all over the show. There was yelping from hurt, injured animals and the creepy, slithering from the bendy, slimy snakes on the moist, squidgy jungle path.

Now one day, a circus came into town. In the circus there was a wonderful acrobat called Riley, who just happened to have a night off tonight. Dressed in her sparkly pink tutu she decided to go and explore the jungle because she was interested and curious to see what animals she could find. On her way to the jungle there was a man on the crumbly, dry path in the busy town. "Good morning", he said "now where is a young lady off to on such a bright, sunny market day?" asked the man. "The jungle," exclaimed Riley. "What in that dress!" chuckled the man "well goodbye and enjoy yourself. Oh, and I nearly forgot, watch out for the Spirit Tiger!" Said the man. "What?" said Riley, but she was too late, the man had already vanished.

As she stepped into the jungle her tiny, pointed ballet pumps instantly got caked in splurge mud, her favourite sparkly pink tutu got snagged on the branches. As she wandered on, deeper into the jungle she felt an uncomfortable shiver down her spine as if somebody or something was

watching her every move..."the spirit tiger isn't real! She kept telling herself, but she kept on having that sick feeling in the pit of her stomach. When Riley decided it was time to go home, she turned to leave, however, where was the way out? Oh no, Riley thought, I'm lost and the circus is leaving tonight, however am I going to escape?...

"What was that?" Riley asked, which was a bit silly because there was no one around. "Me," replied someone or something.

"Who?" stuttered Riley

"The most brave, fierce, handsome creature the Spirit Tiger!"

"What do you want?" Asked Riley

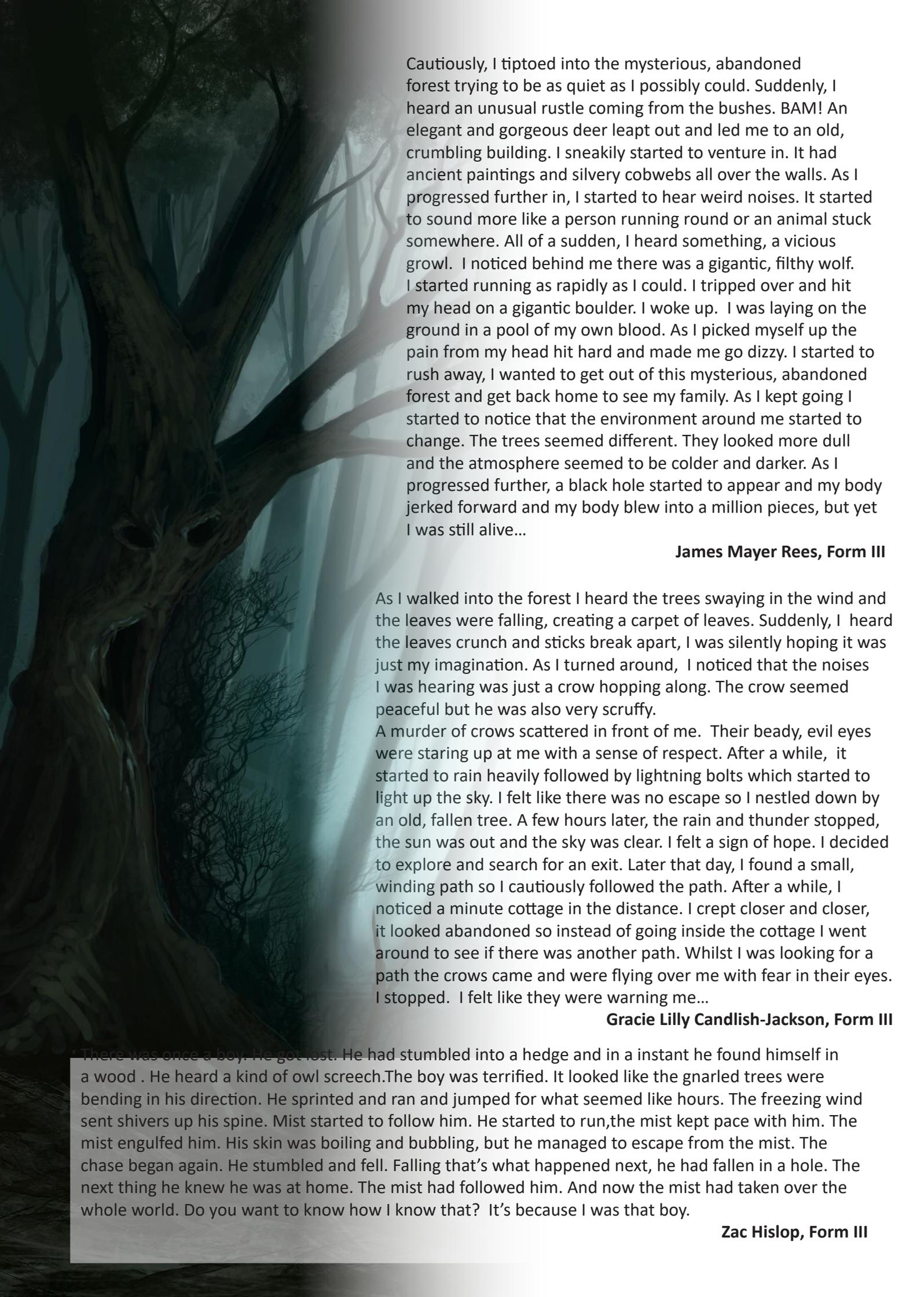
"To help you. The circus has already left as it is midnight and I am your only hope..." replied the Spirit Tiger.

"How?" Asked Riley.

"I was given the power of teleportation when I passed over to the other side. Let me guide you".

Suddenly, there was a Big Bang and a deafening, ear popping screech. She could hear the circus moving on from the site and the chatter of the clowns. She had to get back to them. Suddenly, she fell to the ground and she was in her carriage, sat in her rocking chair, with the other acrobat, who was fast asleep.

She turned to the window and as she looked out, a flash of light lit up the sky and the Spirit Tiger was gone. All that was left was a puff of colourful smoke and randomly, the old man from the village...



Cautiously, I tiptoed into the mysterious, abandoned forest trying to be as quiet as I possibly could. Suddenly, I heard an unusual rustle coming from the bushes. BAM! An elegant and gorgeous deer leapt out and led me to an old, crumbling building. I sneakily started to venture in. It had ancient paintings and silvery cobwebs all over the walls. As I progressed further in, I started to hear weird noises. It started to sound more like a person running round or an animal stuck somewhere. All of a sudden, I heard something, a vicious growl. I noticed behind me there was a gigantic, filthy wolf. I started running as rapidly as I could. I tripped over and hit my head on a gigantic boulder. I woke up. I was laying on the ground in a pool of my own blood. As I picked myself up the pain from my head hit hard and made me go dizzy. I started to rush away, I wanted to get out of this mysterious, abandoned forest and get back home to see my family. As I kept going I started to notice that the environment around me started to change. The trees seemed different. They looked more dull and the atmosphere seemed to be colder and darker. As I progressed further, a black hole started to appear and my body jerked forward and my body blew into a million pieces, but yet I was still alive...

**James Mayer Rees, Form III**

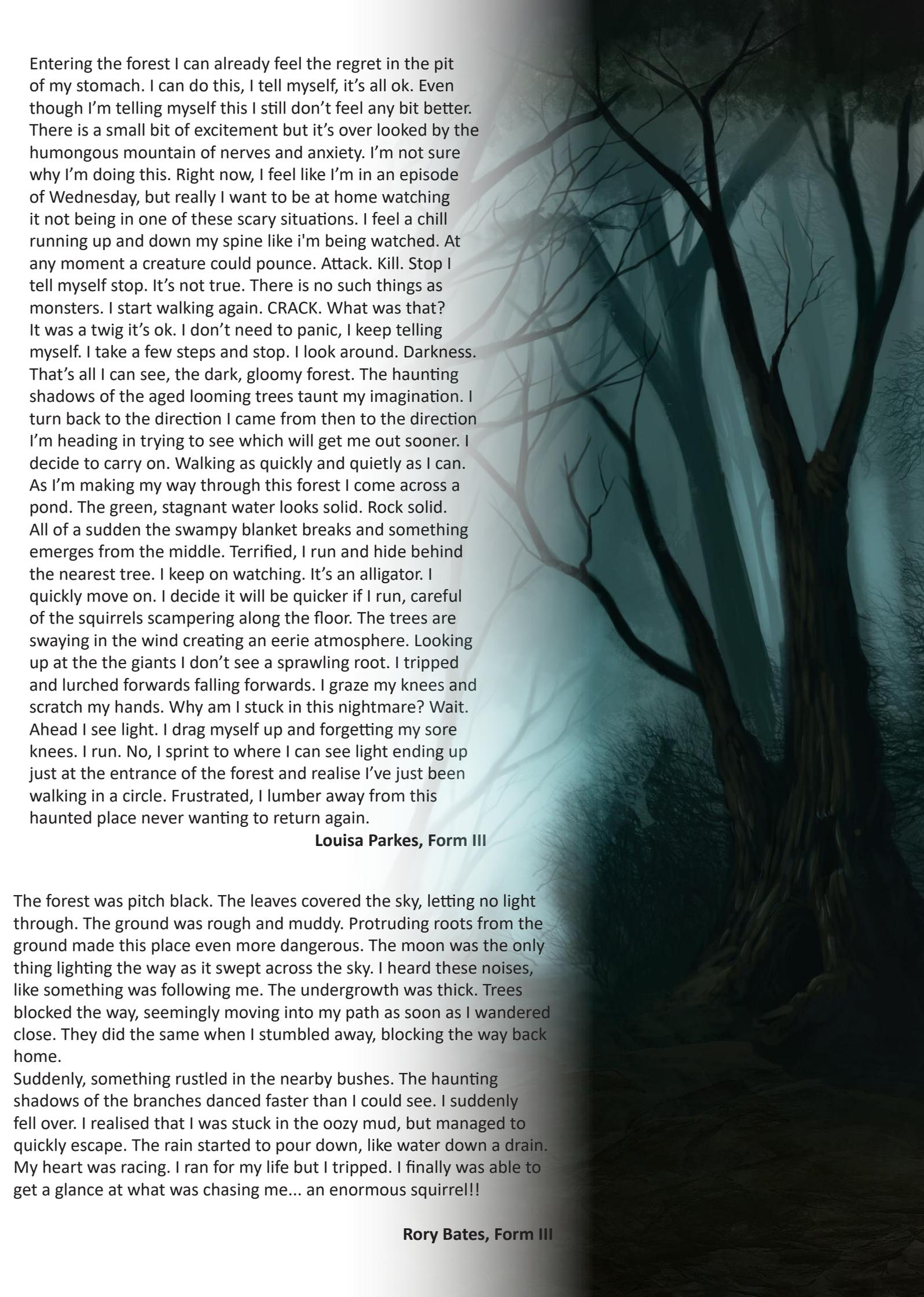
As I walked into the forest I heard the trees swaying in the wind and the leaves were falling, creating a carpet of leaves. Suddenly, I heard the leaves crunch and sticks break apart, I was silently hoping it was just my imagination. As I turned around, I noticed that the noises I was hearing was just a crow hopping along. The crow seemed peaceful but he was also very scruffy.

A murder of crows scattered in front of me. Their beady, evil eyes were staring up at me with a sense of respect. After a while, it started to rain heavily followed by lightning bolts which started to light up the sky. I felt like there was no escape so I nestled down by an old, fallen tree. A few hours later, the rain and thunder stopped, the sun was out and the sky was clear. I felt a sign of hope. I decided to explore and search for an exit. Later that day, I found a small, winding path so I cautiously followed the path. After a while, I noticed a minute cottage in the distance. I crept closer and closer, it looked abandoned so instead of going inside the cottage I went around to see if there was another path. Whilst I was looking for a path the crows came and were flying over me with fear in their eyes. I stopped. I felt like they were warning me...

**Gracie Lilly Candlish-Jackson, Form III**

There was once a boy. He got lost. He had stumbled into a hedge and in a instant he found himself in a wood . He heard a kind of owl screech.The boy was terrified. It looked like the gnarled trees were bending in his direction. He sprinted and ran and jumped for what seemed like hours. The freezing wind sent shivers up his spine. Mist started to follow him. He started to run,the mist kept pace with him. The mist engulfed him. His skin was boiling and bubbling, but he managed to escape from the mist. The chase began again. He stumbled and fell. Falling that's what happened next, he had fallen in a hole. The next thing he knew he was at home. The mist had followed him. And now the mist had taken over the whole world. Do you want to know how I know that? It's because I was that boy.

**Zac Hislop, Form III**



Entering the forest I can already feel the regret in the pit of my stomach. I can do this, I tell myself, it's all ok. Even though I'm telling myself this I still don't feel any bit better. There is a small bit of excitement but it's overlooked by the humongous mountain of nerves and anxiety. I'm not sure why I'm doing this. Right now, I feel like I'm in an episode of Wednesday, but really I want to be at home watching it not being in one of these scary situations. I feel a chill running up and down my spine like I'm being watched. At any moment a creature could pounce. Attack. Kill. Stop I tell myself stop. It's not true. There is no such things as monsters. I start walking again. CRACK. What was that? It was a twig it's ok. I don't need to panic, I keep telling myself. I take a few steps and stop. I look around. Darkness. That's all I can see, the dark, gloomy forest. The haunting shadows of the aged looming trees taunt my imagination. I turn back to the direction I came from then to the direction I'm heading in trying to see which will get me out sooner. I decide to carry on. Walking as quickly and quietly as I can. As I'm making my way through this forest I come across a pond. The green, stagnant water looks solid. Rock solid. All of a sudden the swampy blanket breaks and something emerges from the middle. Terrified, I run and hide behind the nearest tree. I keep on watching. It's an alligator. I quickly move on. I decide it will be quicker if I run, careful of the squirrels scampering along the floor. The trees are swaying in the wind creating an eerie atmosphere. Looking up at the the giants I don't see a sprawling root. I tripped and lurched forwards falling forwards. I graze my knees and scratch my hands. Why am I stuck in this nightmare? Wait. Ahead I see light. I drag myself up and forgetting my sore knees. I run. No, I sprint to where I can see light ending up just at the entrance of the forest and realise I've just been walking in a circle. Frustrated, I lumber away from this haunted place never wanting to return again.

**Louisa Parkes, Form III**

The forest was pitch black. The leaves covered the sky, letting no light through. The ground was rough and muddy. Protruding roots from the ground made this place even more dangerous. The moon was the only thing lighting the way as it swept across the sky. I heard these noises, like something was following me. The undergrowth was thick. Trees blocked the way, seemingly moving into my path as soon as I wandered close. They did the same when I stumbled away, blocking the way back home.

Suddenly, something rustled in the nearby bushes. The haunting shadows of the branches danced faster than I could see. I suddenly fell over. I realised that I was stuck in the oozy mud, but managed to quickly escape. The rain started to pour down, like water down a drain. My heart was racing. I ran for my life but I tripped. I finally was able to get a glance at what was chasing me... an enormous squirrel!!!

**Rory Bates, Form III**

Cautiously, I entered a deep, dark, dangerous forest which seemed to be beckoning me in. In front of me, there was a gloomy, muddy path squelching as I strolled on, step by step. Above the canopy of tangled branches, the peaceful, calm moon was looking down on me but seemed to lighten the path ahead. As the miniature mice scampered and scurried through a labyrinth of roots and fallen foliage, I could feel a sudden shiver run up and down my spine. Wandering through the silent, stagnant, shady forest, I caught a glimpse of an arched oak tree which looked like it was waving at me. On closer inspection, deep in a dark, damp hole in the rotting bark, I thought I could see some beady eyes watching me, the eyes followed my every move, sending me bone chilling tingles up my arm. The hairs on my arm stood up electrified by the fear coursing through my body. Overhead, I could hear the ruthless crows screeching like an eagle back at me. As the crows circled around me like a tornado, their beady eyes flashed red, I felt hypnotised and moved closer to them. The next thing I knew, I was in the muddy, murky hole inside the base of the tree and I couldn't get out. I was frozen with fear.

**Hattie Hicks, Form III**

*Can you spot examples of alliteration or personification?  
How do our young writers use keenly-chosen adjectives and adverbs for effect?  
How have they used language to create suspense?  
Can you imagine the worlds that they have created for you?*

As I tiptoed through the slender forest, my heart was racing. My stomach was turning like I was on a rollercoaster. The trees were bare. They had no leaves- just bark. Twisted branches made haunting shadows whilst ivy sprouted upwards like it was going to grab me. I heard faint whispering coming from the boulder-like rocks. In a panic, I darted like a bull following the path in front of me. The more I hurried the slimmer the trail became. I tripped awkwardly on a stone and flew across the woods hitting my head on a rough and rugged tree trunk. As my eyes slowly opened after a lengthy sleep it was pitch black. I caught a glimpse of a shiny, delicate web from a spider formed above me and multiple black widow spiders. I leaped up and examined my surroundings. I spotted a tree with satisfying patterns, there were circles, stripes and what looked like a face engraved on it. My head was in excruciating pain so I tried to find my way out as fast as I could. It was like a maze, every turn that I took looked the same. I felt like I was never going to escape this torturous woodland. I started to imagine things and began to see visions of my family so I took a seat on a nearby log and tried to rest my legs. Sometime after that I fell asleep, I dreamt about making it out and I felt a false sense of hope. When I awoke I knew I had to break free. I started to sprint frantically as rain poured down on me smacking me across the face. I could see the golden sun rising up above the trees. BANG! CRACK! The booming thunder roared at me and the trees danced around due to the wind whilst the ground quaked beneath me. As I ran through the exit of the forest I couldn't stop. I just kept on running. A wave of relief hit me as I knew I had done it. I made it out. I jogged past shops and houses until I made it to my house. I bolted through the door and leapt onto the sofa. I was finally safe again.

**Maisie Darlington, Form III**



## THE LAKES

When I'm in the Lakes I can see the dark emerald green mountains, coated with sunshine. As I look up at the tall, gangly trees that dwarf me, I notice the burnt orange leaves, scattering down on my head. The mossy rocks really give the place a crisp autumn feeling.

The beautiful countryside has a subtle, sultry, smell of damp earth that covers the whole of the mountains, while the babbling brook, swiftly dances over the rocks, on its way to the river and on to the sea.

**Charlie Davies-Hearne, Form III**

## THE BEACH

WHOOSH!

The warm waves fall on top of the squelchy sand. The crystal clear water makes me feel calm and happy. I hear the seagulls screeching up in the air as my feet are slowly descending into the sand.

I glimpse into the water to see baby verdant green fish, swimming below my feet. The water feels warm on my fresh skin while the smell of salty water is like you're eating "fish n chips." I can taste cookies and cream ice cream rolling on top of my tongue.

The breeze of toasty air is hitting my face as the clouds move rapidly towards the sun, like it's dragging the clouds away. I can see the sky falling to its doom giving me a great fiery goodbye.



**Evie Maciejewska**

### "CRACKLE": MY CAMPING TRIP

The emerald-green tent was put up and the surrounding forest was peaceful, apart from the laughing and giggling children who could be heard for miles. I could see Mum and Dad were watching me as I ran around that lush field.

Soon after the site was set up, we gathered some dry wood for the feisty hot fire we would be making soon. That welcoming fire warmed our surroundings as we roasted marshmallows. Mmm that delicious flavour of gooey marshmallows was restored. An ecstatic feeling of happiness whizzed around inside me. It was the best camping trip ever!

A refreshing breeze of joy greeted me, on my way to collect more offerings for the red and yellow fiery embers. This fizzing fire in front of me that my family had made, felt like home...A home I would never forget!

**Pepper Cookson, Form III**



## How does Dickens show us how the poor were treated in Victorian society?

The poor were treated as worthless and would never be successful. Dickens uses a noun to describe this unfair treatment and discrimination in Victorian Times when he writes “give it a little gruel”. Gruel was food that was served in workhouses and by saying “give it a little gruel”, he is assuming that the baby will automatically be sent to a workhouse.

In Victorian times the poor were treated like criminals and unworthy people. It was immoral to be poor, so they would get treated badly and seen as worthless. If you were poor and had no hope, your last resort was to go to a workhouse.

Dickens also shows us how unfairly and disrespectfully the poor were treated. He uses adjectives to show how cruel and biased people were against the poor. He writes about the baby Oliver, “It’s very likely it will be troublesome”. This is assuming that the poor are troublemakers, bad and violent people. In Victorian times the poor didn’t matter and didn’t make a difference to anyone. This is evidenced when Dickens writes “the medical gentleman walked away to dinner”. This shows that the doctor was disrespectful about the dead woman. It was a normal occurrence for him and he clearly regarded the poor, unmarried mother as worthless.

Seb Leusch, Lower IV



## How does Dickens present the theme of power in this extract?

Dickens represents the Board as a group of powerful and superior men, compared to such a weak and tiny child as Oliver. Their power is shown through the imperative speech of the gentlemen- “Hush! You know you’ve got no father or mother”. This shows the superiority that these gentlemen displayed towards Oliver who was just an orphan. Oliver was terrified by them and he had never been in a situation like this before. In addition, it reveals a small insight into the privileged life that these important men had over those in the workhouse. In contrast, Oliver was powerless to decide on his own future and those in authority expected that such a boy would always live in poverty. It shows that the poor in Victorian Society were not respected, and could be tormented and humiliated for no reason.

Furthermore, Dickens displays the Beadle as well-regarded and he was likely considered as a powerful citizen. This is shown through a verb in the quote “Oliver bowed low by the direction of the beadle”. Clearly, the officer was so admirable that Oliver was forced to bow in front of him, even though the gentleman had been discourteous to the orphan and didn’t respect him at all. Taken in context, the poor had been interpreted to have no feelings and not worthy of respect. They were constantly despised by richer individuals, no matter how they behaved, they were restricted and held back by their past.

Also, Dickens indicates that Victorian society believed that the rich were superior and the poor were stupid and ignorant, even when they barely knew the individual. This is inferred by an expressive noun in this statement- “The boy is a fool-I thought he was.” This shows that Oliver had been labelled as foolish just because he didn’t know what an orphan was when in fact nobody had ever taken the time to explain this word to him. Finally, it clearly shows that the richer and more respected citizens of Victorian society despised the poor. They exploited their power over them and constantly treated them badly by humiliating them.

Imogen Regan, Lower IV

There have now been sixteen Beech Hall pupils who have become published writers after submitting poems and short stories to competitions, organised by the Young Writers organisation.

#### **War Should Be No More by Praha Williams, Lower IV**

War is no more than a stupid fight  
Where one thinks he's wrong  
And the other thinks he's right  
Like when my brother and I disagree  
I shout at him and he hits me

War is no more than death and destruction  
It starts up with a squabble  
And ends up with friction  
No one gives up it keeps getting worse  
Hundreds of people waiting for the hearse

War is no more than the darkest of days  
Kids lining the streets  
Nowhere to play  
No school left to safely attend  
Kids are all leaving I'll soon have no friends

War is no more than crying and screaming  
Kids full of nightmares when they should be dreaming  
The governments should agree to a new law  
That War should be no more

#### **No Sign of Leaving by Leila Graham, Lower IV**

She shall never know.  
Until the day is close.  
Far far away her dream  
will hopefully come true one day.

She keeps her words silent to her heart,  
never to be free and now to deep in heart.  
She is broken, tired and can't be fixed.  
No wonder her thoughts don't mix.

She shall never be happy!  
How can she think she is ok?  
She hides her dreams and hides her tears,  
the poor girl will never overcome her fears.

She is not coping and is moping.  
She is not comfortable in her home,  
and she is struggling with her Grandad's syndrome.  
She is losing hope in her Grandad's love,  
soon she shall let free a dove.

#### **Under Attack by Effie McNeill Yool, Lower IV**

I'm having a fight,  
the fight of my life,  
an INTERNAL war against THOUGHTS.

The way she has treated me,  
The thoughts she has given me,  
Consume me in the depths of the trenches.

Frightened, vigilant,  
trapped and tormented,  
They intrude my mind like the enemy in attack.

Where sleep was once peaceful,  
In its place the DECEITFUL,  
Even rest no longer a safe space.

There is NO ESCAPE,  
There is NO ESCAPE.

Now for the battle,  
To make my comeback,  
Her comeuppance drawn out of the silence.

I will stand up proud,  
I will shout out loud,  
My story, my reality, my wounds.

My body will heal,  
Much stronger inside,  
With knowledge the of courage of life.

This is my battle, I will win the war.  
This is my battle, I will win the war.

#### **A Day in 2045 by Ed Bennett-Ard, Lower IV**

I walked along the lonely sidewalk, which seemed to go to infinity. It was the one specific alleyway. An especially dark night, which just provoked more fear in me. They just wanted 30 minutes of my time, 30 minutes of torture.

By the 9th of November, it had been a week before the first investigation. I was suspect #1, even though I knew it wasn't me. I was pondering my choice. Should I run or should I stay, two difficult decisions. Both might get me killed. It was that day though. This day!

Maybe 2045 wasn't my year after all.

Just as they will be asked in their GCSE examination Paper 1, Lower V pupils in English Language this term were asked to write a story about a magical world as suggested by this picture:



or

Describe a place you think is beautiful.

Here is Liv Thorndyke's charming tale:

As mother came into my room, my eyes began to peel themselves open. She came to the edge of my bed and started to stroke my hair with her hands, which made me feel safe and secure. "You must get up for me Olive so that we can go and see Auntie Gemma," my mother said to me still running her fingers through my hair.

She slowly raised herself up from her position by my bed. She tip-toed like a ballerina over to my window and pulled back my Toy Story themed curtains and there I saw the white ice cold flakes falling from the sky. A smile grew across my face. This was my favourite time of the year, when everyone was happy and when the village was decorated ready for Father Christmas to arrive.

Mother started to dress me in my Sunday best. Meanwhile, I was just waiting for the day Father Christmas would arrive hoping that he would bring me gifts which I wanted the most.

About an hour later, we arrived at Auntie Gemma's house. She welcomed us in with open arms. As she brought myself and mother into the living room, I spotted a snow globe on top of the fire place. I took it into my hands and all of a sudden, there I was.

The cobbled path underneath my feet was piled high with snow. I gazed up and there right in front of me was a colossal gingerbread house. The one I saw in the snow globe. But I was right in front of it. With its pearly white icing, strung from the different points from the roof connecting together perfectly.

As I looked over to my left, a little being with pointy ears and pointy shoes, dressed in green and red attire, was heaving five boxes each full to the brim towards a smaller gingerbread house. I started to meander over, following the being I discovered to be an elf. As I entered the house, it was as if I had entered a world of joy, presents and a sense of togetherness.

"Hello, my name is Bumble. Is there anything I can help you with today?" I turned towards the voice and I was met by a peculiar looking man. He had a grey, long, ratty beard, a pair of circular spectacles and rosy cheeks. "Erm, where am I?" I asked with a slight quiver in my voice.

"You're in..." he started but was interrupted by another diminutive person - this time, it was a girl. Although they were all roughly the same height as me, this one looked as if she could have been my age.

"Granddad, can I go out and play in the snow please?" said the little girl in a tone of hope.

"Yes of course, take this girl with you. Try to explain to her where she is," he said, with his hand gently guiding us out of the door.

Lower v have also been analysing structural techniques and how writers create effects with the order and shape of their stories.

Here is Madeleine Hunt, absolutely bossing it.

To begin, the writer focuses our attention on the protagonist and the setting. The writer describes that 'the air seemed to get grainy as its colour changed from vinegary yellow to candy floss blue.' This description of the setting in particular creates juxtaposition going from a negative mood to a magical and enchanting feeling. Also, the use of juxtaposition could be foreshadowing that something is not quite right here. Something is amiss.

As the extract develops, our focus shifts to dialogue between the protagonist and newly-introduced character 'the man'. "All it needs is people" is said by the man, who is described to be quite strange earlier in the text. This creates tension at this stage as it leaves quite a sinister vibe because of the interaction between the man and a young, solitary boy. It creates questions in the reader's mind. Then, the pace of the story increases as 'the boy thunders back along the silent streets' creating more tension. This increase in pace and intensity could represent the boy's heart rate due to him panicking about what is happening around him and the fact that his parents have gone missing.

Finally, towards the end of the story, there is a cyclical structure with the repetition of 'man'. The focus has returned to the mysterious identity of the boy's imagined 'lamppost man'. This could represent a repetitive nightmare which the boy is trapped inside, a cycle of fear and anxiety.

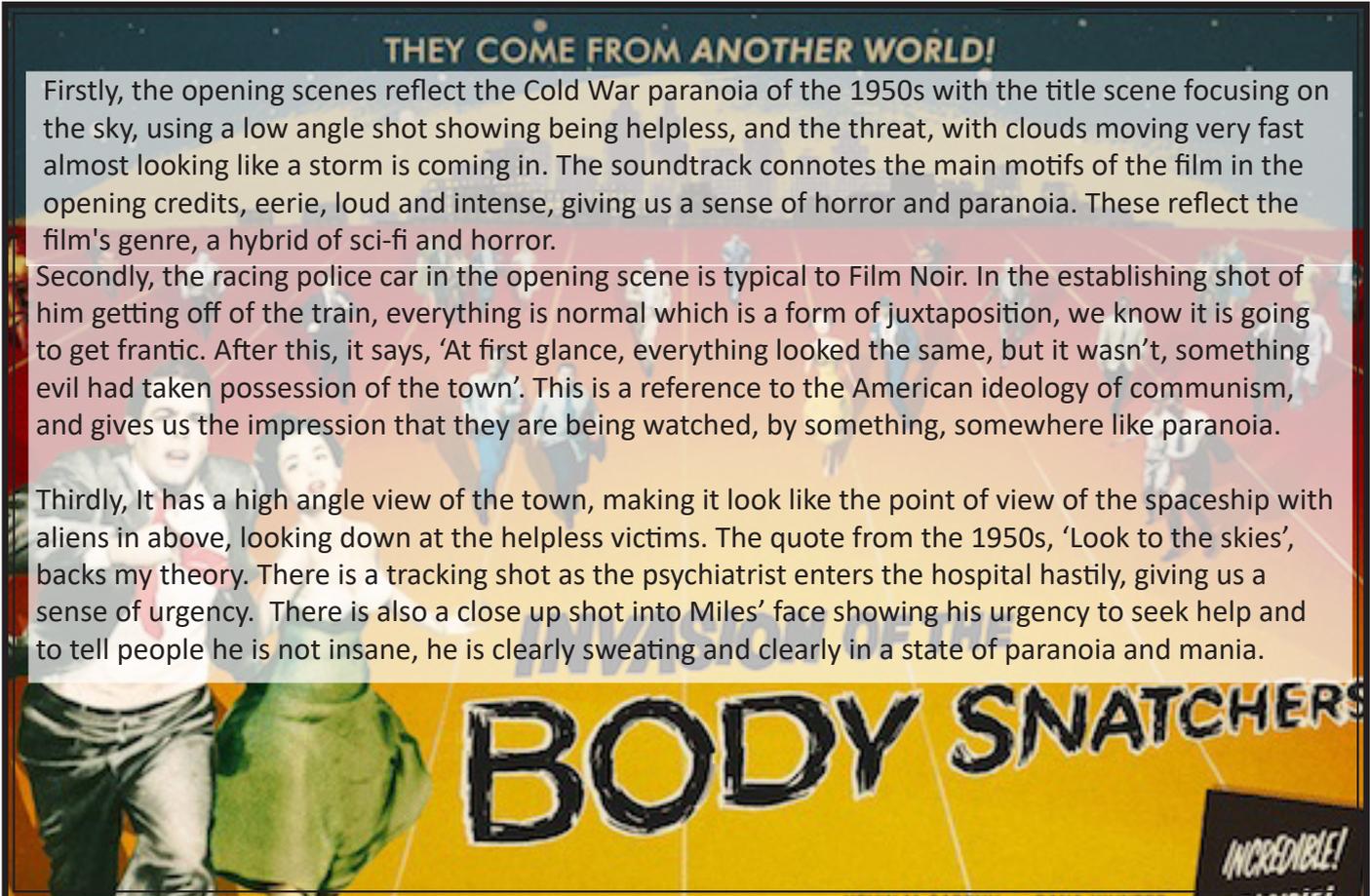
GCSE Film Studies: Theo Naylor considers how the film, *Invasion of the Body Snatchers* (1956) reflects the Cold War paranoia of the 1950s.

### THEY COME FROM ANOTHER WORLD!

Firstly, the opening scenes reflect the Cold War paranoia of the 1950s with the title scene focusing on the sky, using a low angle shot showing being helpless, and the threat, with clouds moving very fast almost looking like a storm is coming in. The soundtrack connotes the main motifs of the film in the opening credits, eerie, loud and intense, giving us a sense of horror and paranoia. These reflect the film's genre, a hybrid of sci-fi and horror.

Secondly, the racing police car in the opening scene is typical to Film Noir. In the establishing shot of him getting off of the train, everything is normal which is a form of juxtaposition, we know it is going to get frantic. After this, it says, 'At first glance, everything looked the same, but it wasn't, something evil had taken possession of the town'. This is a reference to the American ideology of communism, and gives us the impression that they are being watched, by something, somewhere like paranoia.

Thirdly, It has a high angle view of the town, making it look like the point of view of the spaceship with aliens in above, looking down at the helpless victims. The quote from the 1950s, 'Look to the skies', backs my theory. There is a tracking shot as the psychiatrist enters the hospital hastily, giving us a sense of urgency. There is also a close up shot into Miles' face showing his urgency to seek help and to tell people he is not insane, he is clearly sweating and clearly in a state of paranoia and mania.



**BODY SNATCHERS**

INCREDIBLE!

Lucy Wolvin responds to GCSE Media Studies exam question, analysing the Malala Yousafzai front cover of Vogue magazine. Here, she explores the use of colour, images, design, layout and language.

The front cover of this magazine shows Malala dressed in red. The colour red connotes power, strength, celebration and luxury. In addition, we can see that Malala is wearing a headscarf, and she is wearing little to no makeup, which connotes her religion. In Islam, they believe that everyone is beautiful how they are, and they should not do any harm to their body. Malala's gesture in the image, where one of her hands is touching the bottom of her palm, connotes peace, justice, equality and balance, which are some of the things that she used to campaign for. In addition, Malala is gazing at the camera, however she still looks calm. This connotes that she is a powerful yet calm, goddess-like figure.

At the top of the front cover, there is the magazine's masthead, "Vogue". The masthead is written in the iconic Didot font, which has been used on the front cover of Vogue since the 1950s. The font connotes sophistication, and high brow culture, since the magazine has been targeted at upper class people since its launch in 1892.

The main cover line of the front cover reads "The extraordinary life of Malala". This connotes that Malala has been through a lot in life that ordinary young girls may not necessarily experience during their lifetime. The fact that Malala's name is in bold makes her stand out as the main star of the issue.

Beneath her name, there is the phrase "Survivor, activist, legend". Malala is a survivor because she was shot by the Taliban in 2012, for standing up against them, and campaigning for young girls' education rights. Nobody expected her to survive, but miraculously, she did. Today, in 2023, Malala lives in Birmingham. She has graduated from Oxford University, and she is also married.

Malala's campaigns started when she was a child. She was inspired by her father, who also did some campaigns in Swat Valley, where they lived. Her father was always there to support her, and he believed that Malala could do anything. Over the years, however, Malala's father received backlash for how he treated his daughter. He was called a "Bad Muslim" by some, and others said that what he was doing was 'haram'.

Malala's story has inspired many people around the

world. For example, when she was recovering in hospital after being shot by the Taliban, Madonna had dedicated a song to her. To add to that, in 2014, she won the Nobel Peace Prize for her successful campaigns for girls' education rights, and for being an inspiration to lots of young children worldwide. Therefore, many have called her a 'legend'.

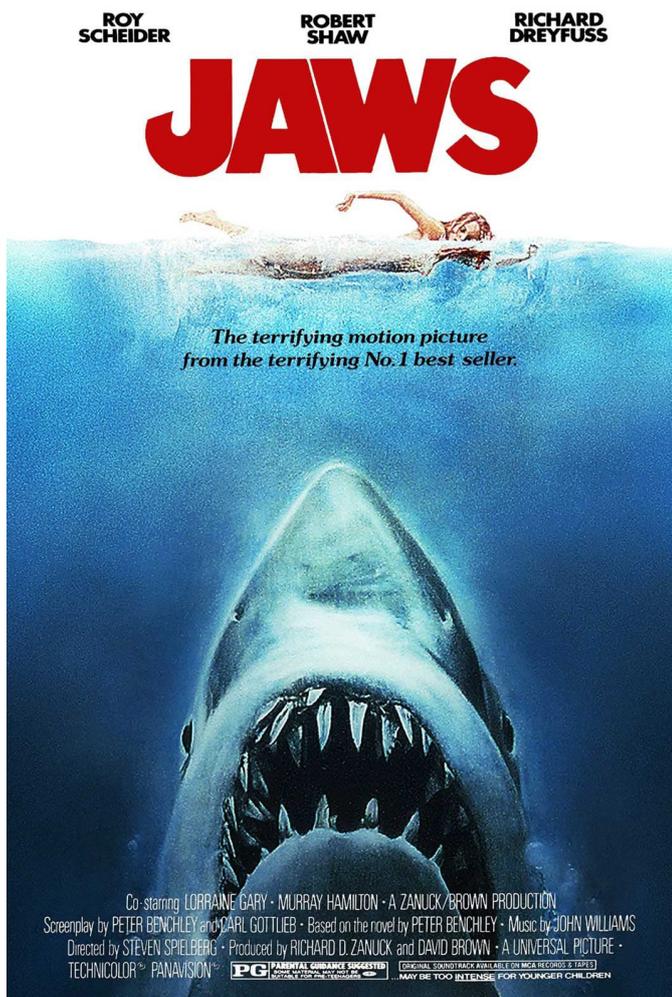
On the front cover of the magazine, Malala is positioned behind the 'VOGUE' masthead. This is because she is considered to be an 'unlikely VOGUE star', since she is an activist, and not a fashion model. Another instance of unlikely VOGUE stars appearing within the issue is seen on the coverline, "Fighting talk: Jourdan Dunn meets Anthony Joshua". Jourdan Dunn is not a very popular fashion model and Anthony Joshua is a boxer, hence why they are unlikely VOGUE stars.

The masthead and the coverlines are surrounding Malala, which connotes her importance and relevance to the issue of the magazine. The magazine's background is covered in red, to fit with Malala's outfit. The colour red connotes luxury, power and celebration. The editor, Edward Enninful, probably chose the colour because it is a vibrant colour, and it has polysemic meanings. In Islam, red is a colour of celebration. This is important because of the religion that Malala follows (Islam).

The overall design of the magazine gives the reader a feeling of sophistication and high brow culture. This is due to the Didot font used for the masthead, the fact that the cover lines are italic, and the jewellery and makeup that Malala is wearing. On the VOGUE mastheads, the didot font has been used since the 50s, which gives a feeling of nostalgia for older readers. The italic cover lines are there to make the magazine look more formal, and appeal to a target audience. The fact that Malala is wearing the jewellery on her fingers could mean that she is promoting that brand of jewellery. The same can be said with the makeup she is wearing, as there are many different makeup brands all around the world.



Ruby Calnan-Pratt (Lower V) analyses Spielberg's cinematography in Jaws



Spielberg uses cinematography to create tension by using specific camera angles. He achieves this using POV shots from the shark's perspective. We see this at the very start of the film with our first death. This occurs when a woman goes swimming, and we are shown her legs splashing from under the water. We can tell this is from the shark's POV because of how she is dragged under in the next shot. Spielberg chose to include this shot because of how intriguing and ominous it is. The audience cannot tell who or what this view is coming from. It is odd and out of place, an uncomfortable shot to be looking from. This uncomfortable feeling overlaps with the uneasy feeling given prior from the woman swimming on her own.

The filmmakers also use specific camera shots to show a specific feeling or expression to the viewer. Spielberg uses a compressed zoom to show the sheriff's reaction to the events happening before him. In the scene, a boy is dragged under and blood spreads in the water. He uses this zoom specifically to show the sheriff's heightened anxiety from the attack, along with an increasing sense of urgency. It shifts the change of pace rapidly causing a sense of confusion and panic for the audience.

Along with this, tracking shots are commonly used throughout to show tension and panic within the film. An example of this is when they are on the beach to see the dead body. The camera follows Brody for a while so the audience is left wondering what they are looking at. The actors' performance enhances that feeling with their expression and gestures. An officer is placed in the foreground, sat with an uneasy look on his face. Combined with the discomfort of the unknown, the audience is left disturbed and anxious because of the officer's reaction.

Finally, in the second-half of the film, Brody, Quinn and Hooper are on a boat searching for the shark. Hooper is sent in a cage underwater as the shark scans around him. Spielberg uses a variety of camera angles to achieve a sense of tension. He uses low angles and POV shots in this scene to create fear. The low angles create a feeling of vulnerability.



In English Literature, Upper V and Lower V have been writing short but critical essays about Macbeth. Here are a few examples of quickly-written but rather good pieces of analysis.

Dulcie Pearson of Lower V analyses how Shakespeare presents Lady Macbeth?

Firstly, Shakespeare presents Lady Macbeth as a powerful woman. After Lady Macbeth receives the letter, she takes it as an opportunity to seize power for herself. However, she knows that to do this, she must be sick and evil, so she commands, "Come, you spirits that tend on mortal thoughts, unsex me here". The imperative verbs here indicate that Lady Macbeth is ordering evil spirits to rid her of feminine qualities and make her into a ruthless, merciless person. This is a turning point because Lady Macbeth's remorseless nature contributes greatly to the rest of the play. Furthermore, in 1606, King James was in power, and he was invested in witches and demons - so much that he wrote a book, Daemonology. Shakespeare uses this to his advantage by crafting Lady Macbeth into a woman who is corrupt with wickedness. This appealed to King James because he despised powerful women, therefore Lady Macbeth's downfall in the end would have been pleasing to him.

Next, Lady Macbeth is shown to be willing to fully embrace evil. While she is pleading with spirits to fill her with "direst cruelty", she also says, "Come to my woman's breasts, and take my milk for gall". This is a clear demonstration of Lady Macbeth pushing aside any maternal feelings of tenderness, love or nutrition connected with milk. She's disregarding the traditional gender roles of Jacobean women, which is to be kind, loving mothers. By being unbound by these stereotypes, Lady Macbeth is able to become a vessel of evil - which is crucial to achieve her twisted goal of power. This quote is the beginning of her arc, her rise and fall from power. It's important because once she has got rid of her natural qualities, she's defying the natural order and will realise her mistake when it's too late.

Finally, Shakespeare uses imagery to reveal Lady Macbeth's deceiving nature. Lady Macbeth is fixated with becoming powerful, so she's aware of the risks surrounding her plot. She begs the spirits to, "pall me in the dunkest smoke of hell, that my keen knife see not the wound it makes", meaning she wishes to be concealed in her act of regicide. She wants to keep her disturbing deed a secret, not knowing the effects this will have later. There are also ideas of hell in this quote, which is ironic because the audience know that's where Lady Macbeth will end up. Not only that, but she also doesn't want God Himself to find out because she says, "Nor heaven peep through the blanket of the dark to cry 'Hold, hold!'". This shows her mistake is trusting evil over good, and will ultimately be her foil. Furthermore, in 1605, there was a plot to assassinate King James which was unsuccessful. King James, who would be watching the play, would be happy watching a play which shows people who betray the King get punished severely. As well as this, Shakespeare wants the audience to be loyal to their ruler, and he uses Macbeth and Lady Macbeth as an example of this.



# MACBETH

by William Shakespeare

*Indi Platt-Wells of Lower V also explored the powerful darkness of Lady Macbeth*

Firstly, Shakespeare presents Lady Macbeth as a powerful woman by using a possessive pronoun. 'The fatal entrance of Duncan under my battlements' refers to King Duncan entering Macbeth's castle, however Lady Macbeth uses 'my' to convey that she regards the castle as her possession rather than her husband's, implying that she has control over their relationship. This is unusual given that in Jacobean times society was patriarchal and the men had possession over land, children and any important titles.

Secondly, Shakespeare implies that Lady Macbeth wishes to become cruel, evil and sinful, as well as disobey the natural order. Lady Macbeth asks the supernatural spirits to 'unsex me here', using a verb to show that she wishes to have her feminine traits removed, such as maternal love, gentleness, to be nurturing and graceful.

Additionally, the playwright indicates that Lady Macbeth doesn't want to be regretful for her actions. A metaphor is used when Lady Macbeth asks the evil spirits to 'Stop up the access and passage to remorse'. This is her asking to be immune to sorrow and remorse for her actions and able to do what she believes must be done to achieve the power that she desires. This shows that she is aware of how terrible her actions are and she wishes not to dwell on them after they are finished.

Furthermore, Shakespeare uses another metaphor to convey that Lady Macbeth doesn't wish to be stopped in her terrible deeds. 'No compunctious visitings of nature shake my fell purpose' uses a further metaphor to imply that Lady Macbeth doesn't want to be stopped by the natural order and wishes to continue down the supernatural path. By calling it her 'fell purpose' conveys that Lady Macbeth believes it is her sole purpose to gain power and she believes it is an important task. This helps to convey that she is a lustful and sinful individual given that it is ill-advised to trust evil spirits and the devil, however she is willing to be disloyal and dishonorable to achieve her wishes.

Finally, this links with Jacobean context given that King James would have disliked Lady Macbeth. Shakespeare designed the play and all of his conscious constructs to please the King, and since the play revolves around evil spirits and regicide, the ending conveying a warning against such things and punishing the sinful Macbeth and Lady Macbeth, King James would have approved of these ideas. King James has been known for writing a book titled 'Daemonology' warning against witches, werewolves, evil spirits and the devil. He also executed over four thousand women accused of being witches, therefore he would have approved of Lady Macbeth and Macbeth getting what he views as justice at the end of the play. King James would also have been interested in this play since he had survived attempted regicide the year before, and the play punishes characters who committed regicide.

## *Maddie Wrench of Upper V shines a light on the Macbeth marriage.*

During Act 2 Scene 2 Macbeth and Lady Macbeth are panicking about how Macbeth forgot to plant the daggers on the guards. In this scene Lady Macbeth is angered and worried about how Macbeth has handled the situation, she is agitated as he has forgotten a vital part of their plan and now is to scared and in shock to do it himself, this is shown in the quote 'You do unbend your noble strength' this metaphor conveys how Lady Macbeth is trying to manipulate and contort Macbeth's mind to do her bidding by shaming Macbeth and making him doubt his masculinity and power. Lady macbeth knows how to use the traditional Jacobean stereotypes to her advantage and uses the diminishment of power and strength to shame Macbeth. Lady Macbeth is forceful and in control of Macbeth and of how he sees himself, she is seen in this part of the play as a puppet master and Macbeth as the puppet, this is shown in the quote 'wash this filthy witness from your hand' this metaphor shows how lady macbeth has the power, she will command him to calm down and to forget of this act they have just committed. Lady Macbeth creates ways to shame and diminish Macbeth's feelings this is shown in the quote 'That fears a painted devil' this religious symbolism conveys that the devil is watching over them and that Macbeth's fear is him nearing 'painted' shows that the devil is in disguise however crawling forward towards his doom.

Throughout the whole play Lady Macbeth creates a cycle of destruction formed by the devil and herself, she begins to hallucinate and imagine the

deeds that she has done and the horrors she has committed. Lady Macbeth in Act 5 hits a breaking point and begins to hallucinate that the blood on her hands is never washing off, this is shown in the quote 'out, out damned spot' the adjective in this quote highlights the connotations between Lady Macbeth and the devil 'damned' shows how Lady Macbeth sees this spot as her punishment, her punishment from hell that is close by and that is creeping for her. This is also shown in the quote 'hell is murky' the metaphor emphasising how Lady Macbeth's karma is the darkest point of hell ,and it is rapidly approaching towards her. This scene is a direct opposite to her in act 2 after the death of king Duncan where she says 'a little water will wash away this deed' the cyclical structure created by Shakespeare shows us the full circle of Lady Macbeth's fate and how she had created her own path into hell. This shows how macbeth is at the beginning of the play taunted and deceived to follow Lady Macbeth's wishes as said in act 5 'and his fiend-like queen' the metaphor used in this to describe lady macbeth describes her as a 'fiend' this connotes with the witches and how the devil lies inside of her soul, fiends are deceptive and haunting creatures that prey on the mind of those closest to them. The relationship between Lady Macbeth and Macbeth changes and contorts throughout the entire play with changes of who has the power over the other, however Lady Macbeth's power is the one who began their descent into madness and tyranny ending with them both sentenced to hell.

The Jacobean audience would have loved Macbeth due to King James's love for the supernatural. King James had written a book called *Daemonology* that contained his theories about witches and ghouls that he believed were real. Following this book King James ruled that 4000 women were killed due to accusations of them being witches. He also would have loved this play as he watches the Scottish king and queen taken to a state of tyranny and dishonour meeting a satisfying demise in the end. King James would have also loved the fact that Macbeth takes place in Scotland as he was the first monarch to rule both England and Scotland at once after defeating Scotland. The Jacobean audience would have also enjoyed that the play established at the beginning about the divine right of kings and how that when Macbeth and Lady Macbeth break this they are punished and tortured for their trying to play God, also interfering with the natural order of the world and conniving and deceiving their way to the throne. The Jacobean audience would have been satisfied to see that after Macbeth and Lady Macbeth attempt to play God they are punished and killed in the name of freedom. That after Macbeth plots with the witches he is punished and killed by the people who want to serve the true king with loyalty and their whole heart.

Writing persuasively amounts to 25% of Year 11's English Language GCSE qualification so here are a few of their articles and letters designed to influence the reader.

## Time is Ticking, Time to Take Action

*Blake Lyons persistently pushes the next generation to save the place we call home.*

Our planet is dying. Our home is becoming no more. Our time is nearly up. Each and every piece of waste from bottles and boxes to plastic packaging being tossed around to infect our air and ecosystem.

To begin, the generations prior have failed. Failed to provide what is the upmost important for the next. A home. For each decade, month and minute the amount of waste caused by humans rises up, drowning, destroying and slowly deconstructing our planet bit by bit. It is time to change. We are the last hope. This generation has no more time to wait for the next because if we do not do anything now, then this will be the end. With animals habitats burning and weather fluctuations becoming more extreme than ever, every little bit of waste and pollution needs to be avoided. We can't change our previous mistake. We can't afford to blame others. We can however change our future and build a better, more sustainable and comfortable home for years to come.

This is easier said than done, but with the right attitude and dedication, this is not impossible. We as a collective need to cut down our plastic use and production. From bottles to cartons and one use tubs to be reused and repurposed, this is how we make the world a cleaner environment, a better place. You might ignore this entirely and may believe that if you don't take action that one person's waste doesn't matter, but it matters the most. This is not my future but yours, your families, your children and grandchildren As schools pupils, you are the next group that live in the mistakes we have made. So don't rely on the adults. This is our duty and our job to save our plant.

Furthermore, environmentally specialist at Oxford University Mr Michael Warner says that 'studies show that from 2015 to 2023 the carbon dioxide levels in the atmosphere have increased by 25%. With this we have had a 15% temperature increase in the peak summer yet in the winter temperatures have decreased by 10%'. This has to stop. Not only will these dangerous temperatures and CO2 levels destroy our wildlife and create a much larger endangered species list, but this will damage ourselves too. In certain parts of the world people's bodies are not adapted to temperature this high or this incredibly low. In hotter temperatures, the likelihood of heat stroke and other side effects of overheating increase drastically.

Continuing on from this, these environmental changes can be halted in place. We need to remember to reuse tubs, bottles and other harmful waste. If this is impossible to do, then at a minimum we need to clean our waste to make it recyclable. For food, using leftovers and repurposing food for other meals and ideas you may have is great. When food is unusable then each household should have a composter to recycle their products whilst supporting our ecosystem. Composters can also include grass and other plants. They can also take packaging such as cardboard to further reduce emitting more harmful toxins into the environment. Recycle to rebuild, recycle to reconstruct, recycle to revive our home.





## Disasters on the Rise

*Stop climate change before it's too late, argues Lucas McCulloch.*

Recently, natural disasters such as floods, earthquakes, hurricanes and landslides are becoming more and more common. This rapid increase in disastrous events has been proven to be linked with climate change and the state of the environment.

Young people are the future of this planet, and the world around them is becoming more hostile by each day. Looking after the environment is the only way to prevent a climate disaster. The governments around the world are paying little attention to the rapidly growing issue, and it's time for us to step in. A small group of people can't combat the overgrowing landfills and carbon emissions by themselves, it's time for everyone to work together to stop this before the worst has a chance to manifest.

A small amount of time for each person is all that's needed to push back against this crisis. A few minutes organising the rubbish bin, a few seconds to turn off the lights, a few degrees from the thermostat. That won't be enough to reverse this damage, but it will stop this issue from growing any further. We are not asking much, just a few minutes of your time, and soon this will be a cautionary tale instead of the story of the end.

On the other hand, this isn't the fault of young people, this is at the fault of the ones in charge as they ignore the bigger issues at hand in favour of filling their pockets, Project Willow is a good example of the carelessness of the large powers. You may not have heard of this project, many news sources

haven't covered it, Project Willow is the USA's plan to mine oil in Alaska, causing the final nail in the coffin and far surpassing the point of no return. This will devastate not only the environment, but the carbon dioxide levels will cause even more problems and cost the world more money. The ones in power do not care about the devastating consequences of this project, as they spend their time on their private yachts and islands. Not seeing what they have caused.

A recent scientific study has shown that densely populated areas, especially cities, are facing a new problem thanks to climate change, the carbon emissions in the air have become harmful and even deadly to children and the elderly. Leaving similar lung damage attributed to long time smokers. This has only been seen in major cities, but could spread to less populated areas if left unchecked.

This crisis has been left in the hands of our young and future generations, the ones in power at the moment aren't fixing this, so now we have to. A small amount of time per day may all be what's needed to end this. This won't be a quick fix, but this will not solve itself. And this issue has become everyone's responsibility.

One thing is for sure, these disasters are only going to get worse. And climate change will show more and more of its devastating effects, hopefully this article has changed your mind for the better.

## An Environmental Ending

*James Barlow shines the light on the future environment and taking action now.*

We as people need to take action and responsibility for protecting the environment. It is our duty to the future generations. All over the world mother nature is striking back in retaliation for the decades upon decades of fueling her with undiluted pollution. As time goes on it will only get worse unless we stop now. Do you want your children and grandchildren to suffer for our mistakes?

The everyday effect of the environment is increasingly getting worse. Firstly we could stop being so lazy and have a bike ride or have a walk instead of taking a bus or taxi everywhere limiting the amount of pollution being admitted. We have to face the fact that we as humans can be lazy. Instead of walking an extra 10 metres you throw your rubbish on the floor like an unhappy child throwing their toy. Or maybe you drive the walk to the shops to save yourself a few minutes. However in reality you are making the environmental time tick quicker. So ask yourself next time you need to go somewhere. Do I really need to drive to save myself the extra few moments?

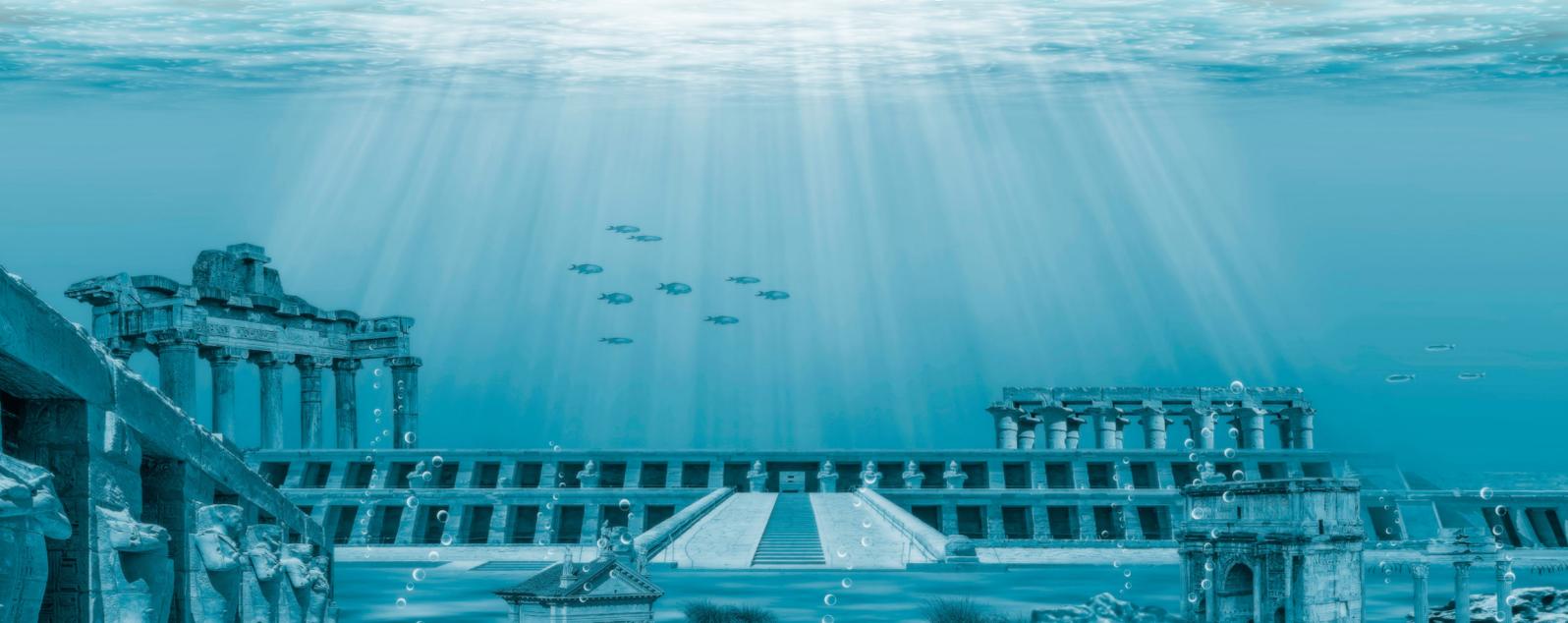
We as young people are responsible for what happens next. How would you feel if you got the call that someone close to you had died because of a landslide or earthquake. We aren't looking at the bigger picture. Maybe not now or in the next few years you will see the true effects but the day dawns upon us. It is our responsibility to stop these things now, to stop that mother getting the call of her son's death, to stop that child having to explain why their dad hasn't come back or standing over your friend's coffin wishing you had helped the environment sooner. The decision lies with you.

A professor from the University of Cambridge who goes by the name Sir Tom Lyons is one of the environmental leaders campaigning to stop the devastating blows against our ecosystem. He released a frightening statistic that if we carry on how we are by 2055 it will become a wilderness warzone, with frequent earthquakes, hurricanes and floods. Floods said to engulf 1/5th of the thriving life around the UK.

However we do not all see eye to eye. With an increased rate of inflation and taxes the everyday man or woman does not have the time or resources to go out and rescue the environment from its already deep depths. The cost alone for an electrical car is almost double the average salary and with technology growing fast upon us the cost comes along with it. Selling your soul just to conserve the environment one that is so far from flushing again you might not witness it.

Do you want your home to become an Atlantis where generations tell folklore about your home? With us carelessly producing fierce fiery heats melting away the ice caps edging the sea level closer and closer to doorsteps where with no mercy will drown out your house. The change has to start with us if we want redemption for nature.

If we want any chance of salvation we have to flip the switch now before it's too late. The truth has to be shared and then and only then will people wake up to the fact that there won't be a second chance we have to get this right now. We could be known as the generation of great ones who saved the world from collapsing in a fiery hell.



## THERE IS NO PLANET B

*Amber Howe argues that our environment needs a hero, but are we brave enough to step forward?*

This is our world, there is no planet B. Yet how are we supposed to save our world from its terrible disasters if we cannot even begin to care for our planet properly? Our environment is dying, and although we look outside the window and are able to see patches of greenery, this does not mean that our environment is thriving. Natural disasters can no longer be classed as natural landslides caused by mass piles of rubbish dumped by our hands stained by the blood of our world kill thousands. We do not realise how although we may consider ourselves as good people, we are still murderers- butchers of our environment - uncaring about whether nature parks will still be around in 20 years - uncaring because we know that we probably won't be here. We are not just killers but psychotic killers, with no care for the consequences of our actions. How people will have to live because of the mistakes we made- because we couldn't even be bothered to try to fix the mistakes that our elders carved into the ground.

Although there may be eco-warriors or green soldiers (counting myself as one of them), making changes at home to help with waste. There needs to be more, an army of people prepared to speak out towards being eco-friendly, to make a change, to try and save the world from the supposed inevitability that parks will be wiped out, replaced with five storey car parks, and nature reserves turned into McDonalds drive-throughs. It is OUR RESPONSIBILITY to protect the environment, no one else's -

the world won't simply be fixed and restored, mended after the decades of pain and torture that we ourselves have inflicted. Factories create billowing clouds of smoke, choking our atmosphere as the emissions of cars rule the kingdom of fossil fuels that hold hostage our environment. The so-called changes we make, trying to help the environment, to reduce the population's impact, do help, there is no doubt about that, but these changes are minor and even so very few are willing to make these changes. As although many WILL deny, the world hates change, yet sometimes change is needed in order to make sure that our children's, grandchildren's lives aren't lived in a world of dark, hostile and claustrophobic environments that we ourselves have created.

Headlines are poisoned with news of war, destruction and natural disaster, tainted with murders and catastrophes. Earthquakes that kill thousands, hurricanes that wipe out entire towns. Yet no one sees this as a warning, as a sign from mother nature, that what we are doing to the environment has its consequences, the environment WILL fight back. These disasters are natural, conjured by the beautiful hand of mother nature that inflicts these torpedoes, tsunamis and heat strokes upon the people of the world, because mother nature believes we deserve it, that because of the pain we caused her- as a population crowding the world, we deserve a taste of our own bitter, sour and poisonous medicine. However, floods caused by mass build-up of rubbish and litter, can no longer be considered

natural, as we are the cause, not nature, not the world we live in but ourselves. We are slowly sending ourselves to the inevitable dark state of death. Harming our world harms not only the environment but ourselves. We pour the poison our bodies drink, and yet are surprised by its toxic taste.

We blame global warming and overpopulation, yet we are the root of these causes, we make global warming worse, we are the only contribution to overpopulation- we are to blame for these disasters. Our world is dying, and we are the killers, but we also have the power to save it, to reduce disasters, to save millions of lives. But are we willing to step forwards and brave the risk attached to being a hero? We need to take responsibility for the state of our world and its environment; we need to accept that nothing will change unless we try. Anyone can help, we can work together to re-build the destruction our own hands have created. We are responsible, but are you willing to accept it?



GCSE Media Studies - Blake Lyons responds to a past paper question 'How does Fortnite target its audience?'

To begin, Fortnite targets its audience by the use of a cartoon style. When this is paired with the bright, stimulating colours, then this creates an eye-catching graphic for young people to be attracted to. This cartoon style makes the game seem relaxed, fun and easy-going. This balances out with the Battle Royale nature of the game, not making it too serious. For young people, they will be drawn to a relaxed style and fun looking graphics.

Continuing this, the cartoon style and inclusion of bright colours may also target a younger audience, as this fits in with the 'diversion' aspect of the Blumer and Katz gratification theory. This means that younger people who may be in school or young adults who may have jobs, can use this unrealistic game as an escape from day to day life.

Furthermore, Fortnite has a large amount of players who can play on a mobile. This makes the game easier to access for the younger generation and with the target generation being the most immersed in phones. When this is combined with the free-to-play status makes it easier to access. This also means that people who may not be able to afford a console can also play, targeting the ABC1 and C2 demographics.

Moreover, 1 billion dollars of Fortnite's 2.8 billion

revenue in 2018 were from the in store shop. This targets the audience by making them feel responsible with online 'money' known as V-bucks. It also allows for people to stay interested and consistent to level up and get exclusive, rare skins, weapons and accessories. In Fortnite, players are allowed to talk to other players in the online chat. This connects friends in the younger generation and encourages them to play together, getting more users. This is also enhanced by the 'live' event they held in May 2020. This got everyone to play with their friends as they created mini-games and shows on the gaming platform, expanding Fortnite away from just another Battle Royale. This also kept players interested and engaged. To further broaden the audience by including other social media stars such as Khalby Lane and other platforms such as Marvel, includes and draws in other people of a similar age with other interests.

Moreover, when the game released in 2017, players then who were 13,14 or 15 will now be 19-20 years old so to keep targeting that age group they include collaborations to connect them such as NFL, John Wick, Stranger Things and Air Jordan. These are all brands and companies that target an older audience, so including them widens Fortnite's horizon.

Lucas McCulloch critiques Film Critic Tara McKelvy's review of The Hurt Locker.

I partially agree with Tara McKelvy's review, the film does show itself as an anti-war film, but it could also be used as an 'effective military recruiting tool'. The film shows both the horrors of war, and the adrenaline of battle. It will show the toughest soldiers breaking down, then rejoining the fight when they are faced with the life back home. It makes you think war is hell, but then shows it as an addictive rush of excitement and adventure. It will show the gruesome injuries of battle, and shows them craving more. The message is still there, but twisted to the point where it is unrecognizable. The film puts the viewer in the shoes of military bomb-diffuser William James, a reckless soldier who has diffused over 800 bombs, putting his squad at risk every step of the way. The opening of the film shows how well the original squad works together, until sergeant Thompson is blown up by an IED. He is replaced with James the

next day. The film shows his carelessness through him putting himself and his squad in danger, the scene of the rigged car is a good example of this, as he not only turns off his radio, but also removes the bomb suit and refuses to let them blow it up when the civilians are out of its range.

One of the scenes that back up the anti-war message is the where they enter an ex-camp of the terrorists, where they find a child who has been butchered and filled with rigged explosives. Through the shock, James mistakes the body for Beckham, a child who sold him DVDs. He then breaks down in the shower back at his barracks. This scene shows the horrors of war have finally got to him. However, after he is transported home, he cannot bare the tedious, consumerist, uneventful life of America, and he rejoins for another rotation.



Abigail Gibbons deconstructs newspaper front covers.

To begin, contexts can influence newspapers very heavily, for example on their front pages and throughout the entire paper. For example, The Sun was heavily influenced by Brexit. During this time, The Sun focused on its target audience, targeting the demographic audience of a lower class, for example classes C1 and C2 perhaps to B, with their language methods and style, for example quite simple language is used throughout the paper to appeal to that certain audience. The event represented on the front cover is Brexit. This front cover was published right after the first Brexit vote in June 2016. The vote ended up being around 48% to 52%. This also represents the two different sides to the vote, The Sun wanted to leave the EU, and that is shown throughout the front cover, for example the nationalist views of the leave party.

The Sun uses a collage of different British, and one Scottish, icon. For example, The Loch Ness Monster for Scotland, and icons like the Red Arrows and The Angle of The North for England. They also use a rhetorical question in the main headline. They use these factors to present the Brexit vote as either a 'betrayal' to your country, or 'the

right thing to do'. The use of the British icons presents the idea of nationalism, and being loyal to your country, it is almost like a reminder or a push for people to vote to leave the EU, so Britain can become a thriving, independent country again.

Perhaps the headline also makes people feel guilty, like they are betraying their country. The Sun represents this event as almost a life or death choice in a way, they make it seem as if you can either fight for your country or fight it. Also, the main headline is large and bold, which brings attention to it, however, it also uses simple language and all the other text on the front cover is simple, large or in very short paragraphs, as The Sun's target audience is not highly educated, and has a reading age of around 8 years.

Brexit influenced The Sun heavily, as any news in the world can, as it gives newspapers something interesting, and relevant to push and present to their audience. The Sun used many other techniques, alongside language and writing style, to persuade their audience to follow their political beliefs and opinions, for example they connected with the idea of people being not heard by the country, and played on the idea of 'taking their country back', which would appeal to their target audience, as they are most commonly less highly educated and middle-aged onwards. Brexit influenced The Sun to use their audience to almost sway the vote, they made the opposite party look bad, and anyone who disagreed with them, and the fact that they should leave the EU. They were influenced by the country being completely divided to try to gather people

onto their side, perhaps the people in the middle who were unsure, and re-enforce the people who did want to leave the EU.

The Sun presents its messages of togetherness, and Britain needing to come together as one to not betray their country, and make their country great again. This is heavily presented on the front cover, through the main image in the background and the mast head, also how The Sun is right wing. The main image is a collage consisting of many different landmarks, and other things, for example the Red Arrows, from all over Great Britain, which also re-enforces this idea that The Sun knows best, they are doing what is best for the country by presenting this message to their readers. The alliteration in the mast head 'Great Britain or Great Betrayal' also presents this message, how they believe they know best, and how everyone should vote to leave for the independence of their country, and if they do not, they are betraying their own country, perhaps creating guilt in the people who choose to vote stay. It makes them seem as if they know best, and they know what their readers are thinking. This is used to target their target audience, as this is usually middle-aged or older people with a low reading age, and of not a high education, which can be seen through the use of simple language in the newspaper, and the topics also shown on the front page. This appeals to their target audience, and perhaps their feelings about not being heard and wanting to do what is best for their country, making them trust The Sun and what they write, as it is relatable and appealing to that certain audience.