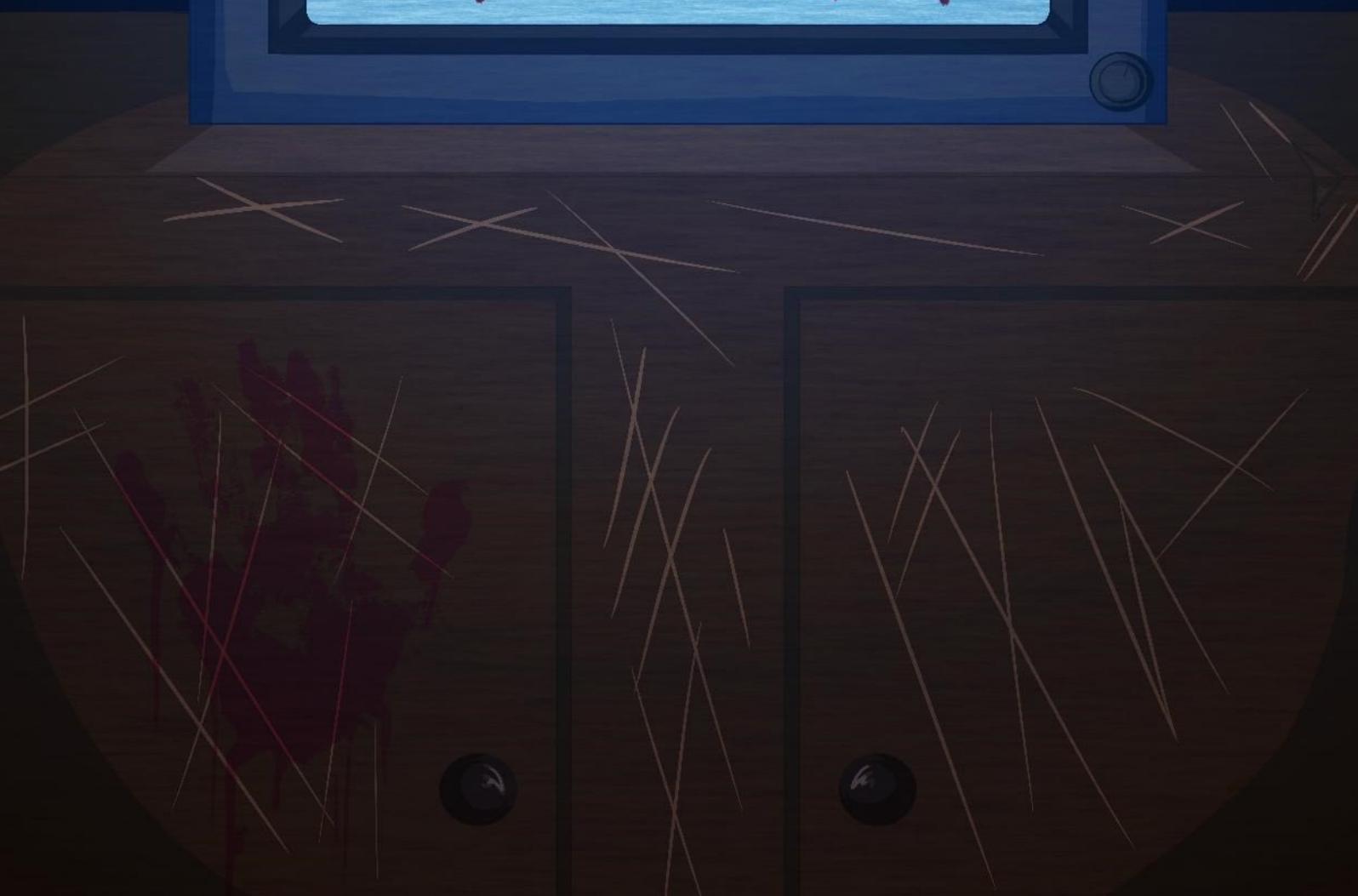
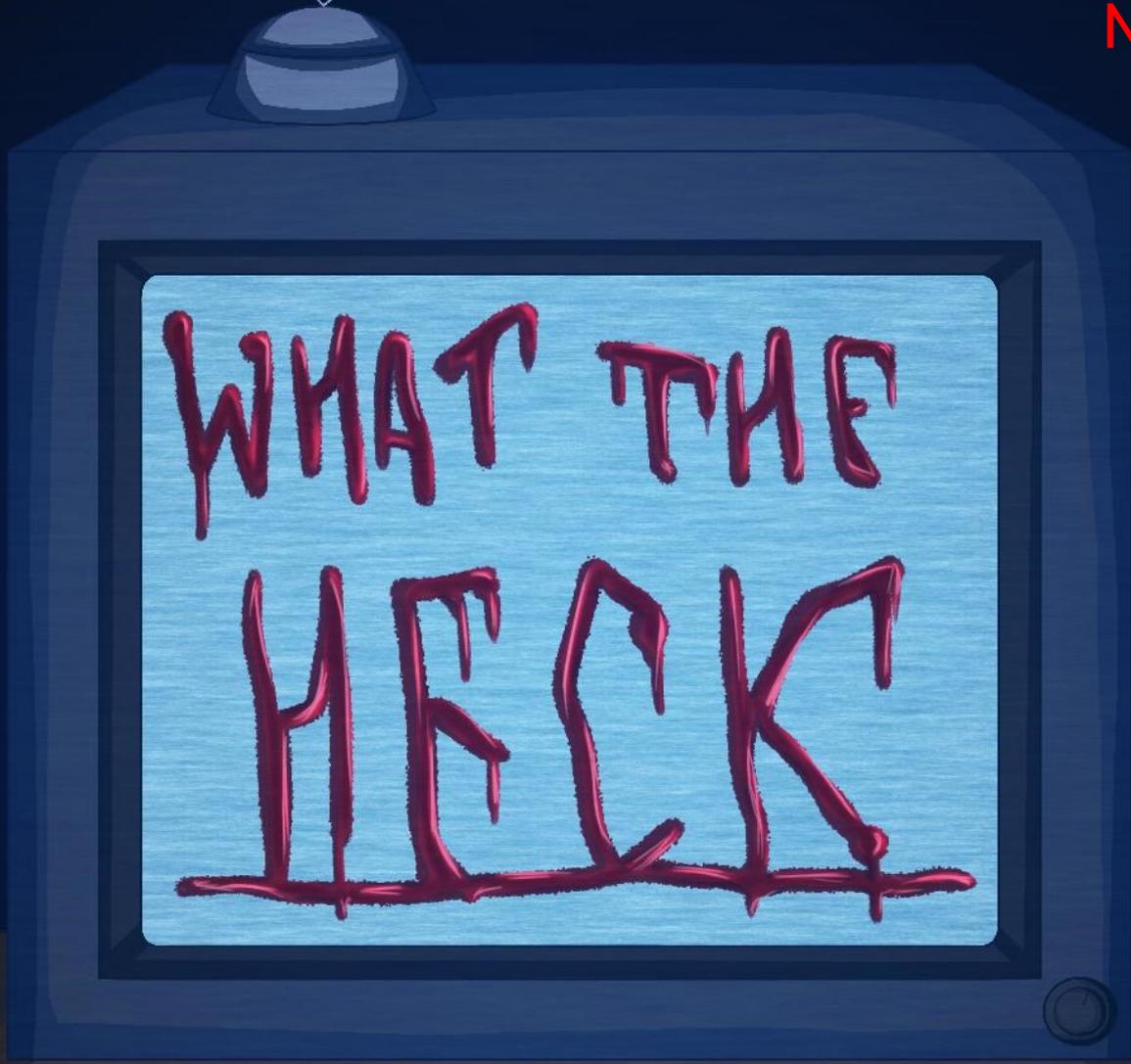


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ANNOUNCEMENTS

Welcome Aleesha Kadarsha as our Student Life editor!

EDITORIAL LETTER

Welcome to the fifth edition of 'What the Heck?'

Our aims with this edition are to welcome our new year 7 and 12 students and reintroduce you all to what we do - write!

Thankfully, due to the hard work and dedication of our year 13 editorial committee, we are welcomed back for a second year. As editor, I am excited to see what we will cover and welcome new additions to the team. Alongside new editors and writers, we also welcome Mrs Thomas as our supervisor.

Looking towards future editions, I would love to see the team grow. Not only will this provide a greater broadening of topics, but it will leave a foundation for the paper to continue after our final exams.

We hope that this edition can bring some fun to your trips to the library or JCC with the entertainment section with information on global affairs and sports along the way.

Let us know what you're interested on and how you can contribute at:

WhattheHeck@heckgrammar.co.uk

Thank you,

Alyssia Evans

OPINION: CLIMATE CHANGE IS JUST GOING TO HAVE TO WAIT

By E. Hoyland

Rishi Sunak has recently announced plans to water down a number of the UK's key green targets, dividing opinion even within his party. But is it really the right thing to do?

Providing more exceptions to the 2035 ban on new gas boilers; a five-year delay on the ban on the sale of new petrol and diesel cars; a nine-year delay on the ban on new fossil fuel heating for homes not connected to the gas network; scrapping the requirement for landlords to provide energy efficient homes by 2025... these are just some of Rishi's reformations to the UK's green targets. His cited goal is to prevent "unacceptable costs" reaching consumers in the middle of a cost-of-living crisis, but will this really help consumers?

It is true that if we all had to start buying electric cars tomorrow, many families would struggle as any electric car costs significantly more up front than its petrol-powered equivalent. Likewise, replacing an old gas boiler can cost up to £5,500 according to GreenMatch, and so evidently changes are going to be expensive for the average British household. To help, Rishi has increased the grant for those seeking to replace gas boilers to £7,500 and so, on the surface at least, it seems that the PM is taking away some potentially steep costs.

This may only be the case in the short term, however. As we know, petrol and diesel cars are cheaper than their electric counterparts, so one would imagine that people will continue to buy them while they can. Another reason people are reluctant to buy electric cars is the limited number of charging points, and if sales of electric cars do not improve, neither will the charging network. The net result of this is that as we approach 2035, the cost of electric cars will not have come down significantly because not enough people will have bought them. The "unacceptable cost" Sunak is saving us from will simply come five years later. While yes, for the year-and-a-bit that remains of Rishi's tenure, these plans will reduce costs, surely in ten years' time these costs will still be there, he just won't be in power and hence will be exempt from blame.

It is also worth noting that the car industry in the UK is on its knees, and it's costing our economy: failures in trade deals and manufacturing mean that a once-vital part of our economy is on the brink of extinction. The 2030 ban on petrol and diesel cars gave us the chance to be world leaders, to be the country that made all of these new, green cars that the rest of the world would soon need – boosting our economy – but the later the switch, the less likely it is that companies will turn to the UK.



The cost-of-living crisis is a key justification for Sunak, and it is a crisis driven (pardon the pun) by the rising cost of fuel – we all know how much people's energy bills have shot up. This is why it is frankly baffling that the PM has decided that there is no need for energy-efficient homes or boilers. Having a home that does not waste energy means that every household uses less. This benefits individuals as their bills are reduced and is a very straightforward concept that Rishi does not seem to have grasped. What's more, using less energy benefits the environment as fewer fossil fuels are burned, allowing the UK to get closer to being energy secure (able to generate all its own energy without the need for imports). Therefore, we will be better able to deal with market fluctuations as resources run out – yet another reason why energy-efficient homes are cheaper.

It would seem that the Conservative Party is desperately trying to claw back votes with this policy switch; a similar example is its ardent campaigning against London's extended Ultra Low Emission Zone. Sunak is trying to save people money, but at a huge cost to the environment. The economic ramifications of not tackling climate change now will be immense and leave the world on its knees. The key point here, though, is that Sunak will likely not be in power for much longer. It will not be him that has to deal with these consequences. He says he remains committed to net zero by 2050... for me, that's absolute rubbish. This is a challenging target as it is, and by delaying other deadlines it becomes even more difficult to achieve. But once again that won't be Rishi's problem, it will be future governments' problem and moreover and more scarily, it will very much be our problem.



LET'S
CONSIDER...

IF YOU TOLERATE THIS, WILL YOUR CHILDREN BE NEXT?

Is extreme weather becoming more prevalent, or are we simply hearing about it more?

By Sam Walshaw

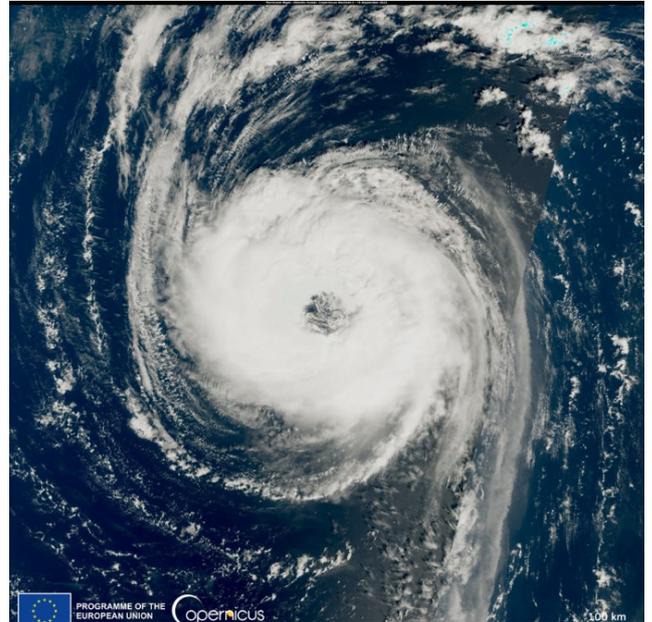
This summer, it felt like every other news story was about some heatwave, flood, tsunami or any other extreme weather event you could put your finger on.

But what is driving this surge in such events seen over recent years?

One possible explanation is that the reporting of natural hazards (extreme natural events that pose a threat to human lives and/or property) is becoming better and better. Satellite monitoring improves all the time, allowing us to track storms like the one illustrated more accurately. What's more, the advent of lightning quick international communication, facilitated by the Internet, means extreme events are communicated globally, and reported by the international media.

On the other hand, many argue that the size and frequency of natural hazards is also increasing with time. The enhanced greenhouse effect caused by anthropogenic (meaning caused by humans) greenhouse gas emissions is almost unequivocally recognised to be causing the Earth's climate to change at a faster rate than would otherwise be the case. Scientists predict that, as well as – on average – warmer temperatures across the globe, climate change is also making human-threatening hazards more likely. Predictions are one thing, but is this reflected in reality?

This year, not only were average summer temperatures the highest ever recorded by mankind, but heatwaves, wildfires and floods devastated the Americas, Europe, India, Japan and China like never before. Here in the UK, various temperature records were broken in June, before a July and August much unlike the heatwaves of last year, indicating that climate change is not just about warming everywhere, all the time – it is about *changes*. July saw dreadful heatwaves in the Mediterranean and Northern Africa, wildfires in Greece and a typhoon in East Asia, before August brought wildfires in Hawaii and Canada, the first Californian hurricane for 84 years, and flooding in Pakistan, to name but a few.



This image of Hurricane Nigel was taken by a Copernicus Sentinel-3 satellite on the 19th of September. Nigel

Really, there is now very little doubt that climate change is behind the rise in extreme weather events. The Associated Press, in a recent fact-checking article, debunked a claim trending on Instagram that the number of events classed as 'extreme' has declined over the last 20 to 30 years. In fact, the United Nations explained that the number of extreme weather events across the world has seen a "staggering rise" since the 1990s, with climate change "supercharging the problem". However, a distinction must be made between events intensified by

Another side to this argument can be obtained by thinking about the definition of a natural hazard that I mentioned earlier. Since only events with the potential to affect humans count as natural hazards, changes in population affect the amount of meteorological events classed as hazards. For example, an earthquake that only affects an uninhabited island is not a natural hazard, but if humans decide to settle on the island, the risk of a similar earthquake happening again would be a natural hazard. As I outlined in an article for the summer edition of *WTH?*, the global population is increasing and has been doing so for hundreds of years. As a result, the chances of a weather event of sufficient size to harm humans occurring in an inhabited area continue to go up.

In summary, it is likely that a combination of all three of these arguments (and countless others) are contributing to the increasing prevalence of extreme weather seen on our screens. Increasing world populations (predicted to peak somewhere near 11 billion in about 2090) increase the proportion of natural events that become natural hazards, and coupled with better reporting of world events, it is perhaps no surprise that so many often awful events are occurring globally, even without the fact that the frequency and severity of them are also increasing. And if things continue as they are doing, surely the number of such events will only continue to increase?

THERE'S MORE TO IT

A History of Halloween

By Anna Truman

As the 31 of October approaches, the public's mind turns toward preparing for the dark and festive day of Halloween. Hidden behind the costumes and parties that we engage in there is a fascinating history of ancient celebrations and tales.

Halloween is thought have roots in Samhain, which was an ancient Celtic festival celebrated on the eve of October 31st and continued on into the next day. Also known as the 'Feast of the Dead,' the Celts believed that at this time the veil between this world and the otherworld – the world of the dead – was at its thinnest. They believed that the spirits of the dead could enter this world and walk among them. It was a night that they celebrated but also feared. Bonfires were erected everywhere with the intention of keeping the evil spirits away and by appeasing the 'gods' through sacrifices. However, during the medieval period the influence of Christianity began to spread, and a new Christian tradition was instated, taking place from October 31st to November 2nd, known as the All Hallowtide or Hallowmas. In the eighth century Pope Gregory 3rd declared October 31st be known as 'All Hallows Eve. It was a time of mourning the dead and the church encouraged its parishioners to dress up as their favourite saint. Another tradition involving dressing up was the 'dance of the dead', based on a Christian allegory to show that it did not matter whether you were a king or peasant, you were both equal in death.

In the fourteenth century, 'Souling' was common practice around Hallowmas. This was where people from a poor background would go from door to door asking for soul cakes in exchange, they would offer up prayers for the souls they believed were in purgatory. They would often wear some type of costume or mask – any form of disguise – in the hope of preventing evil spirits from harming them and carry around lanterns made from hollowed out turnips. This practise continued until the early - twentieth century. However, back in the sixteenth century, due to the Protestant reformation, and the splitting of views on how to celebrate Hallowmas caused many Christians to stop observing this tradition.

It took a while before these practises crossed over the Atlantic, through the colonization of America and a while later through Irish immigration. Their folk customs and beliefs slowly mingled in with the existing harvest parties, slowly changing into the Halloween we know today. Because pumpkins were more readily available, the turnips were replaced. These became known as the Jack O' Lanterns. The name came from an Irish folktale about a man named Stingy Jack and the story goes as such.

Stingy Jack was a trickster and a drunk. One day he caught the attention of the devil, who decided to take his soul. However, Jack managed to strike a deal with the devil twice, on two separate occasions. He convinced the devil to leave him alone for eleven years and to bar him from ever entering hell. One day Jack died and approached Heaven, where he was denied entry, and so he went to Hell in the hopes of being allowed in, but the devil reminded him of the deal that they had struck. He left Jack with one ember from hell to light his way as he traversed the dark for eternity. Jack put the ember into a carved-out turnip and became known as Jack of the lantern.

Trick or Treat! This common catchphrase wasn't as harmless as it is today. Some children took it upon themselves to bring misfortune upon those who denied them a treat. Some 'tricks' included egging properties, disassembling wagons and reassembling them on top of houses and smashing windows or lightbulbs. This nation-wide event was also known as 'mischief night' until everyone decided to come together and redirect the day to harmless activities. Children were placated with treats and as they grew up, they didn't want to stop celebrating and Halloween became the holiday we all know. With businesses deciding to capitalize on the holiday, Halloween themed sweets, costumes and décor now line the shelves each year and generates more than 10 billion dollars worldwide.

There are many other traditions and ways people celebrate Halloween, to many it is a night of fun, parties and get togethers. Even if you don't celebrate Halloween, it is a chance to prepare for the winter, darker nights and shorter days.

BANCO DE GAIA Visual Art Can Enhance Music

By Jess Shaw

Banco De Gaia (AKA Toby Marks) is known for producing electronic music fuelled by the British acid house explosion in the late '80s. Combining the acid house movement along with Eastern and Arabic music gave a completely new soundscape. When performing, Banco implements a visual set to accompany his music, consisting of psychedelia and surrealism. By having the visual set with the music, enhances the experience to something of an LSD-driven dream.

Banco performed a range of his songs, some of the most famous being 'Last Train to Lhasa' and 'Zeus No Like Techno', which were incredible. The visual aid heightened the music, replicating themes within the songs themselves; images flashing and blurred as if out of a train window and bright, white lightning strikes whenever the beat altered. As the night went on, the tempo and

the volume increased until it was nigh impossible to hear anything else. The entire audience revelled in the atmosphere of it all, no one was stood still - everyone was to some extent dancing.

During the whole performance, Banco De Gaia himself didn't say a single word, quite a feat really. As his music consists of no live singing, there was little for him to verbally participate in, although that didn't stop him in other ways. Bowing as he came on stage and giving acknowledgements to the audience via his actions and expressions. The night was loud, both visually and audibly – stunning.



PORCELAIN PRODUCTION IN IMPERIAL RUSSIA



“Porcelain Must Be Beautiful”



By Juliet Scott

There is debate surrounding the exact origin of porcelain, however, there is evidence to suggest that pieces made with kaolin clay, or primitive pottery, emerged in the Shang Dynasty in China around 1600 -1046 BCE. The type of porcelain that we know today was being produced in the Han Dynasty from 25-220 CE. Until the 14th century, the techniques were majority confined to Chinese civilisation until the development of maritime trade made these products desirable. It was an aim for many European states to replicate the beauty, particularly that of Tsar Peter the Great, crowned in 1682.

Dmitry Ivanovich Vinogradov was essential in the creation of Russian porcelain as he developed the Russian hard-paste porcelain, exclusively from the local raw material, kaolin. The Imperial Porcelain Factory was then established in 1744 ordered by Russian Empress Elizabeth, which became the first porcelain works in Russia and the third one in Europe. Initially, the craftsmen had small kilns, so they manufactured snuff boxes, used for containing a mixture of ground tobacco and scented oils. Tableware also included tea, coffee and chocolate cups with saucers, sweet bowls and saltcellars. From 1756, Vinogradov constructed a large kiln and since then, larger service platters, trays and candlesticks were produced.

The Imperial Porcelain Factory had royal patronage, with its wares reserved exclusively for the Romanovs and the Russian court as porcelain was regarded as elite. Production indicated the lifestyle of the Romanovs and court nobles may have during the eighteenth century. Whilst Russian tobacco use rose slowly through the eighteenth and nineteenth centuries. Snuff was used to distinguish the elite from the common people as the common person smoked their tobacco. The use of the ornamental boxes flaunted their wealth to others of the same class.

Until the end of the Romanov Rule, the Imperial Porcelain Factory became known for large and ornate vases with painted scenes. But with the outbreak of the First World War, many workers left for the front line, leaving behind a skeleton labour force who made plain plates and electrical fittings for the military hospitals. In 1917, Tsar Nicholas II abdicated from the throne and with the

Bolsheviks taking over in 1918, to rid the Factory of its Imperial past, they renamed it to the State Porcelain Factory. The Bolsheviks used the large inventory of un-painted white porcelain platters, plates, cups and saucers at the factory for propaganda purposes under the guidance of Sergei Chekhonin, the creator of the school of propaganda porcelain. Their works featured political subjects with symbols, slogans and calligraphy, incorporating colourful designs of Russian folklore, with flowers, fruit and foliage. This was portrayed in various styles including Neoclassicism, Cubism and Suprematism. Despite their aesthetics and message, its high cost and scarcity meant that propaganda porcelain did not enter the homes of the masses or spread the ideas of the Revolution. Under Joseph Stalin, to honour the Scientist Mikhail Lomonosov, the State Porcelain Factory was renamed to Leningrad Lomonosov Porcelain Works.

In 2005, the factory's name was reverted. Most modern pieces are still hand-painted, staying true to its legacy. However, different items are made of different types of porcelain, dinnerware is made from bone Chinese porcelain, whilst figurines are made from soft-paste porcelain and symbolic easter eggs are made from hard-paste porcelain. The most expensive and desirable pieces are from the 'Cobalt Net' as they are all hand painted.

Russian Porcelain is desired amongst collectors and antique dealers because of how rare it is, because the production was expensive and since there are limited pieces, especially Vinogradov (the early Russian porcelain) which has barely any surviving pieces. People enjoy the aesthetics and detail as the pieces are hand painted, ensuring that each is unique, and combined with a vast array of pieces - everyone can appreciate their beauty and craftsmanship. There is also an enjoyment of obtaining historical knowledge through collecting and researching about porcelain and pottery as it shows different influences throughout the passage of time, and we can compare the styles to other areas of the world.

BARBENHEIMER

By N. Roberts

Since the announcement of their release on the same day, both *Barbie* and *Oppenheimer* became two of the most hotly anticipated films of 2023. The stark contrast between subject and aesthetic in the films sparked the viral sensation of ‘Barbenheimer’. This led many to attempt viewing both films back-to-back in a whopping 294-minute-long combination. And never one to back down from a cinematic challenge, that’s exactly what I did.

Oppenheimer

There are many things you may find yourself doing at 11 o’clock on a Thursday morning, though preparing to watch a 3-hour film about the invention of the atom bomb is certainly an odd one. But the God of cinema screenings is rarely a benevolent one, and so my day began with preparations to spend time with the breadth of human suffering, directed by Christopher Nolan. A biopic of Robert J. Oppenheimer hardly seems like the cheeriest, or most popular, topic for Nolan’s first film outside of his Warner Bros partnership. However, the combination of a star-studded cast, Nolan’s infamous talent and the power of social media have sent folks flocking to the theatres, causing it to become the biggest biopic in history.

Oppenheimer is a beautifully crafted film. It’s easy to complain that three hours is too long, but it’s the pacing that makes the difference, and Nolan nails it. The film is never rushed, never boring. It hits every beat effortlessly. The cinematography is gorgeous, down to the colour grading, using the 70mm film it was shot on to expose the minutiae of each second. This is a film meticulously directed.

Murphy’s performance is a powerhouse, simultaneously *Oppenheimer* at 20, 40, 60. His masterpiece is flawlessly paired with Robert Downey Junior’s role as Lewis Strauss, which will surely catapult him to the top of many shortlists during awards season. Blunt and Pugh carry themselves magnificently in a male-dominated cast, snatching the attention in all their scenes. But Nolan’s decision not to re-voice lines leaves them fighting against the soundtrack, the dialogue muffled and hard to follow.

The climax of *Oppenheimer* is the atom bomb test. The weather worsens, the sky darkens, the tension builds – and as *Oppenheimer* stares transfixed, Nolan looks away. There is little, if any, focus on the impact of the atom bomb for anyone but *Oppenheimer*, including the estimated 226,000 Japanese killed by his invention. There is a half-hearted attempt to hallucinate its potential affect, but even that is brief. There is room for more in *Oppenheimer*. More drive, more impact, more understanding of the true horror of the atomic bomb. Instead, it leaves an image of a guilt-ridden genius with little reasoning shown for his guilt. It’s hard to argue for a man like *Oppenheimer* to take a moral high ground, but in the future scenes, Nolan tries. By ignoring the film’s fatal, introspective flaw, Nolan leaves *Oppenheimer*, Death, Destroyer of Worlds as a tortured genius – persecuted, martyred and eventually, regrettably, made a hero.

Barbie

With *Oppenheimer* out of the way, it’s on to greener (or should I say pinker?) pastures, as I approach Greta Gerwig’s ‘*Barbie*’. It’s no exaggeration to say that the build-up to this film has been colossal. The allure of Greta Gerwig’s skills for capturing intensely specific emotions and the question of how her indie signature style would mesh with the intensely mainstream universe of *Barbie* have been a captivating draw for film lovers. Paired with childhood nostalgia, the popularity of the ‘This *Barbie* is...’ meme and people’s dedication to creating the perfect pink outfit for the screenings, *Barbie* becoming the first female-directed film to break \$1 billion at the box office hardly comes as a surprise.

The primary emotion I feel during *Barbie* is relief. Gerwig has not compromised a jot of her style to Mattel. The film, especially the set, is almost as intricately detailed as *Oppenheimer*. This may be the only thing that the films share. The second thing I feel is pure, unbridled laughter. *Barbie* is hilarious. The film begins with a picture-perfect recreation of Planet of the Apes, which brings the audience out into roars, and continues to do so ever after. Gerwig’s comedy is on-the-nose, universal and genuinely makes you weep with laughter. Though Margot Robbie is probably the perfect actress for the stereotypical *Barbie* lead, it’s Helen Mirren and Ryan Gosling who steal the show comedy-wise. To say this is the best film of Ryan Gosling’s career would be to tell you the truth, the absolute truth and nothing but the truth. Both of them, however, are eclipsed by Michael Cera as Allan. Yes it may be called *Barbie-land*, but this is Michael Cera’s world and we’re just living in it. Honestly, there isn’t a weak link in the

entire cast, which is so extensive that Pointless question writers probably wept for joy when it was released (Rob Bryden, anybody? Sharon Rooney?)

Barbie is hardly a feminist masterpiece. As hard as it tries, the feminism is sickly sweet and saccharine, lifted more from 2013 tumblr than *The Second Sex*. While it gets away with more than you might expect, Barbie is restricted by the corporate setting in which it was made. Even the tongue-in-cheek comments can miss the mark – how can you make fun of girlboss feminism when the film, in many ways, perpetuates it? The idea of a world being perfect when run by women is somewhat woefully reductive, and denies the film the complexity it yearns for. There are tender, emotional moments to the plot, particularly in the scene where Barbie meets an elderly woman (which Gerwig reportedly fought executives to keep). The film does embrace aging in a way which is, for Hollywood, quite radical. And if Barbie is one thing, it is joyful. The campy, brilliantly soundtracked film brings something that has been lacking in Hollywood recently – a film of intense happiness. No wonder it's been such a success.

FRANCISCO DE GOYA AS A COURT PAINTER AND BEYOND

The portrayal of women, men, and myth

By Jessica Bairstow

Francisco de Goya's *Black Paintings* presented a stark, gruesome contrast to his paintings of nobility and grandeur as a Court Painter. Never intended to be shown publicly, Goya painted on the walls of his country house, Quinta del Sordo (Villa of the Deaf One). When the *Black Paintings* were eventually shown to the public, Goya shocked and equally intrigued the viewers of his *Black Paintings*. The popular rococo style which can place a man 'at one with the gods' is replaced by Goya's bitter outlook on humanity, creating art built not upon a man's power but his complete lack of grandeur. Even before Goya's unidentified illness that triggered the new and blatantly sinister direction in his art, his etchings and cartoons also had strange undertones when depicting women, men, and myth.

Through Goya's earlier career, his work for the Spanish royal court is speculated by critics to be not as simple as previously believed. Goya's tapestry cartoons commissioned by Charles IV of Spain are argued to hint at the intentions of his later *Black Paintings*. The subject of the cartoons was commissioned by Charles IV to be "rural and humorous" in character which gave Goya relative freedom. In the most famous of Goya's cartoons, *The Straw Man*, there is four smiling girls throwing a flailing dummy in a picturesque setting, producing a bizarre scene. Even if there were no ulterior motives with the cartoon, the piece was replicated in Goya's print series, *Los Disparates*, titled *the Feminine Folly*. The dummy is joined by a donkey in the blanket and the women's expressions are much more nuanced, almost sadistic. Potential interpretations discuss the dynamic between women and men, a flailing male dummy used to reduce male power. This interpretation can be emphasised by the donkey, a symbol of humility. Alternatively, the title *Feminine Folly* may imply it is useless for women to try entertaining men, their efforts foolish. However, donkeys are a consistent theme in Goya's works. His etchings, *Los Caprichos*, often present nobles as donkeys to possibly also comment on the foolishness and folly of Spanish society during the 1800s. This drives the belief that Goya's work pre-illness as court painter has an underlying satire which is developed through his personal works such as *Los Disparates* and *Los Caprichos*, but Goya's social commentary is only truthfully explored in his *Black Paintings*, the bizarre turning into the disturbing.

Arguably the most famous of the black paintings, *Saturn Devouring One of His Sons*, is undoubtedly unsettling. Saturn is depicted cannibalising a small figure, supposedly a child, mercilessly. The eyes of Saturn are unfocused and almost melancholic. According to Greek and Roman mythology, Saturn ate his children out of fear they would revolt against his authority. Goya may have presented the myth of Saturn and the capacity to destroy what challenges his power as a reflection of the absolutist rule of Ferdinand VII. Ferdinand's reinstatement of the Spanish Inquisition left Goya alienated and bitter: the Enlightenment Goya had embraced during Charles IV's rule was ruined. By highlighting suffering and pain in myth Goya may be comparing this to the suffering during the Inquisition which targeted and accused many of heresy, forcing the punishment of torture, whipping and beatings. Creating such a brutal image shows as Goya's illness worsened his resentment of humanity increased, frustrated by the persistence of the Spanish Inquisition that fails to progress from myth. Further, Goya incorporates the distortion of the male anatomy in his *Black Paintings*, similar to the flailing male dummy in *The Straw Man* and *Feminine Folly*, perhaps showing mythology as ridiculous. Goya shows the terror associated with myth, the capability of women and the supposedly vulnerable status of men as foolish; the dummy is not real and nor is the man in *Saturn Devouring One of His Sons*.

Ultimately, Goya's intentions remain unknown. Theories that Goya's work was either disturbed by his dissatisfaction with Spanish society or his illness were published and named posthumously. The social commentary of the art published in his lifetime is nuanced, publicly keeping himself aligned with the artistic style of the time, rococo. Despite the mystery surrounding Goya's true motivations with his etchings and *Black Paintings*, it is clear Goya became more committed to the sinister and troubled aspects of his mind after his deafness and the deterioration of his role as Court painter.



CREATIVE WRITING... MELODY OF AUTUMN

By Juliet Scott

The last kiss of summer had blown,
A cold gale surges through the air,
And Autumn drifts for the equinox.

Paint in every hill, valley and meadow they cross,
In shades of gold, copper and ochre,
While dancing with the leaves in the breeze.

They gift a cornucopia of berries and nuts,
For the bitterly cold coming months,

And hums a melody
that warms the soul

Whilst chilling the body like winter.

Connecting them together once more.

THE STORM

By Hannah Batley

Feeling more than hearing the rumbles in the furniture surrounding me I huddled under the nearest table, the cabin suddenly plunging into an eerie darkness, with the only light remaining being produced from my phone which was rapidly losing life. I was trapped. I couldn't call for help. I couldn't do anything. The small table I was huddled under shuddered violently as another wave of the storm hit.

For a moment, something in the back of my head wandered to everyone else and if they were still okay, but then there was another hit behind me and the thought left my mind as quickly as it entered. Gone was the immediate thoughts of concern for my friends as I hid under the old, wooden desk that sat in the back corner of the single roomed cabin. With the walls still booming around me, I could only hope that they would stay standing as the storm carried through.

COMIC STRIP

By E. Hoyland, Illustrated by Jack



FUN AT FANWOOD!

by Zak Dalall

Year 12 were lucky enough to enjoy our first school trip of the year within the first few days of term! As part of our induction into HGS Sixth Form, the school organised a lovely trip to Fanwood Activity Centre in Gomersal. For 6 hours straight, we enjoyed the challenging outdoor activities that were scheduled for us, including archery and axe-throwing.

My group's first activity was archery tag. We were split into two teams and essentially had to aim for the enemies on the opposing team whilst also trying not to get hit by a rubber arrow. This was the first instance during the day where we started to work together as a team with our peers because we had to work as a team and communicate with each other effectively.

I have been a student of Heckmondwike Grammar School since the first day of Year 7 but the trip to Fanwood allowed me to make many new friends and get to know people that joined from other schools.

The next activity we went to was actual archery where we had to fire actual arrows at targets. My best strike, which I have been taking a lot of pride in if I do say so myself, was only a few inches off the bullseye! I truly believe that if I had continued firing another couple more shots, I would've eventually hit the very centre of the bullseye.

After archery, we mastered the art of bushcraft. Flint and steel, along with a piece of cotton wool, was used to make a small fire just with a few sticks. By far, the fire that our group made was the most impressive because the group leader had to put it out with gallons and gallons of water!

Following lunch, our group was given the opportunity to try out axe throwing using angel axes. This activity was easily my favourite because the feeling of hitting the log with the axe was immensely satisfying.

All in all, the whole day was an amazing ice breaker for our year because it allowed us all to get familiar with each other in an environment that we were all excited and happy to be in. Not only making new friends, the trip also allowed me to get to know my form tutors – Miss Bond and Mrs Lawrence – and made me realise that sometimes teachers really do have a fun side to them!

I definitely recommend participating in this trip to next year's Year 12. It's a nice day out and an amazing opportunity to make new friends!



WELCOME TO HECKY!

At the beginning of the brand-new school year, we are happy to announce that many new teachers have joined our school staff. The team behind *What The Heck* asked three questions to help everyone become familiar with

Mr Audis

What do you teach and why?

I teach Geography aka THE best subject. Geography opens so many doors and provides an abundance of skills that can help people in all future endeavours. I really enjoy teaching students about the world in which they live and allowing them to reflect on how humans are interacting with the physical landscape, whether that be in a positive or negative way.

What's your favourite thing about HGS?

This is tricky to answer as I haven't been here too long, but having a class of students in front of you who are incredibly keen to learn new knowledge, and who are motivated to do well, is amazing. Oh, and Flapjack Fridays are a bonus!

What's your favourite type of cheese?

I love cheese, but you really can't go wrong with a vintage cheddar. I would recommend 'Tickler' if you share the same view :)

Miss Bond

What do you teach and why?

I teach English because I am passionate about the creative arts.

What's your favourite thing about HGS?

I love how welcoming everyone is. The students here are very sweet – especially those who come and say hello. It feels like I've joined one great big family.

What's your favourite type of cheese?

I'm vegan. However, I am fond of Applewood's vegan cheese.

Mrs Buck

What do you teach and why?

I teach ICT because I love it very much. I also worked in it for 15 years.

What's your favourite thing about HGS?

I love how welcoming everyone is and the fact that this school is so student-focused.

What's your favourite type of cheese?

I love all things Yorkshire, despite not being from Yorkshire myself. Wallace and Gromit have a special place in my heart; I love Wensleydale cheese like Wallace.

Mr Hall

What do you teach and why?

I teach Computer Science because I have an interest of the subject outside of lesson. I think it is the most important subject to learn in this generation and I want students have a concrete understanding of the subject and how it can help them flourish.

What's your favourite thing about HGS?

I love how kind all the pupils are. I see them in the corridor and can happily say 'Good Morning' with a response from the student.

What's your favourite type of cheese?

I am vegan so I eat vegan cheese. I would recommend Alpro's *This Is Not M*lk* range.

Miss Hume

What do you teach and why?

I teach Physics because I think it is fascinating and relates to everything around us, explaining the very big to the very small. My GCSE Physics teacher told me I wasn't good enough to pursue it and actively discouraged me. I think that's what motivated me to become a Physics teacher myself and set a better example.

What's your favourite thing about HGS?

My favourite thing about HGS is the curiosity and attitude to learning of the students. They throw themselves into anything they are passionate about. Whether that be science, with students spending their lunchtime at my Women in STEM Society, or the arts, with students practising incredible music and drama performances.

What's your favourite type of cheese?

I actually only like cheese when it's melted... so I'll say melted mozzarella.

Mr Leitch

What do you teach and why?

I teach Maths because I want to help boost the confidence of low-performing students to achieve the best of their ability and do the best they can.

What's your favourite thing about HGS?

Everybody - students and staff – are so welcoming and I found out their brand new juggling club is so clean and organised. I never seen anything like it.

What's your favourite type of cheese?

It really depends on the type of day or mood. If I had to choose only one type of cheese, it would be dolcelatte because I love Italian cheese.

Mr Tennant

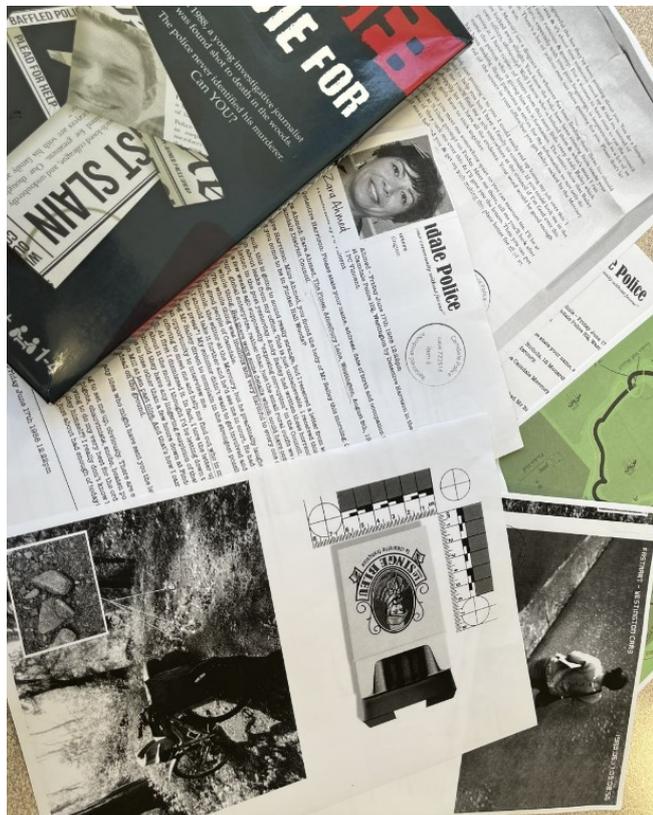
What do you teach and why?

I teach Drama and of course I think its the best subject. I developed my love for acting at a young age via watching films, especially Jaws, E.T, Back To The Future, Indiana Jones, Ghostbusters. I would get up early before everyone else and watch my favourite films over and over. I love the craft of movie making and have a special interest in practical SFX and make up. My favourite genre is Sci Fi/Horror! When I went to secondary school I found that I loved performing and was in all of the school shows. My Favourite part was being Banquo in Macbeth (I did a great death scene with lots of blood).

The reason I now teach drama is that I want to share my passion for the subject and help students to develop socially, intellectually and creatively.

What's your favourite thing about HGS?

My favourite thing about HGS is how friendly and supportive the school is. It really feels and behaves like a community. It's clearly a special place to be and shouldn't be taken for granted.



What's your favourite type of cheese?

Cheese - how did you know that I love cheese? My favourite cheese is mature farmhouse cheddar. The stronger the better! There is cheese called Snowdonia Black Bomber and its unbelievable strong! I love it!

TRUE CRIME CLUB

By Faatimah Daji

As someone who does not regularly attend extra-curriculars at school, it was a new experience to attend a club during the time I usually set aside for hanging out with my friends and to get away from lessons. Going into the club, I was slightly hesitant as I feared it would be another lesson and that was not how I wanted to spend my lunchtime.

However, I was pleasantly surprised. I attended the second session of the year, but I didn't feel like I had missed anything crucial as they started with a recap of the previous week. Usually, the organiser of the club chooses a criminal, or a criminal event and she leads a discussion with the members concerning it or they solve interactive murder cases. Snacks were provided which helped in creating a welcoming atmosphere and a pick-me-up if you are stuck solving a case.

In the session I took part in, the group had started to solve a murder mystery. The case details were read out and we were given materials such as suspect

interviews and evidence reports, and we had to work together in our groups to try and solve it. It does last over a couple of weeks – we had barely put a dent in the mystery we started before the hour was up!

This task involved lots of group work which is useful as you can come with your friends and work together and spend lunch being productive whilst still not feeling like you are missing socialising at lunchtime. The organiser of this club, Year 13 student Olya Gudareva, says that this club is perfect for those who are either interested in studying criminology at university or those who have a vested interest in crime – a place where people with this common interest can come together and discuss it.

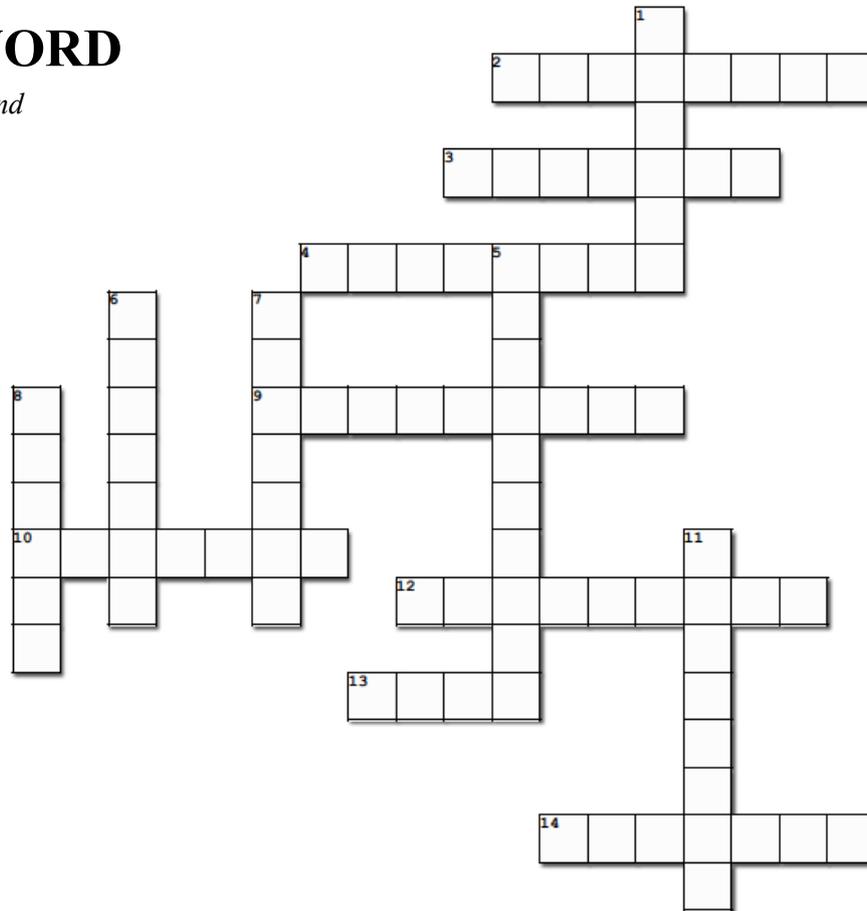
Overall, it was engaging, really welcoming and had a relaxing atmosphere but a great deal was accomplished – you learn a lot, but it does not resemble a lesson. This means that it's still a break from the school day. The entire scene was lively as there were many members, very diverse and a fair number of participants from each year. If you choose to join, it is impossible to feel out of place.

I had the chance to speak with a year 11 student for whom it was also their first time at the club. She said that the club was interesting and that she particularly liked the group work, and when asked, replied that she will return for the rest of the year.

True Crime Club is held every Thursday lunchtime in C.0.12 – bring your friends and your snacks!

CROSSWORD

By E. Hoyland



Created using the Crossword Maker on TheTeachersCorner.net

Across

- 2. This Jewish holiday is eight days long
- 3. Deepdale stadium is located in which northwestern city
- 4. W is the symbol of this chemical element
- 9. The four shapes in Mister Maker are the square, the circle, the triangle and the _____
- 10. Bewerley Park is located near _____ Rocks
- 12. The county in which Guy Fawkes was born
- 13. This person was the first to be evicted from the Bake Off tent.
- 14. Surname of the author of 'His Dark Materials'

Down

- 1. The director of Beetlejuice
- 5. The second largest supermarket in the UK, by net profit
- 6. The pagan name for Halloween is _____
- 7. The capital city of Venezuela
- 8. Michael Cera starred in this Greta Gerwig film
- 11. The stop after Brighouse on the main train into Leeds

SUDOKUS

By Sam Walshaw

To solve a sudoku, fill in every missing box with a number between 1 and 9. Each row, column and 3x3 square should contain the numbers 1 to 9 once, and only once.

From *Sudoku: Brain Teasing Sudoku Fun!* (Peter Haddock Publishing, 2011)

Sudoku 1 (Easy)

7					1	3
		6			5	
3	1			7	8	9
	5		9	7		
		8			6	
		6		5	3	
	8		1	4		2
		9			4	
5	7					1

Sudoku 2 (Medium)

7						8
		4	3			
		8	1	9	4	
	2	4			9	3
			6			
	6	3			2	7
		1	5	8	7	
			6	4		
3						9

Sudoku 3 (Difficult)

		9			2	
	8		7	5	6	
2						1
	4		1	8	7	
			5			
	9		3	6	5	
7						5
	3		8	2	1	
		1			3	



HOROSCOPES...

By Alyssia Evans



ARIES Mar 21st – Apr 19th

You're represented by the ram, making you confident and assured.

You'll go into this month fully energised! You're self-affirmed and know your goals. Ensure that you stay clear of jealousy – negative thinking can diminish your spark.



CANCER Jun 21st – Jul 22nd

You're represented by the crab – devoted and protective.

You will be experiencing a new wave of connection this month, which could be with a new person, or a reinvigoration. Take the time to heal your own wounds so that your social bonds can become firmer.



TAURUS Apr 20th – May 20th

You're represented by the bull – powerful and strong.

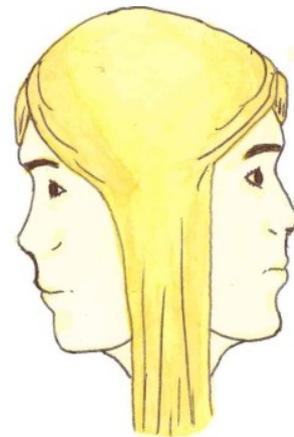
This month you are feeling celebratory, and for good reason too! There will be many achievements that you wish to share with your immediate circle.



LEO Jul 23rd – Aug 22nd

You're represented by the lion – passionate and vivacious.

As ever, the drama is within you. Particularly, this is manifesting in ruthless action for you this month. Before going to all lengths to reach your goals, think about how this may affect your relationships; is it really worth it?



GEMINI May 21st – Jun 20th

You're represented by the twins – adaptable and capable.

Now is time to use your charisma to reach your goals. You have the power to be both good and bad cop!



VIRGO Aug 23rd – Sep 22nd

You're represented by the virgin – logical and systemic.

You are a great thinker with immense talent for problem solving, even if you're usually better at giving advice than taking it. This month, set aside the time to sit with your thoughts – be bold, confident and assured in order to get your point across. Don't doubt your strength!



LIBRA *Sep 23rd – Oct 22nd*

**You're represented by the scales—
balanced and thoughtful**

You've had a lot of stress in recent months. Whilst this may continue with upcoming deadlines and challenges, take the time to fully romanticise your surroundings; step away from the constant work and seek moments of silence.



CAPRICORN *Dec 22nd – Jan 19th*

**You're represented by the goat –
stoic and pragmatic.**

This month is all about growth and building for you; manifestation is key. In many ways, you are being given a clean slate. Ensure that you are utilising the opportunity to better portray your identity.



SCORPIO *Oct 23rd – Nov 21st*

**You're represented by the scorpion –
observant and mystic.**

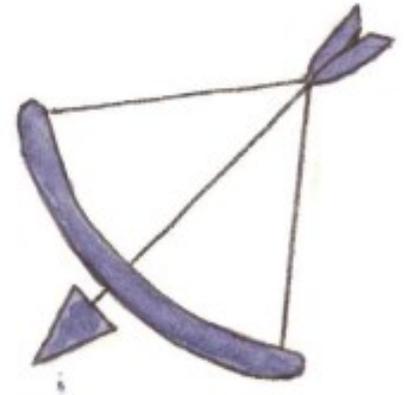
It is the time to centralise your desires and passions. Take the time to reach your most authentic, heartfelt self. This will be a month of enlightenment!



AQUARIUS *Jan 20th – Feb 18th*

**You're represented by the water
bearer – original and independent.**

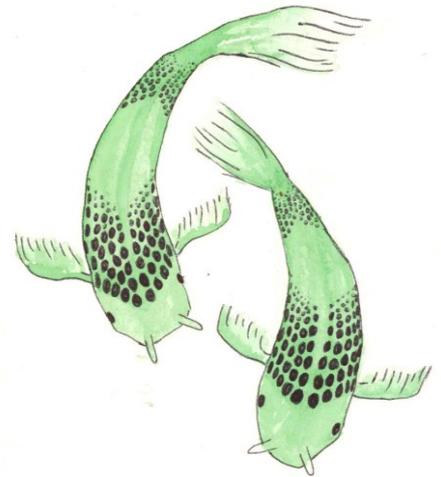
You're a daydreamer. Take the time this month to realise the ideas that you have. Nothing is impossible!



SAGITTARIUS *Nov 22nd – Dec 21st*

**You're represented by the archer –
intelligent and grounded.**

By nature, you love a challenge. This month, your desire for adventure will come forth. Take the time to set these goals and begin prioritising for what you truly want.



PISCES *Feb 19th – Mar 20th*

**You're represented by the fish –
sensitive and gracious.**

You are invited this month to indulge in enjoyment. This is a time of revelation and the opening of truths, try avoiding becoming defensive; if something arises that does not suit you, discard it!

I WANT TO RIDE MY BICYCLE...

A review of the 2023 World Cycling Championships

By Sam Walshaw

Advertised as cycling’s mini-Olympics, the “biggest cycling event ever”, this was supposed to be a key barometer for the health of the sport across the world and across its many varied disciplines. For the first time, the UCI (cycling’s governing body) brought together most of these disciplines – including track, road, mountain biking and artistic cycling – into one event, in the same place and at the same time. I was fortunate to be in Scotland, where the event was held this August, as it unfolded and am pleased to report it did not disappoint.

After an opening ceremony in George Square, Glasgow, Team GB’s first medal came on day 1: Jenny Holl and Sophie Unwin took the women’s B 1km time trial. The next day saw five further GB track medals, as well as the Gran and Medio Fondos, which saw 2000 inspiring amateurs descend on Perthshire.

Sunday 6th saw the first of the two events I attended: the elite men’s road race. After a protest halted the race for about 50 minutes, the world’s best riders zoomed round ‘our’ corner and on, eventually, to Glasgow. It was a race for the ages, eventually won by the mercurial Mathieu van der Poel of the Netherlands, who managed to drop Mads Pedersen, Tadej Pogačar and arch-rival Wout van Aert; crash, and still take the title. Elsewhere, GB’s Dan Bigham led five-time world champion Filippo Ganna by, at one point, two seconds in the men’s elite individual pursuit, but Ganna displayed all his power to come through and win a sixth rainbow jersey.

Great Britain’s medals were piling in, with day 5 seeing British wins in races as varied as the women’s madison, men’s elimination race and men’s BMX freestyle. On the 10th August, the legendary Dame Sarah Storey won her 36th world title in the women’s C5 individual time trial, at the frankly remarkable age of 45.

The following day, your correspondent hopped on the train from Dunblane to Stirling to see the day’s individual time trials. The morning saw a silver medal for Ben Wiggins, son of Sir Bradley, in the men’s junior event, before the men’s elite competition in the afternoon. We took our place near the finish, just as the final gaps behind the barriers closed. When the riders arrived, they were all treated to an absolutely rapturous ovation by the waiting crowd. And may I add that it was just great to be in an international crowd of Belgians, Italians, Germans and so on, who had travelled so many miles to be there.

Remco Evenepoel eventually took the title ahead of Ganna and, to the jubilation of the British crowd, Josh Tarling in third – the best result of his career so far. But the strangest and perhaps most comical moment came when Rohan Dennis crashed at the foot of the cobbled hill we were stood on. His team car scrambled to fetch him a new bike, and he then raced up the hill to catch up the time lost. The car followed, rocketing up the rise and over a speed bump, which caused the stricken bike to



fall off the back, to the shock and then amusement of those watching on. The rather exuberant Scottish commentator made things worse by exclaiming, “someone’s just lost their job!”

With two days to go, the championships were nearly over, but some of the most exciting events were saved for last. Leeds’ Tom Pidcock came from the fifth row back to win the men’s elite mountain bike cross-country Olympic final, with favourite van der Poel crashing (again) on the first lap. This time, however, he was forced to withdraw. Pauline Ferrand-Prevot secured the women’s title, giving her second consecutive world championship double.

And with that, the final day was upon us. The women’s elite road race saw Lotte Kopecky, perhaps the season’s best road rider, solo to the finish ahead of a stacked-out field. Beth Shriever secured yet another British gold medal, in BMX, and Germany won both cycle-ball finals.

The fact that the events were spread across Scotland, rather than being concentrated in one city, allowed more casual supporters to watch events near them. That races took place as north as Fort William and as south as Dumfries and Galloway really illustrated the multifarious nature of the Scottish landscape. Television coverage, too, was reassuringly free-to-air, again enabling the general public to engage with a formerly fringe sport in this country. An estimated million people watched at least one event in person (a record), and there is nothing better than seeing the world’s best riders zoom past that inspires people to get on their bikes too.

A final note: the first ever World Cycling Championships made me want to ride my bicycle – and I hope you do, too.

ALLEZ LES BLEUS?

By E. Hoyland

Three weeks into the Rugby World Cup, who is looking most likely to leave world champions?

Defending champions South Africa were favourites to retain their title before a ball had been kicked in France, but a narrow 13-8 defeat to second favourites and world number 1 team Ireland has shown just how open this World Cup could be. The Springboks only gave away one try to a free-scoring Ireland team and, prior to this game, they had conceded just three points all tournament – it is a defence that looks imperious, and, despite this group stage defeat, South Africa still look incredibly difficult to beat. Ireland on the other hand have already racked up over 150 points and, even if they are defensively a little weaker, they will take some out-scoring. With the two now only able to meet again in the final, we may be set for a similarly thrilling and close repeat at the end of October.

Looking to stop them, an out-of-sorts England, who came into the tournament off the back of some disappointing results in their warm-up games. They have won their first three group games as expected in what is a frankly easy group, but you can't help but feel that they'll struggle against the bigger teams come the knockout rounds.

Wales were ranked below England before the World Cup began but an incredible 40-6 thrashing of Australia surely raises expectation in Warren Gatland's camp. That said, this is one of the worst Australia teams in a very long time, with them losing also to Fiji in group C, as well as being annihilated by France in a warm-up game, all after finishing bottom of The Rugby Championship with just one point. This poor form should see Fiji through to the knockout stages and, as we've already discussed, they have had a couple of strong recent results in their favour, but you'd have to put them in a similar camp to England in that they're unlikely to shock any big sides.

It seems then that our world champions will likely come from group A or B. Group B is South Africa and Ireland's group, so that just leaves the hosts and the All Blacks in group A. New Zealand are always amongst the favourites for a World Cup, and this year is no exception; they came in with very good form, form that was turned on its head however by host nation France: French rugby feels like it is on the crest of a wave at the moment and a scintillating, and moreover convincing, opening night victory against New Zealand confirmed that France mean business. They were disappointed not to retain their Six Nations title earlier in the year, but over the last 12 months they have beaten every other major contender... except Ireland.



England lost 22-30 against Fiji just before The World Cup.

If the group stages play out as expected, the reigning champions will face France in what would be an incredible quarter-final and for all South Africa's brilliance, there is something about France with 80,000 fans behind them that is hard to bet against. There is also another potentially tantalising game at this stage as Ireland could well face the All Blacks, and good luck predicting that one. The two sides last met in July last year, but I would tentatively suggest a repeat may be on the cards and so, for me, it's between France and Ireland in the final and I feel you'd be hard-pressed to bet against a repeat of this year's Six Nations, but will being the hosts make all the difference for Les Bleus and can they win a home World Cup?

IS 'FARKEBALL' GOING TO BE A SUCCESS AT ELLAND ROAD?

By E. Hoyland

Leeds are finally kicking on in The Championship this year, but can Daniel Farke make it a season to remember for the Elland Road faithful?

Last year, when Leeds were relegated from the Premier League, arguably their biggest problem was putting the ball in the back of the net. After Rodrigo, their next highest goal scorer had just 5 goals, and with the Spaniard leaving for the riches of Qatar in the summer, Leeds had a problem. Now, over the summer the club were taken over by The 49ers Enterprise, who had previously only had a minority stake. However, the time that this took meant that come matchday one, there had only been two big names through the door and Leeds started four wingers and didn't have a fit striker. This early problem seems however to have been efficaciously overcome with the €14 million signing of Swansea forward Joël Piroe. The Dutchman has hit the ground running with four goals in five league games. It feels like he could be the missing piece for Leeds, as he is a player

who knows where the back of the net is and has averaged around a goal every other game for Swansea – he should certainly be getting at least twenty then, for Leeds this season.

As for the other end of the pitch, they let in 78 (!) goals last season and begin this campaign still with Illian Meslier between the sticks, with the hope that a lower level of opposition should help the young Frenchman to regain his confidence. Regardless, for less than half a million Leeds have signed a quality back-up in Karl Darlow. They are on a run of four clean sheets in a row, helped by on-loan Joe Rodon who is a class above his Championship counterparts, and the astutely re-signed and reliable Sam Byram. Both have been playing alongside the likes of Cresswell and Shackleton, who spent last year very successfully playing in the second division so know what it takes to cut it. It must also be said that part of this defensive renaissance must be attributed to a much-improved midfield.

Amapadu came in for a bargain price and has featured with 17-year-old Archie Gray in every game, but the two are fighting for places with the once Champions League player, Glenn Kamara and Ilia Gruev. This veritable depth of talent however is best seen at the sharp end, with Jaidon Anthony, Willy Gnonto, Dan James, Ian Poveda, Georgino Rutter and Crysencio Summerville making up what is arguably the Championship's best attack.

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Despite interest from several Premier League clubs and Gnonto (right) refusing to play in The Championship for a time, he and Summerville mean Leeds have got some of the league's best attacking talent.

HUDDERSFIELD TOWN REVIEW

By Sam Walshaw



Last season ended with the expectation that, after conjuring the greatest of great escapes, manager Neil Warnock and his assistant Ronnie Jepson would be departing HD1 on a high. New owner Kevin Nagle, however, thought otherwise, and to the surprise of many convinced the pair to stay on until a suitable replacement could be found, however long that might take. This gave the club some stability over the summer as the sale to Nagle was completed.

Summer signings were sparse, with the investment Nagle said he would provide not yet materialising. Promising midfielder Ben Wiles arrived from Rotherham, and Chris Maxwell came in on a free from Blackpool as back-up goalkeeper. Right-back Tom Edwards was signed on loan from Stoke, and exciting left-winger Delano Burgzorg was brought in from Mainz, also on loan. There was a clear-out in the opposite direction, though, as Town did a good job in shifting some dead wood, so to speak.

The start of this season saw Town lose rather meekly to newly promoted Plymouth. This was followed by a first-round EFL Cup loss to Middlesbrough. The Terriers fared better against relegated Leicester, but eventually succumbed, losing 1–0. Eleven days after playing in the cup, Town faced Boro again, this time in the league. A 1–1 draw was the result, but a week later things looked a lot less promising, with an impressive Norwich side, managed by none other than David Wagner, putting four past Warnock's charges.

The start of September saw a rip-roaring, confidence-boosting late winner away at West Brom, with Rudoni's strike coming in the 96th minute of a match to win it 2–1. A 2–0 home win against a poor Rotherham side was followed by the news that Town had found the replacement to Warnock they were after, which meant that Wednesday's game against Stoke would be his last in charge of the Terriers.

Messrs Warnock and Jepson were given a brilliant reception by the Town faithful all through a match in which Town were often poor, but scored twice to secure a draw. To be honest, the whole thing just felt premature, but football moves on quickly and speculation soon turned to the identity of the replacement; 24 hours later, it was announced that former Sheffield Wednesday boss Darren Moore would be taking over. Moore's first match in charge was away at Coventry, and it looked for all the world as if Town would suffer a 1–0 defeat, before Michał Helik scored an heroic late winner to secure a point.

November Edition to be expected at the end of October

WE WANT TO HEAR FROM YOU!

Please contact

WhattheHeck@heckgrammar.co.uk

With any future contributions or comments!

