

Teen  
Pages



Hallow'en edition

## Welcome!

Hello! Welcome to the October issue of the *Teen Pages*. We hope you enjoy it! We would like to mention that one of our editors, Joe, has left. We thank him for his valuable input in the last two issues. We'd also like to welcome a new editor, Malcolm, who will be helping us from the December issue.

The editors for this issue were: Eloise, Leila and Freya.

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We need more editors. If you're interested in becoming part of the Teen Team, please contact the coordinator at [teenteam@education-otherwise.org](mailto:teenteam@education-otherwise.org)

We would love to have **your** feedback, suggestions and contributions. Please send them to: [teenteam@education-otherwise.org](mailto:teenteam@education-otherwise.org)

Contributions must be in by the 20th of October and all drawings/ artwork must be in **black and white**. Remember to include your full name, address and membership number.

Front Cover by Freya

# Ghoulish Hand

## Ingredients:

- 2 litres apple juice
- 2 litres cranberry juice
- 2 litre bottle ginger ale
- new rubber glove
- red food colouring
- water

## Preparation:

To make the hand, fill a new rubber glove with water. Make sure the glove does not have powder inside. Tie at the wrist with string and freeze one or two days. Carefully cut glove away to unmold. Don't worry if you lose a finger when unmolding, this only adds to the ghoulish effect.

To make the punch, mix apple juice, cranberry juice, and ginger ale. If you would like to change the size of the recipe, use an equal amount of each juice and the ginger ale. Refrigerate to chill thoroughly. When ready to serve, place half the mixture in the punch bowl. Insert hand ice mold in the center. Fill bowl with remaining punch.

For added effect, place a few drops of red food coloring on the tips of the fingers just before serving.

Makes 4 1/2 litres of punch.





# Halloween

**It's October and Halloween is drawing near. Find out about the history behind the celebration.**

Halloween's origins date back to the ancient Celtic festival of Samhain (pronounced sow-in). The Celts, who lived 2,000 years ago in the area that is now Ireland, and northern France celebrated their new year around the first of November.

This day marked the end of summer and the harvest and the beginning of the dark, cold winter, a time of year that was often associated with human death. Celts believed that on the night before the new year, the boundary between the worlds of the living and the dead became blurred. On the night of October 31, they celebrated Samhain, when it was believed that the ghosts of the dead returned to earth. In addition to causing trouble and damaging crops, Celts thought that the presence of the otherworldly spirits made it easier for the Druids, or Celtic priests, to make predictions about the future. For people entirely dependent on the natural world, these prophecies were an important source of comfort and direction during the long, dark winter.

By A.D. 43, Romans had conquered the majority of Celtic territory. In the course of the four hundred years that they ruled the Celtic lands, two festivals of Roman origin were combined with the traditional Celtic celebration of Samhain.

The first was Feralia, a day in late October when the Romans traditionally commemorated the passing of the dead. The second was a day to honour Pomona, the Roman goddess of fruit and trees. The symbol of Pomona is the apple and the incorporation of this celebration into Samhain probably explains the tradition of "bobbing" for apples that is practiced in some countries today on Halloween.



By the 800s, the influence of Christianity had spread into Celtic lands. In the seventh century, Pope Boniface IV designated November 1 All Saints' Day, a time to honour saints and martyrs. It is widely believed today that the pope was attempting to replace the Celtic festival of the dead with a related, but church-sanctioned holiday. The celebration was also called All-hallows or All-Hallowmas (from Middle English Alhallowmesse meaning All Saints' Day) and the night before it, the night of Samhain, began to be called All-hallows Eve and, eventually, Halloween. Even later, in A.D. 1000, the church would make November 2 All Souls' Day, a day to honour the dead. It was celebrated similarly to Samhain, with big bonfires, parades, and dressing up in costumes as saints, angels, and devils. Together, the three celebrations, the eve of All Saints', All Saints', and All Souls', were called Hallowmas.



#### TODAY'S TRADITIONS

The tradition of "trick-or-treating" probably dates back to the early All Souls' Day parades in England. During the festivities, poor citizens would beg for food and families would give them pastries called "soul cakes" in return for their promise to pray for the family's dead relatives.

The practice, which was referred to as "going a-souling" was eventually taken up by children who would visit the houses in their neighbourhood and be given ale, food, and money.

The tradition of dressing in costume for Halloween has both European and Celtic roots. Hundreds of years ago when it was believed that ghosts came back to the earthly world on Halloween, people thought that they would encounter ghosts if they left their homes. To avoid being recognized by these ghosts, people would wear masks when they left their homes after dark so that the ghosts would mistake them for fellow spirits. On Halloween, to keep ghosts away from their houses, people would place bowls of food outside their homes to appease the ghosts and prevent them from attempting to enter.

Source: [history.com](http://history.com)

# MUSIC REVIEW

By Eloise Trett

## **Album: *You Don't Know The Half Of It* By Vagabond**

This is the debut album of the amazing up-and-coming band Vagabond. Formed in 2008, they have supported the likes of James Morrison, The Script and McFly and have even performed at the V Festival and Glastonbury.

Some people would say that this band's music verges on blue eyed soul. I prefer to think that it's more a mixture of different styles (soul, blues, pop, funk...) as no two of their songs seem to fit the same mould.

Vagabond is made up of five extremely talented musicians and is fronted by lead singer and guitarist Alex Vargas, who has an incredibly powerful and unique voice. If you are a fan of artists like James Morrison, then I can almost certainly guarantee that you'll like Vagabond's music too. Other artists they have been compared to include Simply Red and One Republic.

*You Don't Know the Half of It* features their two fantastic singles *Sweat (Until The Morning)* and *Don't Wanna Run No More*. There is also a great selection of other tracks on this album, two of my favourites of which are *Smile Of Mona Lisa* and *Drifting*. I'm really hoping that one, if not both of these, will become a single.

I first found out about Vagabond when I saw them supporting James Morrison at Thetford Forest and I was immediately struck by their unique style. They were absolutely brilliant live, even better than they sound on their CD! I'd love to go and see Vagabond perform again one day and I would really recommend that you do too. Their first full UK tour commences next year. For further information visit their official website: [www.vagabondtheband.com](http://www.vagabondtheband.com)

All in all, even though there are some improvements that could be made, this is unbelievably good for a debut album and I think that Vagabond will definitely go a long way.

**Rating: 8/10**



# BOOK REVIEW

By Eloise Trett

## **Gone By Michael Grant**

This novel, written by Michael Grant, is set in a small town in southern California. A relatively 'normal' town, that is, until one day a very strange thing happens. Everyone over the age of 15 disappears in the blink of an eye and those left behind are suddenly and inexplicably cut off from the outside world. What at first seems to be some kind of joke, soon turns into a very serious and dangerous situation. As they fight to survive, leaders emerge, gangs form and sides are chosen. Time is running out for those trapped as they know that when they turn 15 they too will disappear. And what's worse, amidst all this chaos, some kids are developing extraordinary powers, powers that cannot be explained...

The suspense in this book is incredible! *Gone* is such a fast-paced novel that I found it unputdownable. It's impossible to get bored reading this book because there are so many exciting things going on. This story combines a little bit from all of the good book genres (action, sci-fi, mystery, fantasy, romance...) which makes it convincingly real.

The characters in this book are so believable that they seem to become real people who you care about and you are anxious to find out what happens to them next. Even the villains, however terrible they are, are almost likeable as you grow to learn more about them. The characters are so well written that they are unpredictable and, in the end, it's hard to know for certain who is on which side.

I am an avid reader and I'm always on the look out for new books. However, I haven't read a novel as gripping or riveting as this for a very long time. There are 5 more books to follow in this series. Its sequel, *Hunger*, will be out in January 2010. It has been announced that books 3 and 4 will be titled *Lies* and *Plague*. After being so impressed with *Gone*, I can't wait to see how the author continues the story and whether these instalments are just as thrilling!

If you would like to find out more about *Gone* and read an extract from the book visit:

[www.egmont.co.uk/gone](http://www.egmont.co.uk/gone)

Or, if you want to find out more about Michael Grant and listen to an interview with him go to:

[www.egmont.co.uk/contributor.asp?contid=230#](http://www.egmont.co.uk/contributor.asp?contid=230#)

**Rating: 10/10**



# Manga



Hello again, this is the second issue of the Manga Pages. I hope you enjoy them!

## Japanese Honorifics

In Japan, people address each other using honorifics, which are words attached to their names. They are frequently used in Manga, here are some of them:

*-San is the most common honorific and is a title of respect similar to "Mr.", "Miss", "Mrs.", or "Ms."*

*-Kun is used by persons of senior status in addressing or referring to those of junior status, or by anyone when addressing or referring to male children or male teenagers. It can also be used by females when addressing a male, that they are emotionally attached to or have known for a long period of time.*

*-Chan expresses that the speaker finds a person endearing. In general, chan is used for babies, young children, and teenage girls. It may also be used towards cute animals, lovers, and close friends. When used sarcastically, it is considered very condescending and rude.*

*-Senpai is used to address or refer to one's senior colleagues in a school, company, sports club, or other group. So at school, the students in higher grades than oneself are senpai. English Manga translations usually replace it with "Upperclassman"*

## Recommendations

### BLEACH

Tite Kubo

AGE RATING (MANGA): 13+



Ichigo Kurosaki has always been able to see ghosts, but this ability doesn't change his life nearly as much as his close encounter with Rukia Kuchiki, a Soul Reaper and member of the mysterious Soul Society. While fighting a Hollow, an evil spirit that preys on humans who display psychic energy, Rukia attempts to lend Ichigo some of her powers so that he can save his family; but much to her surprise, Ichigo absorbs every last drop of her energy. Now a fully-fledged Soul Reaper himself, Ichigo quickly learns that the world he inhabits is one full of dangerous spirits, and along with Rukia, who is slowly regaining her powers, it's Ichigo's job to both protect the innocent from Hollows and to help the spirits themselves find peace.

### IMMORTAL RAIN

Kaori Ozaki

AGE RATING: 16+



14 year old Machika Balfalitt, granddaughter of the legendary assassin Zol, is determined to kill the only person her late grandfather failed to destroy: Methuseiah, the name given to the immortal Rain Jewlitt. When she meets him, she finds a clumsy, kind man who has lost more than he can bear in his unnatural lifetime. An unlikely friendship forms between assassin and immortal as they battle bounty hunters, a mysterious organization and monstrous "angels", whilst waiting for the rebirth of the man who made Rain Jewlitt like he is...

# Biography

Rumiko Takahashi



Rumiko Takahashi Self Portrait

Rumiko Takahashi is one of the most popular and influential manga artists, both inside and outside Japan. Over 170 million copies of her various works have been sold worldwide, making her one of the best-selling female comic artists in history, and one of the richest individuals of Japan. She has often been nicknamed, The Princess of Manga.

When she was younger, she enrolled in Gekiga Sonjuku, a manga school that was known for its founder, Kazuo Koike (best known for his series: Lone Wolf and Cub) Her career began in 1978, when she published her first major series: Urusei Yatsura, a science-fiction comedy which proved extremely popular.



Urusei Yatsura

This was followed by many other popular series, including Maison Ikkoku, Ranma 1/2 and, eventually, InuYasha.

She is renown for her distinctive Manga style. Nearly every one of her series has a unique storyline and a cast of unforgettable characters. The characters were probably the result of her two years of training in Kazuo Koike's school, as Koike stressed the importance of interesting characters in a story. Takahashi takes care to portray her women characters as very strong who match her male characters in toughness and intelligence.



Maison Ikkoku

Nearly all of Takahashi's series have been animated, the first being Urusei Yatsura. The Ranma 1/2 anime became one of the first big anime titles to gain popularity amongst English-speakers, and was one of the most widely-viewed anime before the introduction of anime on DVD. This anime is still playing nowadays, due to the fact that so many people requested reruns of it. The InuYasha anime also proved very popular.



Ranma 1/2

InuYasha

For many manga and anime fans, Rumiko Takahashi's works were their earliest exposures to the genre, even before series such as AstroBoy, even though it came out much earlier. Despite the fact that Rumiko Takahashi's works are often steeped in Japanese folklore and culture, her wide range of genres and sympathetic characters often make them universal to readers from around the world. Now aged 51, Rumiko is still drawing Manga, and is currently publishing the fantasy series RIN-NE.



The Mermaid Saga

Rumiko Self-Portrait, Screenshots of Urusei Yatsura, Maison Ikkoku, Ranma 1/2, The Mermaid Saga and InuYasha are all the property of Rumiko Takahashi.

Here are some of the most frequently used expressions in Manga, from the official Manga University website.

## Extra



MU HOW TO DRAW MANGA

www.howtodrawmanga.com

by Koda Tadashi

# Eloïse's Art Pages

Hello again and welcome back to the Art Pages! This time, I have included some information about pencil drawing and shading. I hope you find it interesting! If you don't, I would love to hear what you would like to see in this section. Email [teenteam@educationotherwise.org](mailto:teenteam@educationotherwise.org) with your comments and I'll be sure to take them into account for future issues. Also, it would be great to receive any contributions of **your** artwork that you think other home ed teens would like to see. Please send any to the same email address above.

## Arts Advice and Tips

For this issue, I have decided to tell you a little bit more about drawing and shading techniques. You may absolutely hate drawing and find it tedious compared to another art form e.g. sculpture, however, it is very important. If you become good at drawing early on then any other art forms you attempt to learn afterwards will be a lot easier. If you think about it, almost every art form is linked to drawing in one way or another (planning etc). The skills you learn through drawing will also help you see your subject in a different light and get far more effective results in the future. A lot of people would probably skip this essential step and move straight onto the art form they are most interested in. They may, after a lot of practise, become brilliant at this art form, but what if they decided afterwards that it wasn't for them? They would have to start completely from scratch again with absolutely no skills to help them achieve anything else in the arts world. I am hoping that (although I am definitely no expert) the tips and advice (which I have both learnt from more experienced artists and found out for myself through trial and error) will help you develop your existing skills and inspire you to find out more about drawing techniques for yourself.

Everyone can draw. Some people have just had the opportunity to learn more than others. When learning about drawing it's always best to start with the basics. The main foundations of drawings are nearly always rough shapes, so the best thing to do when starting out on a project is to analyse your photo/subject and simplify it down (e.g. by looking at a person and saying that their head is a bit like an oval). I always find it good to measure out my drawings to make sure the proportions are right (after all, I don't want to end up with a cat that's head is the same size as its body). Two ways that I find useful to do this are by either working out the measurements of my subject/photo with a ruler and then transferring them to the paper or by scaling it up using a grid (which I place over the picture that I'm working on and draw faintly on my piece of paper). Drawings always end up far more accurate this way and (usually) don't end up looking lopsided or a funny shape. One very important tip, which I would give for realistic drawing, is to look at your subject far more often than you actually make a mark on the paper. Too frequently, people make the mistake (and I've done this myself many times) of drawing what they think their subject looks like rather than examining all the details for themselves. And more often than not, their drawing looks wrong.

Once you have the basic outline of your picture, you'll need to work on making it look realistic. This may seem complicated but it's actually far simpler than you would think. The whole process revolves around shading. Working out all the light and dark shades in a drawing and the variation between them will make the difference between your drawing looking flat or 3D. An easy way to show what is meant by shading is to draw a grey scale (example shown below). To do this, you'll need to draw a long horizontal rectangle separated into seven squares. This exercise will show you how the amount of pressure you put on your pencil is greatly involved in creating the subtleness of different shades. Leave the first square in the row white, so that it's the lightest shade possible. Then, move onto the next square. Shade as lightly as you can in this box, putting the smallest amount of pressure on the pencil that you can manage, whilst still making a mark on the paper. It may take a while to be able to gain enough control to do the lightest shades possible, however, with a lot of practise you'll hopefully be able to create shades so subtle that they're almost undistinguishable! Work through the squares, gradually putting more pressure on the pencil to create darker and darker shades, until you reach

the last square which should be shaded in so dark that it appears almost black. There are many different ways to shade, one of which is crosshatching. With this method, you can build up shading by layering crisscrossing lines over one another (e.g. more lines for more darkness). However, I do not find that this works particularly well for me and I think that shading with the side of your pencil is far more effective. It's generally better to shade diagonally rather than vertically or horizontally. It adds far more depth to the image and doesn't leave it looking horribly flat. You will now have a scale of shades from light to dark. It is useful to keep this for future reference when you are starting out, so that you can use it to compare tones in the pictures etc that you are



working from and replicate them.

To be able to use these shades in your drawing, you will need to be able to blend them together. You will be using the same principal, as with the grey scale, of light to dark (although sometimes, with shading, it's better to work from dark to light). A simple step-by-step exercise to get you equipped with the basic principal is shown below.



1. First draw a rough circle. Bear in mind that the rounder the circle, the more realistic your finished example will look.



2. You should now attempt to cover the circle with a faint layer of even shading (similar to that in boxes 2-3 of your grey scale) leaving only a small ellipse, in the top right, blank to represent a highlight. To begin with, it may be difficult to make your shading look seamless and all exactly the same tone. Don't worry. If you keep repeating exercises like this, your shading will soon be as realistic and line-free as a black and white photograph!



3. The next stage is to partially shade over your previous layer of pencil tone in a slightly smaller crescent shape on the bottom left of the circle. The darkness of this layer of shading should be similar to that in box 5 of your grey scale. You should have two different layers of shade overlapping.



4. Now add another layer of shading in an even tighter crescent to the bottom left of the circle. Build this up until it is roughly as dark as box 7 on your grey scale. Do not feel any limitations as to how much pressure you can put on your pencil in this area, as these are the darkest shadows on the object and deserve to be quite black.

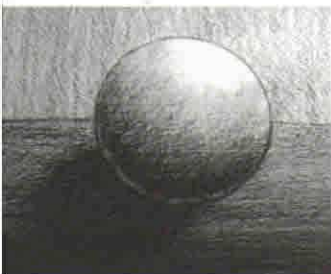


5. This is the most important stage of making your object look 3D. We need to blend the three different tones together to create a seamless shadow that appears to vary naturally from light to dark. Some people would use a tortillon (a tight spiral of fibrous paper rolled into a long point) to just smudge the different layers into one another. However, (even though this a very useful tool for blending dusty media such as charcoal and pastels) this seldom works with graphite pencil. I find that it makes drawings lose their quality and look dirty. I feel that the best way to blend the shadows is to use in between tones to bridge the contrast between

different layers. For example: using a shade like 6 (on your grey scale) to merge the darkest and medium layers of tone on your picture is a good choice and should make your shading look far more graduated. If your tones still look separate keep using in between shades to blend them together until you nearly can't find where they join at all.



6. One extra step, to make your sphere look really 3D, is to rub out (I find that it is easiest to do this with a putty rubber, although it would probably work just as well with any other eraser) a thin line around the side of the object that is most in shade. This shows a reflective highlight which, even though you may not generally notice it, you can normally find on a spherical object resting on a surface.



7. To finish your exercise off and stop your sphere looking like it is floating in midair, it's a good idea to add in a basic background. You can do this by drawing a straight horizontal line across the centre of the page (behind your sphere) to separate the surface your object is resting on from the backdrop behind it. Use a simple layer of shading (a medium tone would probably be best) to make your surface look fairly realistic. Although it's usually best not to shade horizontally or vertically with realistic drawings, sometimes you will need to do this. It works especially well to show contrast and to not distract attention away from the main focus of your picture too much. Shade in the backdrop vertically, in a different tone to the surface to add variation. Both of these stages should make your sphere

stand out more. You're probably thinking that the object doesn't really look like it's touching the surface. The last thing to do, which will complete your drawing and stop your sphere looking like it's floating, is to give it a shadow. I find the best way to approach this (although I have not yet perfected this technique myself) is not to draw the shadow but to create it by building up shading (preferably darker tones) into a vaguely distorted circular shade and then blend it out.

I hope that you find these tips useful. If any of you attempt to use the techniques mentioned in this issue, it would be brilliant if you could share your finished drawings with us. I'll try my hardest to include all contributions in a future issue.

### **Competition**

Would you like to see one of your drawings appear on the front cover of the Christmas issue of the Teen Pages? If your answer is yes, then you may be interested in entering this competition. All you have to do is send in your picture (along with your full name and age) to the usual Teen Pages email address (teenteam@education-otherwise.org). The best entry, as judged by the Teen Team, will be displayed on the front cover of the next issue of the newsletter. As always, all drawings must be in black and white, otherwise, we will be unable to publish them. The closing date is the 30<sup>th</sup> October, so get drawing! Good luck!

# CONTRIBUTIONS

Edited by Eloise Trett

*I'm really excited to be adding this new section to the Teen Pages! It has been wonderful to finally start seeing your contributions coming in and I've included those sent since the last newsletter, in this issue. Below, George tells us about his amazing trip to the Haribo factory in Pontefract and recommends some good games that he likes to play. Across the page, you can read Joshua Shand's brilliant review of an exhibition he recently attended. It would be fantastic to receive more of your contributions and we'll definitely make sure that any sent in are included in a future issue of the Teen Pages. If you have something that you think you'd like to contribute or tell other home ed teens about, then please write to [teenteam@education-otherwise.org](mailto:teenteam@education-otherwise.org).*

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Hi it's good that we've got a teen mag and I hope more people will contribute.



## **Haribo Trip**

I won a competition recently. I designed a board game for Haribo and was one of the eight lucky winners to get to visit the factory in Pontefract.

I had a brilliant day looking round the factory seeing how all the sweets are made. I came away with lots of freebies too!

## **Games**

I'm a big Xbox 360 fan. I love the going online. My best game at the moment is Call of Duty 5.

All my online friends play it so its fun battling together.

Also me and my friends are all into Yoville at the moment which is on facebook. You go to work on this game and build your home up buy clothes etc and buy and sell.

Best wishes George, age 13, Scarborough



# STEVE DENBY

Steve Denby takes traditional black and white photographs. I immediately recognised his work from the Norwich 12 HEART exhibition which I attended two weeks previously. He took the winning photograph of Norwich Castle. He obviously likes to take photographs of historic buildings and I admire his choice of subject matter and the execution of his work. He unashamedly continues to use film and describes himself as a bit of a dinosaur when it comes to the latest digital technology. He told me about shift lenses and how they can improve pictures of buildings. The shift lens changes the axis of photograph, so buildings will not appear distorted. He also uses infra red to get moody shots of buildings. He spends a long time planning shots, for instance he planned the photograph of Norwich Castle for 2 years before finally perfecting the shot. Steve said that he started taking photographs at 13 when his parents bought him his first camera but for the last 30 years he said he has been learning to master the art of photography, mostly through trial and error. He began by taking colour photos but now hardly ever takes shots in colour and much prefers black and white photographs because he thinks the images are very powerful. Steve said that he uses a Pentax 6x7cm medium format camera and shoots the majority of his photographs with Pentax SMC prime lenses. He does all the developing by hand. He loves to take photographs of his home county of Norfolk. His work can be found at [stevedenby.co.uk](http://stevedenby.co.uk)

Submitted by Joshua Shand





