



AROUND THE PALACE

AS Dance



See page 5 for article

Dear all,



Thank you to everyone across the Old Palace community for their positivity and hard work during a week where we have all had to make significant adjustments to our daily lives.

We have tried to update parents and students regularly throughout the week on operational issues and so we wanted to continue to produce this weekly bulletin to be able to remind ourselves of what being part of the 'Old Palace family' means.

I hope all our families are staying safe and well and that you manage to enjoy and appreciate this beautiful spring weather over the weekend on your daily exercise trips outside.

Best wishes

Jane Burton, Head

News from Year 4



Here is a lovely picture of a leotard that Lola in Year 4 has designed from her home learning pack.

We also hear that lots of girls from Reception to Year 5 have been doing Joe Wicks' daily PE workout – and that their parents have been joining in as well!

Mrs Coster says: Keep up the good work!

Year 6 - Working from Home

Students in 6J have been letting Mrs Talleux know how they are managing their new school life at home. It's great to see so many positive comments.

"I'm having a lovely morning and a delicious lunch! Everything is working with the VLE, but I know I can email you if there are any problems"

"Everything is going really well. I am just dreading when my brother comes home!"

"Working from home is going great. I'm getting a walk in with mummy every morning!!"

"The advantage of working from home is that you can do your homework straight after 3:45pm or even sooner if you finish the lessons quickly. Although the disadvantage is that some times you can get so engrossed in the work you lose track of time and you realise you have been doing the work for

two or more hours (I say this from experience!)"

"I've been having an enjoyable and productive time. Although I miss your funny jokes and daily reminders, I feel I am having a wonderful time working from the comfort of my home. I hope you are well and are keeping safe from all germs (6J would not want you to catch the virus!) Please just keep safe."

"I am getting into a new routine. I am enjoying working from home but I miss seeing my friends, having lunch in the dining room and I even miss my teachers!"

"I don't have to get up as early"

Mother's Day Plant Pots



Although we were not able to hold our annual Mother's Day assembly this year, the pupils still planted up some flowers to take home to their mothers.

Hopefully these are now in full bloom.



A letter from Mrs Nike

It has been a very unusual week here at Old Palace. The classrooms are still clean, the corridors are quiet, and the playground is empty. Although it has been sad not to hear the sounds of the children enjoying learning and discovering something for the first time, it has been warming to know learning is still continuing at home. It is great that parents will get to share some of those 'light bulb' moments that are so exciting to experience.

I know that working remotely will be challenging and this will be difficult to navigate at first. However, many of you are already underway and have been completing your home learning packs daily. It has been fabulous to see so many photographs and pictures being shared with the teachers this week and to get a sense of some the engaging and exciting activities that you have been getting on with at home.

Here at Old Palace, we decided to open the school to a very small group of children whose parents are critical to the COVID-19 response. I would like to say thank you to all those members of staff who have provided high quality supervision to these children at this difficult time. I would also like to say thank you to all those parents who have kept their children at home. By doing this you have protected our NHS and saved lives.

I would encourage you to continue to check your emails daily, for both your home learning packs and updates from school.

I'm sure I can speak for all the teachers in saying you are greatly missed, but we are happy you are working hard from the comfort and safety of your own homes.

Mrs Nike
Head of Nursery & Preparatory

Prep VLE

Prep VLE (Virtual Learning Environment) is now **LIVE** meaning parents will be able to access work and online learning resources.

Please login using your child's usual school username and password.

Work will be uploaded daily. Mrs Nike is sending out further details.

Aanya Following Mrs Coster's Exercise Grid



Aanya and her mother have both been doing an hour of yoga and 30 mins of exercise shared by Mrs Coster. They both feel fit and energised for the day.

Teacher's Pet!

We've decided to start a regular feature, which allows staff and pupils to introduce us to their new colleagues whilst working from home.



First up, here is Mrs Burton's cat Basil, who is making life rather difficult as he seems to have taken over her entire desk!



Our Admissions Registrar, Mrs Parris, seems to have lost her OP diary to Mr B. Incidentally, Mr B is already something of a social media star at Barry M, where he regularly features on her daughter's Work From Home posts.

Stress Release - Just Dance

What better way to shake off some of the stress of the day – when your world has been turned upside down – than to JUST DANCE! Year 13 students took to the floor to give themselves a break from their concerns!

Exercise is key to preserving your mental health as well as your physical health – so please try and find ways to exercise over the next few weeks!



Year 10 PE enthusiastically took part in 'Just Dance' during their final lesson before remote learning began.

They thoroughly enjoyed it and were reminded of the importance of staying active with some suggestions of different apps and websites given.



"Put That Light Out!"

In 1939, when war broke out, I was four. I started school at five and did not leave until post A levels at 18 in 1953, and it was only then that sweets came off ration!

The deprivation of wartime is hard to imagine now. Couple that with much more limited communication – no mobile phones, no computers - and one can prefer the temporary trouble we are going through now. But we were used to abiding by the rules. All curtains had to be light-proof, otherwise the Air Raid Protection Warden would shout outside the house "PUT THAT LIGHT OUT." A vital possession was your Ration Book without which you could not buy many essential foods. It contained coupons which equalled to your entitlement for vital rationed foods – like meat, milk, butter, tea and sugar. Off-ration was fish, thank goodness, though it was sometimes in short supply. The meat ration went as low as 1 shilling and 3 pence (excluding offal which was off-ration) and 2ozs of sugar per week per person. Lights on the relatively few cars around had covers over them, leaving just a small slit of light emerging – no driving fast at night in those days.

Food parcels arrived from time to time from relatives in Canada, but were very important before Christmas. I remember a packet of jelly in one parcel which Mother said we would keep for Christmas. Imagine my horror when the packet, opened on Christmas Eve, revealed only a pair of nylons (stockings that is).

Throughout the war I lived by Croydon Aerodrome, a hot spot, particularly in the days of the German bombers coming over and being intercepted by British fighter planes, going up from Biggin Hall, Kenley and Croydon etc, to head off the Germans before they could bomb London. "Dog fights" took place overhead, amid the barrage balloons and searchlights. The first attack on Croydon aerodrome was 1940 photos can be found on Google of neighbours in Stafford Road, peering over the perimeter fence to see the damage. (Key in Google, Croydon Aerodrome and its history). That first air raid destroyed aircraft, but actually also dropped a bomb on

the Bourjois perfume factory. I remember well the great pall of smoke and my father, by the back door step, in Wallington, explaining to me, aged 5, what a bomb was, what gunfire sounded like and that I was not to be afraid, but run to the Anderson shelter at the end of the garden, whenever told to by him or Mother.

If you were caught in the road by sudden bombing, the advice was to lie down in the gutter, so that the blast would pass over you, between the kerb and the high centre of the road. I remember doing this with my very smart aunt, while a doodlebug came down on the cemetery at Bandon Hill, Wallington.

At school, it was down the shelters or the cellar as soon as the air raid warning sounded. There we stayed until the "all clear" – one long continuous sound, unlike the air raid warning which was a wavering up and down note.

Hopefully, Coronavirus will pass rather more quickly than the effects of the Second World War! How on earth did the Sisters of the Church manage to repair all the war damage which Old Palace suffered.

Jo Tuck (née Akers) 1946-53



Founders' Day 1944. Banqueting Hall damaged by flying bombs, July 1944

AS Dance Student *continued*

For AS Dance I am currently learning about the Independent Contemporary Dance Scene in Britain from 2000, together with some of the artists who have contributed to it.

I have studied the work of the choreographer and performer Akram Khan, who fuses the styles of contemporary and Kathak to form his own unique style. I have been particularly focusing on a work called 'Zero Degrees', which I found intriguing as it explores ideas about what it means to have an identity and how easily identity can be stolen or distorted; something which is relevant

to our lives online today.

I have also started learning about Matthew Bourne and some of his works that have contributed to the ICDS. I am fascinated by his ballet 'Swan Lake', as it challenges gender roles with its ensemble of male dancers as the swans rather than the traditional female swans, so it is making dance more inclusive, which I admire.

I have also been devising choreography for a solo inspired by the poem 'The Lady of Shalott' by Alfred, Lord Tennyson. This poem explores the theme of captivity within the Lady's tower as well as her longing for

Camelot. I have created movements inspired by the imagery of mirrors and weaving in the poem to reflect the ideas of captivity and loneliness. This grew out of choosing particular words from the poem, finding synonyms for them and then using some of these synonyms as a stimulus to create motifs.

It has been an interesting and thought-provoking process as I have been able to explore movements that I have not thought to use before; thus developing my own dance style.

Charlotte, Year 12

Nursery & Pre School: Home learning

Nursery children are keen to get started on their home learning packs. This week's topic is Spring, and we have a lovely picture from Sienna's mummy showing Sienna planting a Beetroot! Well done Sienna; we can't wait to see how it grows.

Next week, Nursery groups will be continuing the Spring topic with some exciting activities including making a Spring flower number line and a banana smoothie. Pre School will be exploring *Goldilocks and the Three Bears* with Cosmic Yoga and Bear masks to make!



Year 1 Making Kites



Year 4 Swimming Lesson

Year 4 enjoyed their Swimming lesson last week. They always arrive from Prep at the Swimming Pool doors with gusto and great enthusiasm.

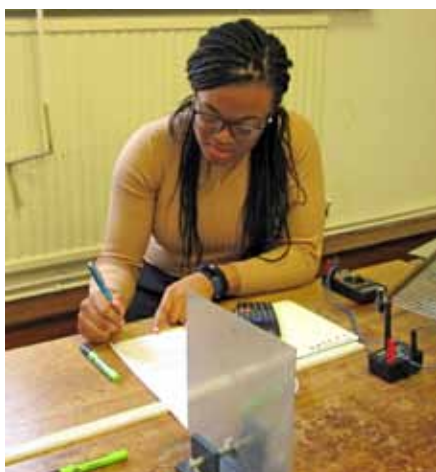
They worked on their backstroke technique. They did some great kicking and then moved on to practicing using one arm while holding a float with the other. The girls used and

maintained beautifully straight arms on the recovery phase.

We then moved on to full stroke which they performed extremely well. They all received a very well earned merit for their careful and accurate work. Well done Year 4!



Making Waves



In some of our recent lessons, we have been learning about the formation of stationary waves. These are waves that are produced when two waves of the same type move in the opposite direction to each other. We conducted some experiments to link the frequency, wave speed and wavelength of the waves.

We conducted Melde's experiment

which uses a set of masses at the end of a vibration generator which, when set up and running, produces numerous waves depending on the frequency we set it to be. Another experiment involved the use of a microwave transmitter, a diode receiver and reflector which we used to determine the wave length of the microwaves emitted from the transmitter.

In yet another – Ruben's tube experiment – we used a large tube full of lab gas to determine the speed of sound through methane.

From these practical experiments we were able to build upon our accuracy, as small changes can have a huge impact on calculations and the final result.

Demi, Year 12



Last week, the Nursery children were busy preparing for Mother's Day. This involved a wide range of crafts and activities including: cutting, painting, sticking, planting and mark making, together with stories and discussions about our Mummies

In Pre School there has been a lot of excitement as the focus was on one of our favourite topics 'Dinosaurs'. This always provokes much thought and discussion;

Q "What happened to the dinosaurs?"

A "A rock from space hit the dinosaurs and then they were gone".

Children enjoyed collecting natural materials on the playing field to make a dinosaur land, solving the question of how to get the dinosaurs out of a frozen egg, exploring the dinosaur cave with torches, and seeing how combining materials can result in a small world volcano!



On Friday 13th March Nursery joined the Prep Reception girls for a charity walk for Sport Relief.



They walked for over 45 minutes and raised a very healthy sum of £218.

Imaginary Jobs of the Future - Competition Winners

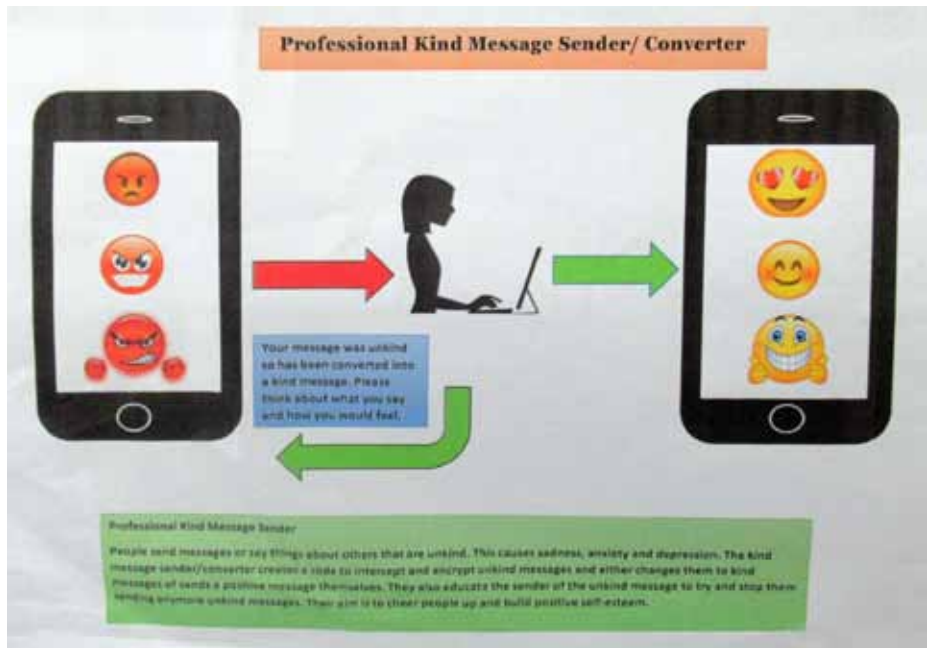
With all of Year 6 entering the competition and a third of Year 7, we had over 30 entries to judge.

All imaginary jobs were displayed at the recent Careers Fair with speakers, stall holders, parents and Year 9 to Year 13 students casting their votes for their favourite top three. The display then remained outside the Banqueting Hall for all students, staff and visitors to see the wonderful entries. Teachers and Support staff then added their votes to the ballot box.

We had some really interesting ideas, though there could only be one winner of the most imaginative job, which was the **Professional Kind Message Sender/ Converter** from Ava in Year 7.

Second and third places went to the **Mangrove Minder** from Maheli and a **Heart Comforter** from Dana, both in Year 7. In joint 4th place from Year 6 were Charlotte for her **Fruit Peeler** and Rhianna for **World Peace Negotiator**.

Mrs Williams was amazed at the imagination of the students who entered the competition and has compiled all entries into a PowerPoint to share with the rest of the school later in the year.



Congratulations to Emma in Year 12 who has won the inaugural Old Palace Classics Department Prize for a Classical Essay for her submission entitled 'Should the British Museum return the Parthenon Sculptures?'

Should the British Museum return the Parthenon sculptures?



The Parthenon Sculptures, also known as the Elgin Marbles, were built from around 447-438 BC as part of the temple of the Parthenon in Athens, which was dedicated to the goddess Athena – altogether, over ten million kilograms of Pentelic marble was used in the construction of the temple.

The sculptures adorned all four sides of the exterior building while a frieze spanned the interior, and they depict scenes from battles between the mythical Lapiths and the Centaurs, to symbolise the Greek triumph over the Persians in the recent Persian Wars. The sculptures currently in England include twenty-one figures from the east and west pediments and fifteen (out of the ninety-two) metope panels, as well as 75 metres of the Parthenon Frieze, from the interior of the temple. In total, the sculptures in England represent over half of the remains of the sculptural decoration of the Parthenon. Pericles, the statesman who pushed forward the project to build the Parthenon, boasted that “we shall be the marvel of the present day and of ages yet to come”, and the self-satisfaction was no doubt well deserved, as the Parthenon in its full glory would have been awe-inspiring and a profound sight to behold. It remained in use as a temple for over one thousand years, but many of the decoration was deliberately damaged or removed in the 5th century after it was converted into a Christian church. From 1458 it was converted to and used as a mosque, and in 1687 the Ottomans used it as a gunpowder store. The Parthenon was further damaged when a Venetian shell set off the gunpowder and destroyed the roof of the building.

In 1801, the British Ambassador to the Sultan of Turkey (for Greece was part of the Ottoman Empire) Lord Elgin began to document the sculptures by employing artists to take casts and drawings of them under the supervision of the Neapolitan painter Lusieri. At the time, it seems as though Ottoman officials were indifferent to the Parthenon sculptures, and locals were burning the fallen marble to obtain lime for building. The ruins were subject to vandalism and looting, while tourists took it upon themselves to take pieces of the Parthenon home as souvenirs. The key issue at hand begins when Elgin began to remove material from the Parthenon (as well as pieces from the surrounding

Erechtheion, Propylaia and the Temple of Athena Nike) to take it back to England, his intention being to decorate his stately home in Scotland. By 1812, the excavation and removal were completed at a cost of £70,000 or £5 million today.

However, the legality of the removal of the sculptures and subsequent treatment of them is only the beginning of the controversy surrounding their removal. To begin to unravel this complicated issue, one must first understand the circumstances under which the sculptures were removed. The Acropolis at the time was an Ottoman military fort, and therefore Elgin required special permission to enter the site and he stated that he had obtained a firman (royal decree) from the sultan to allow him and his artists to access the site. The document that Elgin produced was apparently an English translation of an Italian copy made at the time, although its authenticity has been questioned as it lacked the key formalities characteristic of royal decrees from the Sultan. To Elgin, this document was proof of the Ottoman's authorisation to remove the marbles, although the original firman cannot be located, even though other official decrees from the same period have been carefully documented.

However, the English translation did not have the signature of the sultan and neither did the Italian translation. In addition to this, the British historian William St. Clair stated in his 1967 study *Lord Elgin and the Marbles* that the sultan had not authorized any removal of the statues from the Parthenon – rather the clause allowing Elgin to take stones “with old inscriptions and figures” most likely meant items found in the excavations conducted on the site, not the existing sculptures that still decorated the temple itself. The legitimacy of the documentation of the authorisation of the removal is still considered dubious due to discrepancies between the English and Italian translation, as well as the lack of evidence of the original decree adding to the suspicions that Elgin acted well beyond what he was entitled to do. Therefore, some scholars argue that Elgin's actions were not authorised and were clearly illegal, and so the Parthenon sculptures have no right to continue being held in Britain.

In addition to this, the treatment of the sculptures during and after the removal process further ruined the condition of the sculptures: pieces were chipped off, muscle and face definition were smoothed over by botched efforts of conservation in the 1930s and most recently it has been discovered that paint which covered some of the sculptures was removed or scratched off during conservation attempts in 1838 to give the sculptures a whiter, cleaner look. While on display at the British Museum the marbles and frieze have been subject to vandalism – in 1961, two schoolboys knocked off a part of a centaur's leg; in 1970, letters were scratched onto the upper right thigh of a figure. In 1981, a falling glass skylight chipped part of a west pediment figure, inflicting further damage onto the sculpture. Therefore, it cannot be said that in the possession of the British government and British Museum, the sculptures have been responsibly kept safe and conserved as they originally were.

By 1816, Elgin had offered to sell the marbles to the British government, and Parliament approved the sale of the sculptures which were bought for £35,000 (£2.5 million today) and in 1832 were moved to the Elgin Room in the British Museum. From 1962, the sculptures have been displayed in the Duveen Gallery of the museum.

Since Greece regained independence in 1832, Greek governments have continually called for the repatriation of the Parthenon marbles to the Acropolis museum, where currently the remaining parts of the Parthenon are housed. The British Museum however has consistently said that they have “no plans” to return the sculptures and most recently the British Museum director Hartwig Fischer has said that due to a number of reasons, the British Museum trustees will not engage with talks of repatriation. Some of his comments sparked particular outrage as he defended the British Museum's decision to keep the sculptures as a “creative choice” and that if the sculptures did not belong in the British Museum, then neither did they belong in the Acropolis Museum, as neither are the sculpture's “original context”. Furthermore, he said that through being displayed in the British Museum, the sculptures were able to be shown in their “context of world cultures”, as the Parthenon sculptures encompass and include Ancient Greek, early Christian and Islamic culture. In addition to this, Fischer stated that the British government would have to rewrite laws in order to return the sculptures because their legal owners are the British Museum's trustees, who have the responsibility of preserving the museum's collections conferred on them by Parliament.

Therefore, it is clear that the repatriation issue of the Parthenon sculptures is complicated and troublesome in both a legal context and a cultural context – some people who argue that they should be returned to Greece say that the sculptures are symbolic of Greek culture, and is deeply intertwined with the national identity of Greek people. However, others argue that it doesn't make sense for a modern national identity to be staked upon the art of a civilisation from two thousand years ago, as identity cannot be limited to geographical location and is instead a fluid concept. Others argue that as Elgin was given authorisation by the Ottoman sultan, no matter how dubious, the sculptures can equally be argued for return to Turkey, the originating nation of the Ottoman empire. To make matters more complicated, the repatriation of the Parthenon sculptures are only a part of wider calls of repatriation of all stolen artefacts from around the world – for instance, there have been increasing calls for French museums to return artefacts looted from former West African colonies. Such campaigns are still controversial and met with much debate, however in November of 2019, Manchester Museum became the first UK institution to return stolen sacred aboriginal artefacts to Australian indigenous groups. Following this, Jesus College of the University of Cambridge said that it would return a bronze cockerel stolen from Nigeria (which was given to the college by the father of a student in 1905) after a three-year long campaign by Jesus College students.

Some more comprehensive arguments for the repatriation of the Parthenon sculptures not relating directly to the legality of Elgin's actions follow one similar thread, and that is that they sculptures were created in Athens for the Parthenon temple, and therefore they should be returned in order to be enjoyed in their original environment and surroundings. Although it is true that the sculptures were not made to be in a museum context, due to the ongoing danger of air pollution and acid rain, the only way the sculptures can be seen in their original environment in which they were made is through being displayed in the Acropolis Museum – alternatively, the sculptures cannot continue to be kept in the British Museum nearly two thousand miles away from where they were designed to be and still be enjoyed to the fullest extent. By being kept in the British Museum they are kept out of context of their original environment, no matter how much the Museum officials insist that they keep the sculptures in the context world cultures. Moreover, it can be argued that the British Museum deprive Greece of much needed income from tourism, as millions of people from the UK and tourists from around the world can see the



Classical Essay Prize Winner *continued*

sculptures without having to go to Greece; as a result, the economy of Greece suffers due to the perceived convenience of the sculptures being kept in England, which already attracts visitors due to its rich and expansive history.

And yet, it is this same argument for returning the Parthenon sculptures to Athens that others use as an argument against repatriation: as the British Museum itself states, the Parthenon Sculptures are accessible for free to a much wider and larger range of people due to their convenient location and lack of admission prices. While a donation of £5 is recommended to the British Museum, the Parthenon sculptures are kept accessible to as many people as possible by being free to see. In contrast, it costs between ten and twenty euros to get into the Acropolis Museum, which on top of travel costs to Athens, is not accessible for a large range of people. In addition to this, as a museum the British Museum has the budget to maintain the sculptures in a



secure and sterile environment to avoid further damage, and although it admits mistakes were made in the past, nowadays the sculptures are kept as safe as possible from vandals and further harm.

The arguments for and against returning the Parthenon sculptures to Greece can and often do keep going back and forward between the many disputers, and it seems as though a definite solution will never be reached. Currently, there are three main and definite possibilities which are as follows: the British Museum repatriate the sculptures back to Greece; the British Museum refuse and continue to repatriate the sculptures back to Greece, or that a loaning basis is introduced between the two countries for an agreed set of years, and the museum that does not hold the sculptures use casts instead to display what the Parthenon sculptures look like to visitors. However, it is unlikely that such a seemingly simple solution will be agreed on anytime in the future, particularly as there are rumours that Greece will lobby for the repatriation of the Parthenon sculptures in a post-Brexit trade deal. According to *The Times*, as of the 20th February 2020, Brussels have included a clause on the return of the Parthenon sculptures in a draft of a post-Brexit agreement outlining the future relationship between the UK and the rest of the EU member states. In the turbulent climate of post-referendum politics, predicting whether the Parthenon sculptures will be repatriated seems as difficult and unknowable as ever.

Emma, Year 12

Year 5 - Daisy Enjoying Some Tree Art

