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EDITORIAL LETTER

Welcome to the sixth edition of 'What the Heck?' - the first of 2024!

Of course, I must begin this by addressing that this is my final edition, as well as our Year 13 team. It has been not only and privilege but a true joy to be trusted with this process from the very first meeting. Throughout, I have been supported immensely by my wonderful peers; nothing that we have produced across six editions would be possible without their dedication. Therefore, I would like to take this opportunity to formally thank everyone who has contributed to this paper in some way, especially those that have put forth the weird and wonderful – I believe it is these articles that made us, *us.*

From working alongside our Year 12 intake on this edition, it is clear that they are a well-organised and incredibly intelligent team that will deliver. I know that they will continue to elevate the *What the Heck?* name. Perhaps most importantly, I wish luck for Emma Dye who will take over my role as Editor. Thank you to Mrs Thomas for trusting in our vision and allowing us the freedom to create each and every week towards an edition. Our gratitude extends greatly to anyone who has picked up a copy of *What the Heck?* (even if it was only for the crossword).

For our final edition, we wanted to create something that truly encapsulated what we set out to achieve. For example, long-term readers will notice the call-back to our first ever cover. Certainly, it is fair to say that we've taken our time perfecting this edition. Whilst our styles will continue to evolve, I believe the tweaked formatting is fitting of a newspaper that we can all be proud of. Due to your, interest, we were able to add a *Science and Technology* section.

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

WhattheHeck@heckgrammar.co.uk

Thank you, for the final time,

Alyssia Evans

A RAIL BETRAYAL

## OPINION: Why Scaling Back HS2 Was The Wrong Decision

By Sam Walshaw

In a speech to the Conservative Party Conference in Manchester this October, Prime Minister Rishi Sunak announced the latest scaling back of the flagship High Speed 2 (HS2) rail project. But this decision somehow felt different to previous ones, bigger and more terminal. In this article I will seek to explore why the government came to this decision, and what the consequences of it might be.

Let us begin by considering the history of high-speed rail in this country. After several false starts, the Channel Tunnel between Britain and France was given approval in the 1980s and completed in 1994. This resulted in high-speed Eurostar trains whizzing across the continent and through the tunnel, only to trundle through Kent on the same tracks as commuter trains. It became clear that a dedicated high-speed line to London was required; the line, named High Speed 1, was finished in 2007 and terminates at London St. Pancras. Then, in 2009, British operator Southeastern began operating domestic high-speed services over HS1 tracks.

The idea for a second high-speed route first gained traction in 2006, with the coalition government announcing in 2012 that HS2 would go ahead in two phases. Phase 1 was planned to run from London to Birmingham; phase 2a from Birmingham to Crewe; and phase 2b from Crewe to Manchester and Birmingham to Leeds. It was hoped trains would continue on upgraded conventional tracks to destinations like York, Newcastle, Edinburgh and Glasgow. The project was controversial, with the media promoting a message that the main reason for its existence was shaving a few minutes off journey times from Birmingham to London. The cost was projected to be more than £28 billion, with £14 billion set aside for 'contingencies'.

By 2015, this had risen to £55.7 billion; costs continued to spiral and HS2 became beset by problems. Then-PM Boris Johnson gave the line his full support in February 2020, before his spinelessness was exposed in November 2021 when the leg from the East Midlands to Leeds was cancelled. The decision, widely condemned by industry figures and local politicians, left cities like Bradford and Leeds totally abandoned. Things continued to worsen. Though construction had begun, further delays were announced this March before October saw one of the worst-kept secrets in politics confirmed: after days of denial, and protestations by politicians of all ilks, HS2 was cancelled north of Birmingham and destined, in the medium-term, to terminate at Old Oak Common rather than London Euston.
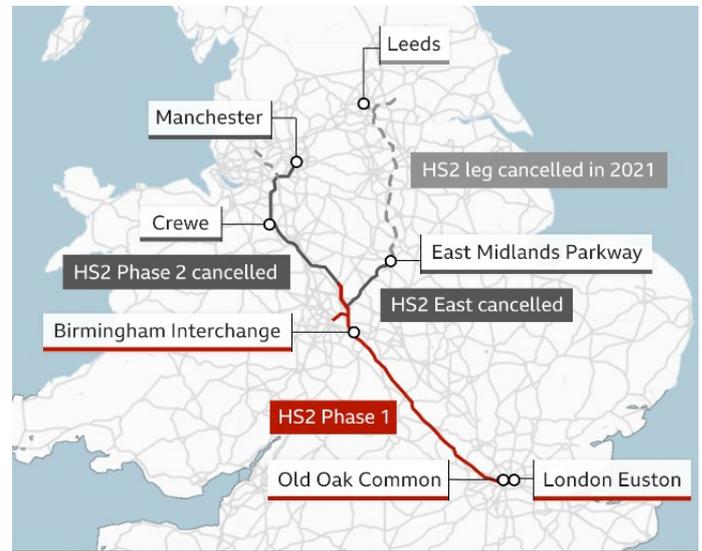
Source: hs2.org.uk

As with many major infrastructure projects, HS2's problems over the last decade have been caused by constant chopping and changing. Had the project been given full unequivocal approval and sufficient money set aside ten years ago, with the plan stuck to throughout construction, costs would not have spiralled in the manner we saw. Instead, it was reviewed and re-reviewed to death, and gradually scaled back such that, assuming it does get built, the line will reach only a pale shadow of its potential. Constant fear of change meant industry bosses and construction workers were kept in the dark over what was actually happening, and a generation of skilled railway employees has been lost.

The social argument in favour of HS2 is clear. Rather than reducing journey times (though it would nonetheless have done that for many journeys), the main reason behind the project is one of capacity. The West Coast Main Line (WCML) – and not to mention every other main line in the country – is full to bursting and, even though demand exists for more trains, they cannot be timetabled. Transferring the fastest passenger trains onto a dedicated high-speed railway will free up space for stoppers and freight trains on the WCML, promoting a 'modal shift' from cars to the railway. And this is where the environmental case for trains comes up strong: getting cars off the road is absolutely critical and many anti-HS2 environmentalists don't seem to understand this. If the decision to cancel north of Birmingham was done for cost reasons, why allocate that same money to other piecemeal projects afterwards? Even worse, much of the cash is set to be spent on upgrading our roads – a smack in the face to all of us who believe in rail.

Other countries can do it. But sadly, as shown time and again, Britain lags behind its counterparts in delivering large-scale infrastructure projects. We succeeded (eventually) with HS1, but building HS2 in full proved a step too far. This was not a vanity project, but a generational chance to smash down the walls of the north-south divide that so plagues our country. And we failed.

What's your view on HS2? Email me on 17swalshaw@heckgrammar.co.uk

ARE GOVERNMENTS QUALIFIED TO MAKE SCIENTIFIC DECISIONS?

In light of the revelations coming out of the COVID enquiry, we consider if it's right to allow underqualified governments to make scientific decisions.

By E. Hoyland

"Politicians don't understand science", Boris Johnson "bamboozled" by science, politicians saying the scientists are "wrong". These are just some of the revelations coming out of the COVID enquiry in recent weeks and it seems that a rather large number of the decisions made during the pandemic pitted politicians against scientists and the politicians, it seems, won, leading Rishi Sunak to say that we ought to "just let people die." This then raises the question as to whether seemingly underqualified politicians should be making scientific decisions or whether the people in charge of our country be more qualified.

A prime example of this alleged underqualification is our ministerial system: our education secretary has never been a teacher and was in fact, prior to her current position, Minister for Care and Mental Health. I find it difficult to believe that she is an expert in one of these fields, never mind in both. Likewise, we have recently seen James Cleverly moved from Foreign Secretary to Home Secretary and one must once again wonder to what extent he is qualified for either of these roles given that the extent of his education is private schooling followed by a degree in hospitality management from Ealing College of Higher Education. Other examples of this underqualification in terms of education include the Minister for the Environment, whose time in higher education was spent obtaining a law degree, or our net zero minister, who has a degree in maths and philosophy.

That said, these are politicians and, referring back to the COVID enquiry, it would seem that if it were up to just the scientists, we would have seen a more significant dint in our already fragile economy and even more job losses. And therein lies the complexity of this debate because whilst we can safely assume that the scientists knew far more than the politicians with regard to the facts and the statistics, there is a reason that they are not in charge of running the country singlehandedly and a reason that this responsibility falls upon politicians.

And so, with this in mind, I suppose that the question we are really trying to answer is whether this fine balance is currently being achieved, and I would suggest not. If our Prime Minister at a time of national crisis is 'bamboozled' by the science, he needs to swallow some pride and relinquish just a little responsibility to those

gifted enough to understand a bar chart or two. Similarly, I find it baffling that our Net Zero Minister, in charge of tackling what many agree is the greatest challenge of our time, has absolutely no relevant education or prior knowledge of the topic.

Surely our political and ministerial system could only benefit from the requirement of at least some relevant expertise?

Chris Whitty said at the COVID enquiry that he was working with people who "had at best half-understood the issue"

The House of Lords has members appointed on the basis of expertise in a relevant field. This is certainly not always the case (just look at the gracious Lord Cameron), but surely an improvement on the Ministerial one. Now, I am not suggesting that Professor Chris Whitty should necessarily be our next Healthcare Minister, but what I am certainly suggesting is that such an important role should not be designated to a man with as little relevant knowledge and skills as Matt Hancock.

"THERE'S A CRACK UP IN THE CEILING, AND THE KITCHEN SINK IS LEAKING"

A Report On The Impending Global Debt Crisis

By Fatima Babar

Right now, the world is on the cusp of another detrimental debt crisis. The past fifty years have seen four waves of debt, of which three resulted in crisis. The fate of the last, which began in 2010, is yet to be determined but so far, it is not looking good. This article will examine, in particular, the disconcerting changes in the American financial world because they are intricately tethered to the global economy as well as problems the entire world faces.

In the USA, levels of and defaults and delinquencies on debt are at their highest levels since the 2008 financial

crash – a trainwreck when coupled with inflation and rising interest rates, with supply chain shocks coming out of the pandemic, and with Western sanctions and geopolitical conflicts with China and Russia. In the first few months of this year, three of the four largest bank collapses in US history occurred, at Silicon Valley Bank, Signature Bank and First Republic Bank.

Image Credit: REUTERS/Brittany Hosea Small

There is a larger looming crisis with the commercial real estate market free-falling (again). According to a recent report by Bloomberg, Morgan Stanley (a US investment bank) has estimated that the valuations of office and retail properties could fall by as much as 40 per cent, which would rival the declines in the 2008 financial crisis and could have major shock waves across the rest of the U.S economy: in many urban areas, the local economy is built around commercial real estate.

The average credit card interest rate, already at a record high of 20.69 per cent, is going to climb to criminally high numbers. The cherry on top – student loan payments that were paused for over three years due to the pandemic have resumed since October. Increasing numbers of people are deciding whether to pay their credit card bills, their rent or to buy groceries. Furthermore, consumers are now turning to buy now, pay later services to cover necessities such as groceries because of the rising price of food. They are taking debt to pay for food. This kind of debt has surged by 40 per cent in just the first two months of 2023. Moreover, according to the New York Federal Reserve, there are 70 million more credit card accounts open than there were in 2019 and Americans' total credit card debt has topped one trillion dollars for the first time.

The aggravating factor is Consumer Price Index inflation which, in the past few years, has dramatically increased, mostly due to the shocks to supply chains caused by the pandemic and associated lockdowns. Furthermore, the war in Ukraine and the Western sanctions on Russia, one of the world's leading producers of oil, gas, wheat, and fertiliser, led to commodity prices rising extensively.

What does this mean for the world? According to a report by the Institute of International Finance, the world's debt-to-GDP ratio rose to 356% in 2020. The debt-to-GDP ratio is an economic metric that compares government debt to gross domestic product (GDP) and is typically used to determine the stability and health of economy. The afore-mentioned figure does not bode well for national economies and the global economy, with the US serving the first domino in a predictably catastrophic chain reaction.
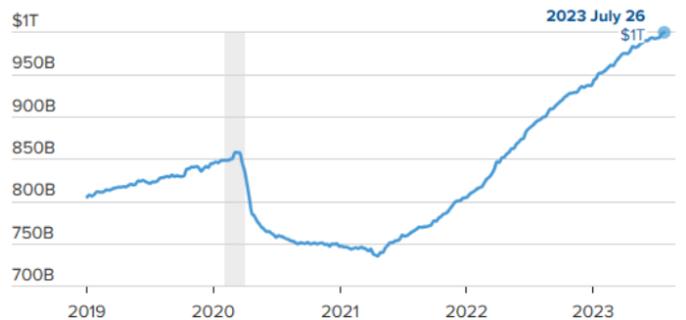
Image credit: CNBC

ALL I WANT FOR CHRISTMAS IS...

Two More Years Of English And Maths!

By Anna Truman

At the beginning of October, Rishi Sunak announced his plans to scrap the current A-levels and T-levels and replace them with the proposed 'Advanced British Standard' (ABS). If this new baccalaureate is implemented, the average student would spend an additional 195 hours (15% extra) per school year in the classroom. It would also mean that the number of subjects taken per student would increase from three to five, with maths and English made mandatory. The Prime Minister hopes this will increase the literacy and numeracy rates of school leavers, as well as giving students the opportunity to study a wider range of subjects. The available subjects would consist of both academic and technical options and be sorted into 'majors' and 'minor' subjects, with majors going into more depth than minors. Apprenticeships would still be offered to those who want to take that route, but they will still be required to study maths and English.

Why do we need a new qualification? Recent statistics have shown that a third of school leavers have not passed maths (35%) and English (30%) at GCSE level. Plus, almost half of the adult population have the same level of numeracy skills as a primary school child. Most jobs require basic numeracy and literacy skills, and Sunak wants the ABS to address the lack of ability in these areas – it is estimated that adults with poor numeracy are more than twice as likely to be unemployed at age 30. The ABS would be implemented in the hope of

bringing British students up to the standards of their international peers. It would also give students a simpler choice and more flexibility at 16 to decide their pathway, as it would provide students with choices in both technical and academic subjects.

However, Sunak has received a great amount of backlash for his proposition. It has been labelled as 'pie in the sky' or, as Labour termed it, an 'undeliverable gimmick.' Yes, there are problems within the education system, no one is denying that, but the PM's new plan does not address some of the more imminent problems. Increasingly, students (particularly in maths and the sciences) are being taught by teachers with no degree or expertise in that subject and are being hindered because of it. Since Sunak wants to roll out maths for everyone up to the age of 18, that only adds to the problem of teacher shortages. Around half of 16–19-year-olds currently take A-levels, and around a quarter of these study A-level Mathematics. This means roughly 88% of 16–19-years-olds who are not being taught maths will now need a maths teacher. This is a big problem and one that won't disappear, and there is no guarantee that the required teachers would materialise. With inflation rising and teaching salaries low, there is very little to incentivise those with a maths degree into teaching, especially because they can find jobs elsewhere which offer higher salaries and better working standards.

The government has invested an initial £600 million over two years into teachers in further education, colleges and schools to help lay the groundwork. But will this really help? Much more money will need to be invested to make the new qualification a reality, but with the instability of the economy, the lack of consensus over this matter and the coming general elections, there is no surety of whether it will work.

It's not to say that education does not need any changes – it does, but this may not be the best way to fix it. Firstly, if a child's numeracy and literacy skills are still a problem by the time they take their GCSEs, then it should likely be dealt with earlier on in a child's education. Also, if a change in qualification is so desirable then there are already existing baccalaureates such as the International Baccalaureate that are available to choose from and that would not require a fortune to use.

> **The National Association of Head Teachers said he "should be focusing on fixing crises"**
> **- The Guardian**
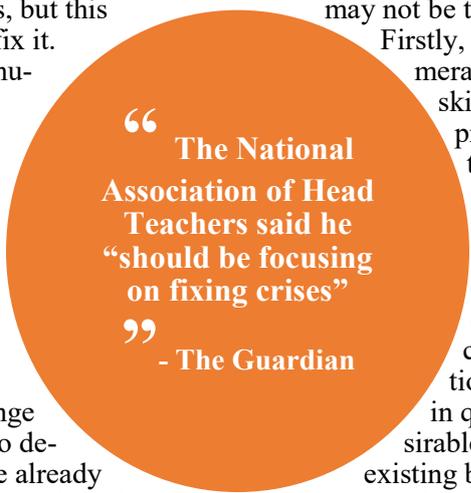
Not all the PM's ideas are bad, nor his worries unfounded, but careful consideration and discussion are required before any major changes take place. It is a long-term plan that would take at least a decade to put into place, so nothing should be rushed, as will have very important and permanent effects on the lives of future children.

THE RIEMANN HYPOTHESIS

By Sanaa Umarji

The Riemann hypothesis is an unsolved conjecture, **initially proposed by Bernhard Riemann in 1859.** It has taunted mathematicians for centuries and as a result many say it is the most well-renowned, unsolved conjecture in Mathematics. It is the modern equivalent to Fermat's Last Theorem's difficulty and fame. Part of the fame is because it is also a Millennium problem, meaning the person who is able to prove the theorem is entitled to a reward of 1 million dollars.

This is a brief explanation of complex numbers:

A number has 2 roots a positive and negative number. However, if we try find the square root of a negative number, there are no real solutions as; a square number is a product of a number multiplied by itself and real numbers are either positive, negative, or equal to 0.

- a × -a =+b

+a × +a=+b

0 × 0=0

In none of these cases does the product equal a negative number, therefore there is no real solution to this. However, what Mathematicians like Rafael Bombelli did was call the square root of negative an algebraic letter being i, where i equals the square root of -1. This new number is called an imaginary number, the name given by Rene Descartes.

A complex number is just an imaginary number with a real part. E.g., 5i, -9i are imaginary numbers, however 5i+7, 2i-3, -2i-7, 5-3i are complex numbers.

All the none obvious 0s (roots) of the zeta (ζ) function lie on a line where s = ½ +bi, b being any real number.

$$\zeta(s) = \sum_{n=1}^{\infty} \frac{1}{n^s} = 1 + \frac{1}{2^s} + \frac{1}{3^s} + \frac{1}{4^s} + \dots$$

This series specifically is called the harmonic series and is divergent (will grow infinitely large). An uncomplicated way to see how this diverges is by grouping terms, so the new series becomes:

$$\zeta(1)= \sum_{n=1}^{\infty} \frac{1}{n^1} = 1 + \frac{1}{2} + \frac{1}{3} + \frac{1}{4} + \frac{1}{5} + \dots$$

In other words when any number (as represented by s in the equation) is put into the zeta function, the result is the sum of an infinite polynomial.

The summation function below can also represent the polynomial.

$$\left(\sum_{n=1}^{\infty} \right).$$

Leonhard Euler originally discovered the function however Bernhard Riemann applied complex numbers to it and proposed the hypothesis. The following are some examples for s to gain a better understanding of how the function works:

s = 1

$$\zeta(1)= \sum_{n=1}^{\infty} \frac{1}{n^1} = 1 + \frac{1}{2} + \frac{1}{3} + \frac{1}{4} + \frac{1}{5} + \dots$$

This series specifically is called the harmonic series and is divergent (will grow infinitely large). An uncomplicated way to see how this diverges is by grouping terms.

Therefore, the series becomes:

$$1 + \frac{1}{2} + \left(\frac{1}{3} + \frac{1}{4} \right) + \left(\frac{1}{5} + \frac{1}{6} + \frac{1}{7} + \frac{1}{8} \right) + \dots$$

Since $\frac{1}{3} + \frac{1}{4} > \frac{1}{2}$ replacing each term with the smallest term in each group is allowed since it is only changing the rate of divergence and each group does not become $< \frac{1}{2}$. The new series is now:

$$1 + \frac{1}{2} + \left(\frac{1}{4} + \frac{1}{4} \right) + \left(\frac{1}{8} + \frac{1}{8} + \frac{1}{8} + \frac{1}{8} \right) + \dots$$

$$= 1 + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \dots$$

$\frac{1}{2}$ is added infinitely, meaning that the series must diverge.

For example:
s = 2

$$\sum_{n=1}^{\infty} \frac{1}{n^2} = 1 + \frac{1}{4} + \frac{1}{9} + \frac{1}{16} + \frac{1}{25} + \dots$$

This series is also called the Basel problem, solved by Euler. Initially you may think this diverges like example 1, however we can prove it converges. Start with a Taylor series expansion of Sin(s):

$$\text{Sin}(s)= s - \frac{s^3}{3} + \frac{s^5}{5} + \frac{s^7}{7} + \dots$$

Divide by s

$$\frac{Sin(s)}{s} = 1 - \frac{s^2}{3!} + \frac{s^4}{5!} + \frac{s^6}{7!} + \dots$$

From this we learn the coefficient of s^2 is $\frac{-1}{3!} = -\frac{1}{6}$

The roots of Sin(s) are when s = $\pm n\pi$. This infinite polynomial can be expressed by linear factors. In usual polynomials we find 2 numbers that multiply to the constant term, the constant in this is 1.

$$= \frac{1}{\pi^2} + \frac{1}{(2\pi)^2} + \frac{1}{(3\pi)^2} + \dots$$

Therefore:

$$\frac{Sin(s)}{s} = \left(1 + \frac{s}{\pi}\right)\left(1 - \frac{s}{\pi}\right)\left(1 + \frac{s}{2\pi}\right)\left(1 - \frac{s}{2\pi}\right)\cdots$$

Simplify:

$$\frac{Sin(s)}{s} = \left(1 + \frac{s^2}{\pi^2}\right)\left(1 + \frac{s^2}{4\pi^2}\right)\left(1 + \frac{s^2}{9\pi^2}\right)\left(1 + \frac{s^2}{16\pi^2}\right)\cdots$$

You may notice that the coefficients of π^2 is the same as our original series, with these if we want to turn one series into the other, we must factorise:

$$\frac{Sin(s)}{s} = \left(-\frac{1}{\pi^2} - \frac{1}{4\pi^2} - \frac{1}{9\pi^2} - \frac{1}{16\pi^2}\right)\cdots s^2$$

$$\frac{Sin(s)}{s} = -\frac{1}{\pi^2}\left(1 + \frac{1}{4} + \frac{1}{9\pi} + \frac{1}{16}\right)\cdots s^2$$

We find that inside the brackets is our original series, so we can once again represent it how we did with the summation function:

$$\frac{Sin(s)}{s} = -\frac{1}{\pi^2}\sum_{n=1}^{\infty}\frac{1}{n^2}s^2$$

Since the coefficient of s^2 was shown to originally be $-\frac{1}{6}$ we can equate the coefficient of s^2 now which is:

$$-\frac{1}{\pi^2}\sum_{n=1}^{\infty}\frac{1}{n^2} \text{ to equal } -\frac{1}{6}$$

Divide by:

$$-\frac{1}{\pi^2} = \times - \pi^2$$

Therefore:

$$\sum_{n=1}^{\infty}\frac{1}{n^2} = \frac{\pi^2}{6}$$

As we can see it converges:

$$\frac{\pi^2}{6}$$

Lots of proofs and methods, such as the integration test can be used to see if s converges. However, to prove when:

$$s = \frac{1}{2} + bi = 0$$

is much harder. Not only is this problem of great difficulty but it is believed that the distribution of prime numbers is closely related to the function itself. By solving this hypothesis, the secrets of primes may be unravelled, and we can gain a better understanding of the fundamental building blocks of Arithmetic. The elements of Maths.

KNOT THEORY

By Hannah Batley

Mathematical knots were first studied by Carl Friedrich Gauss in the 19th century but were **theorised in the late 18th century by Alexandre-Theophile Vandermonde, and is a theory which has developed significantly over time.** Unlike normal knots, mathematical knots do not have a 'tie off' point and instead are endless and cannot be undone. There are many ways knots can be identified, some of which are: The crossing number. They are the minimum number of times a knot can cross over itself within an image. For example, an unknot which can be identified through it being shaped like a ring has a crossing number of 0, whilst a trefoil knot has a crossing number of 3. To obtain the crossing number the knot has to only show the minimum number of crossing points within the knot, this can be obtained through a mixture of 3 moves called the Reidemeister Moves which was a set of rules proven to untangle knots in the 1920s by Kurt Reidemeister. These moves are: twist/untwist, poke/unpoke and slide as shown in the image below.

Type I   Type II   Type III
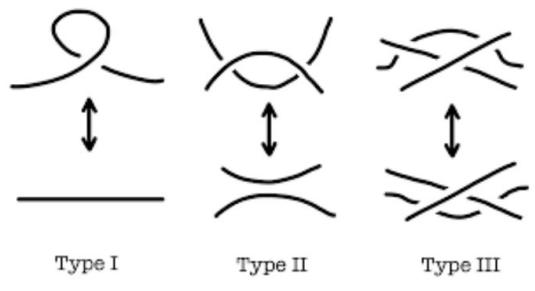
Another method of identifying knots is through the Dowker-Thistlethwaite Codes which were developed in the early 20th century by Clifford Dowker and Morwen Thistlethwaite. This process is done by getting a photo of your knot and then choose a direction numbering each crossing until getting back to where you started originally. At each point there should be two crossings which are pared up into brackets and are presented as (a,b). Then the odd numbers would be put in order and the code would consist of the even number pairings. For example, if the pairings are (1,4) (3,6) (5,2) then the final code would be 462.

Alongside these there are other ways such as the writhe, which is a way of assigning a number to a knot by giving the cross sections either a +1 or -1 value, which when together at the end give a numerical value to represent the knot. There are also knot polynomials, which is a method of being able to see whether or knot two knots are the same or different even if the configurations of them are not exactly the same. Knot polynomials these are examples of how knots can be identified, however this is just the start of it and as time develops it is likely there will be more. Overtime the theory has been developed and changed as new discoveries and new mathematicians bring in to light new ideas and theories which alongside past ones can provide new explanations for things previously unknown.

> "Knots may be regarded as formed by interlacing and looping a piece of string in any fashion and then joining the ends."
>
> - Britannica

ALLEGORY OF THE CAVE

Plato's Theory of Reality: The Republic

By Emma Dye

Plato – known as the second of three founders of western philosophy – was influential in ancient Greece and studied under Socrates (as well as teaching Aristotle). It is generally accepted that he was born in 428BCE and died in 327BCE at 80/81, and he is well known for his metaphysical philosophy - subjects of time, space and reality. This writing will be a short introduction to Plato via his famous 'Allegory of the Cave', which was published in his book 'The Republic'. Here Socrates speaks to one of his students – Glaucon, Plato's brother – with an early representation of the allegory. This was later told to Plato, who published the work officially.

'Imagine that there are people living in a cave deep underground. The cavern has a mouth that opens to the light above, and a passage exists from this all the way down to the people. They have lived here from infancy, with their legs and necks bound in chains. They cannot move. All they can do is stare directly forward, as the chains stop them from turning their heads around. Imagine that far above and behind them blazes a great fire. Between this fire and the captives, a low partition is erected along a path, something like puppeteers use to conceal themselves during their shows.'

Interpreting this passage goes as follows:

Imagine there are a group of people who live in a cave, who cannot leave the cave, and have never seen any aspect of the world except this cave (and themselves/each other). All they can do is stare at one stone wall. Behind them is a large fire, where their captivators create shadows on the wall.

'Look and you will also see other people carrying objects back and forth along the partition, things of every kind: images of people and animals, carved in stone and wood and other materials.'

The suggestion of this allegory is that these

captives would believe that the shadows of people and animals that they saw on the wall were reality.

In this theoretical 'experiment' these people do not have any other experience with reality, and so they naturally conclude (and have no reason to doubt) that reality is as they see it – upon the cave wall. For a more complex and complete read into this theory, access the referenced websites.

The conclusion that Plato, and Socrates before him, reached, was that if the captive people in the cave were told of the nature of the real world, they would wish to return to ignorance. The shadows would be a comfort when compared to the harsh complexity of reality.

So, how does this famous allegory apply to real life?

The conclusion that sudden changes in our view of reality, what goodness or morality is, causes us to resist – to protest and hide, return to our blissful ignorance, is vital in understanding why humans choose to live in partial understanding of the world. Many people actively avoid challenging topics, and Plato understood this – and wanted to encourage deep reasoning and thought (which he believed to be the purpose – telos – of humankind).

It takes time for change to be accepted.

And eventually, after someone accepts that their reality was 'wrong' (partial, incomplete, misguided), they learn to seek out the truth of the world and enjoy challenging their beliefs.

The overreaching message of The Allegory of the Cave is 'escape from ignorance'. Questioning your beliefs is an important aspect of accessing intelligence, so, where to start?

An easy introduction to this would be to question 'objective' morals 'Stealing is bad'. Try to think of ten scenarios where stealing may be morally preferable (read: good) and go from there.

Illustrated By Alice Cheesebrough

YU-MEX

Cultural Appreciation at its Finest

By Jess Shaw

Cultural appreciation is the act of appreciating another culture, in order to widen their own society and connect with other beliefs and ideologies. One of the best portrayals of this is Yu-Mex, which is a portmanteau of Yugoslav and Mexican representing a cultural wave that occurred in Yugoslavia during the 1950s, varying from music to fashion.

Yugoslavia was a member of the Soviet Union for many years, however when they split from the Union in 1948, Yugoslavia was left with very little of their own culture. Being part of the Soviet Union meant that your country would only receive media that was supported by the Union, whether it be films, music or style. So after the split, Yugoslavia was left cultureless and isolated. President Tito did not want most Western media as it was too capitalist, coming from their communist background. Alternatively, a few years prior, Mexico was embracing its own revolution in 1910-20, so most media created afterwards glorified the rise of the oppressed Mexican people and the fight against the ruling state, mirroring the plight of the Yugoslavians. This led to Yugoslavia adopting the Mexican culture of the 1950s and embracing it as their own.

One of the earliest films that Mexico produced following the revolution shown in Yugoslavia in 1952 (named *Un día de vida* – one day of life) was a massive hit, reducing the audience to tears as they felt a parallel to the protagonist's death and their own suffering during

World War Two. Along with films and literature, Yugoslavians were embodying the whole of the Mexican culture, some even taking to wearing Sombreros and imitating the styles of Mexican film stars. The music scene as flooded by a new genre, now known as Yu-Mex with performers singing in their native language (Serbo-Croatian) or in Spanish. Early on in the music scene, most Yugoslavian mariachis were covering famous Mexican tunes like la cucaracha but little by little, they began to produce their own replica music in Serbo-Croatian, and popularity grew exponentially. Some of the most reputable bands included *Trío Paloma, Trío Tividi* and *Ansambel Magnifico,* when performing they would wear traditional Mexican clothes and strut around with acoustic guitars which is really something to behold. Within most songs, the instrument Bajo Sexto (part of the guitar family) is used either as bass or something more melodic; another commonly used instrument was the Guiro, this is a hollow, open-ended gourd with ridges carved into the sides and is played using a form of scraper, releasing a vivid rasping sound; the maraca is also famously used with a recognisable sound. The majority of the songs created echoed traditional Mexican singing and yodelling, which followed by upbeat lyrics about death can be quite a shock to the senses if unprepared. One of my favourite Yu-Mex songs *is Mi Imamos Mnogos Problemos (*We Have Many Problems) with the first verse translating to:

We have many problems, and we roam the world without kintos. We wear mustaches and glasses and everyone calls us Speedy Gonzales.

Kintos is referring to an unemployed person who entertains others. Later on in the song, the lyric *Sviramo stares gitares (*we play old guitars) adds to the insightfulness to how the Yugoslavians felt after leaving the Soviet Union, free but with no direction, hence roaming the world. The singing for some songs was operatic and added to the revolutionary theme of the entire genre, whereas others were more choral, including female voices as well.

Yu-Mex feels like a triumph of the Yugoslavia people after breaking free from the claws of the Soviet Union to the cheer of the Mexican culture. However, it was not a cultural appreciation meant to last. By the late 1960s, Yu-Mex music has been replaced by more commercial rock and pop styles and during the 1980s, Yugoslavia itself broke up into separate countries leading to most of the Yu-Mex scene being lost in the process. There are some remnants of Yu-Mex music floating around, on the internet or in record form but the cultural appreciation that occurred is something that shouldn't be lost and should be treasured.

Recommendations:

Seferina – Ljubomir Milic

Tani morena- Ljubomir Milic

101 meksikanska (album)

Sombrero - *Trío Tividi*

A HAUNTING IN VENICE

Branagh's Spooky Adaptation is Half Whodunit, Half Horror

By N. Roberts

As self-proclaimed scaredy-cat, the first time I saw the trailer for Kenneth Branagh's A Haunting in Venice, I assumed it was a continuation of the Exorcist series rather than an Agatha Christie adaptation. A story that takes place quite literally on a dark and stormy night is packed with grisly deaths, terrifying jumpscares...and heavy-handed hints.

Many people have taken on the mantle of Christie's fastidious detective, with actor David Suchet becoming synonymous with the role. But Kenneth Branagh's third outing as Poirot proves that he is more than up to the task. Early on in the role, he established a Poirot as outsized and detailed as his impressive facial hair – meticulous, yet warm and many-layered. Branagh's Poirot carries a life outside his cases, as is detailed in his ill-fated 'retirement' at the start of the film. As in his previous two films, he is surrounded by a mixed cast of the well-known and up-and-coming, including Michelle Yeoh, Emma Laird and (somewhat surprisingly) Tina Fey. Although entertaining, the majority of the performances are lukewarm and vague in their characterisation. The cut-and-paste nature of the characters is hardly the actor's fault. With 45 Poirot books, we can't expect originality to accompany every mystery. The unconvincing dialogue does, however, lie at the feet of writer Michael Green, whose amusing quips can't quite save the mismatch of mystery, horror and comedy he has created.

The film maybe intended as a light-hearted, Halloween mystery, but Branagh's strong directorial influence is clear. It's rare to see a film made for pleasure over awards which contains shots from such artistic angles. The setting is frankly majestic, both the haunted mansion and the wide shots of Venice, which inspired an intense jealousy of the cast and crew shooting there. However, the claustrophobic grandeur of the film can't hide the fact that it drags in places. Spooky though it is, it's almost too easy to predict a twist that may seem more mundane to the modern audience than the original reader, leaving the last quarter of the film running slow. All this leaves A Haunting in Venice as good fun, but perhaps not destined for the Top Ten lists of Poirot films.

NAPOLEON

Finally Facing His Waterloo

By Jess Shaw

It could've been a masterpiece. It could've been a gritty, military drama showing the grim reality of war. It could've been a behind-the-scenes romcom,

revealing the real man behind the uniform. And yet it failed for all three.

Ridley Scott (the director) made the questionable decision to combine both premises, making for a conflicting viewing; scenes flicking between heartfelt and heart wrenching, with no preparation for the switch. Adding to the disjointed experience was the length of each scene felt rushed, no matter the content, leading to the viewer being unable to comprehend what had previously happened before the next scene came along. The main cause of this issue was the lack of time stamps for crucial scenes, culminating in analysing the scene for hints of time passed – specifically Joséphine's hair length.

In contrast to this, the final shot of Napoleon against the setting sun finally dwindled the pace, allowing the audience to reflect on the entire film. The other unavoidable setback with Napoleon, was Ridley Scott's decision to create a biopic whilst blatantly ignoring historical accuracy, leaving the film feeling rather hollow and pointless – why tell a story on a real military general if you're going to make up some of the battles? At what point do historical inaccuracies ruin the plot, even if the battles portrayed were showcasing Napoleon's ruthlessness and brutality.

Moving towards character exploration, Joaquin Phoenix gave a great performance as Napoleon throughout the entire film, as the cunning general and as the obsessive husband; Vanessa Kirby equally portrayed the many different faces of Joséphine Bonaparte ranging from lust to morose acutely. Afterall there is nothing we can do; the film could've been a tour de force, yet it fell so short of expectations it was almost comical.

BLACK HISTORY MONTH

October

BLAXPLOITATION

Regressive or Revolutionary?

By Alyssia Evans

With black urban audiences in mind, a subgenre of exploitation films emerged in the early 1970s to decolonise black culture: Blaxploitation. Fitting with the movement of Grindhouse Cinema, the films made would not be shown by 'respectful' theatres. Specifically, Blacksploitation centred stories around black protagonists, who would usually be cast as sidekicks or victims, via idiosyncrasies that included a bold, visual language that was previously non-existent. These elements featured alongside a funky and soulful soundtrack (e.g. the music of legendary *Earth, Wind and Fire).* Off screen, it was also typical that roles would be filled by black creatives on a low budget and short schedule. *Sweet Sweetback's Baadasssss Song (1971)* is accredited as the first film of the genre. Director, Melvin Van Peebles, had a

$150,000 budget, but utilised conflicting patterns, clashing lighting and superimposed kaleidoscopes to depict a unique pace and drama that ensured the film, as said by Van Peebles, "looked as good as anything one of the major studios could turn out".

But in 1972 the common themes of graphic depictions of crime, violence and sex caused Junius Griffin (president of the Beverley Hills-Hollywood branch of The National Association for the Advancement of Coloured People or NAACP) to broadly coin it 'Blaxsploitation' because he saw the genre to be reductive. Alongside other civil rights activists, he expressed that the genre glorified such unsavoury themes, therefore promoting unjust stereotypes of the black community which would hinder progression to be seen as equal to the white man. Criticisms were felt across production, particularly for those who portrayed pimps, sex-workers and drug-dealers, because this somewhat contributed to a lack of black cultural aesthetic. In fact, top actors of the genre were challenged by a Harvard psychiatrist, Alvin Pouissant, to consider how their leading roles may impact impressionable black audiences.

Nevertheless, the genre persevered through the decade. It was argued by Afeni Shakur, a political activist and member of the Black Panther Party, that all culture from this era was defined by the black power movement, which served as a militant approach to embracing black pride and self-reliance. This is because black urban life was recontextualised on screen, highlighting the social and financial issues that many faced. But most importantly, it saw black protagonists triumphant against 'The Man'. Therefore, upon release, films such as *Sweet Sweetback's Baadasssss Song (1971),* were celebrated, grossing $15.2 million at the box office; Sweet even became required viewing for Black Panther Party members as its content served as genre-defining. Amongst accomplishments*, Shaft (1971)* made Isaac Hayes the first ever black man to win an Oscar with the Academy Award for Best Original Song. Furthermore, the emergence of new, leading roles brought fame to black actors and allowed for an alternative to traditional, stereotypical roles that included the Mammy or Mulatto, that can be associated with *Gone with th Wind (1939)* and *Island in the Sun (1957).* By this time, it was radical to include a largely black cast with a black lead.

Regardless of this debate, the genre's impact holds immense relevance in media today. Despite being short-lived, a new wave of black directors became prominent in the 80s and 90s - most namely Spike Lee and John Singleton - because of the risks taken in the previous decade. For example, Lee's *Do the Right Thing (1989)* was enabled by Blacksploitation as the premise surrounds the impact of racial tensions in Brooklyn, New York, as well as utilising stylistic call-backs to the genre. It has also become clear in modern-day portrayals of the 70s that these characteristics have become synonymous with the decade, reflecting the radical nature of the developments made. In particular, Beyoncé's heroine (of *Austin Powers in Goldmember (2002))* is depicted i a golden latex jumpsuit and an afro

which directly emulates Blacksploitation royalty, Pam Grier. This example highlights that the stylistic choices made within the nearing 300 films made under the genre became quintessential 70s visuals. It was also reported by the Guardian in 2018 that there was a rising demand for a return to the genre in mainstream media, which proved fruitful with a remake of *Shaft (2019)* starring Samuel L. Jackson amongst others in the last 5 years. Perhaps we will see more original films with evident influence in the next decade, such as *Proud Mary (2018),* although a dramatic increase of the genre has not been noted yet. Could this be due to the commonality of the themes and imagery shared between Blaxploitation movies and Contemporary media as the genre's influence has been felt for decades?

Retrospectively, it is clear that the minds behind the subgenre were radically rebelling against the portrayal of black American life pre-1970 in order to elevate, authenticate and claim ownership of their media. This conveys the cultural significance of the films produced that altered Hollywood forever after.

Never a dude like this one!
He's got a plan to stick it to The Man!

THE SIG SHORE PRODUCTION
Super Fly

See and hear CURTIS MAYFIELD play his Super Fly score!

STARRING RON O'NEAL AS PRIEST

The SIG SHORE Production "SUPER FLY" starring RON O'NEAL · CARL LEE · JULIUS W. HARRIS · SHEILA FRAZIER · CHARLES McGREGOR · Music Composed and Arranged by CURTIS MAYFIELD · Screenplay by PHILLIP FENTY · Produced by SIG SHORE · Directed by GORDON PARKS, JR. from Warner Bros., a Warner Communications company [R]

THE HARLEM RENAISSANCE

How the Great Migration led to self-defining black-American Culture

By Alyssia Evans

Beginning in around 1910, an event occurred which was later been dubbed by historians as the "Great Migration". This outlines the movement of 6 million black-Americans, who were primarily escaping the implementation of Jim Crow Laws, as well as a spike in lynching's in the southern states. Many also moved for economic opportunities due to elevated literacy levels, and a demand for industrial workers during World War One.

Before this, Harlem was a primarily white neighbourhood, however, it soon became the largest concentrated area of black-Americans with a population of 175,000. This drastic racial change formed a new, rebirthed Harlem that is often considered as the forerunners of black urban culture. Therefore, the settlement of black-Americans in urban areas facilitated a fruitful personal culture that sprang in 1918 but was most productive between 1925-1939 when vitality was reduced due to nationwide economic depression.

 First defined by 1925 philosophy publication 'The New Negro' by Alain Locke, the Harlem Renaissance allowed black artists, poets, writers, performers, and singers to represent in artistic spaces. For many, the shared sense of oppression sculped a new identity. Most notably is music: consisting of fast-paced Jazz and Blues, lyrics frequently highlighted the impact of the white supremacist attitudes that dominated southern culture; for example, stories of lynching's, as sang in *Strange Fruit (1939)* by Billie Holiday.

Due to slavery, abolished in the United States in 1865, black Americans struggled to maintain a clear family tree as families were frequently ripped apart and last names were not kept. This inspired a new type of art: "Ancestral Art". Artists such as Aaron Douglas were inspired by traditional African masks, used in Benin, Senegal and the Congo, as well as Egyptian figures, because they were able to visually explore African history and integrate it into modern art. This is significant because German

Aaron Douglas, 'Into Bondage' (1936)

expressionists and cubists found similar inspirations due to the fragmentation of faces and exaggerated, angular features, therefore, many artists utilised these styles because the artifacts that they were interested in were widely inaccessible.

The interdisciplinary nature of the movement exhibits that they were defined by this motive rather than style. For example, *Couple, Harlem (1932),* by James Van Der Zee depicts a black couple dressed in stylish furs alongside an expensive motorcar to illustrate that people living in Harlem were capable of being wealthy and successful, regardless of their race. This was radical because it served as an undermining of separationist ideologies that promoted the exclusion of black-Americans as they were 'different' to white-Americans. Furthermore, the visual works created during this period inspire many modern and contemporary movements and artists around the world as they explore oppression and struggle.

James Van Der Zee Couple, Harlem (1932)

To conclude, the movement created a foundation for the advancement of black art, which was felt more clearly in the later stages of the Civil Rights Movement and the Black Arts Movement of the 1950s-70s, more specifically with the visual imagery used by the Black Panther Party. Without this period of experimentation and expression, it is unlikely that black pride, history and self-determination would be felt through art with such a lasting impact.

Jacob Lawrence, In many of the communities the Negro press was read continually because of its attitude and its encouragement of the movement (1940-41)

ART AND THE BLACK PANTHER

An Analysis of Artworks Published by Emory Douglas

By Jessica Bairstow

In the contemporary struggle for Black liberation, art was integral in voicing the political and cultural message of the 1960s Black Power Movement and, by extension, the message of the Black Panther Party. Self-determination and pride were key to the Black Power experience. To articulate the movement, art was used. The Black Panther's primary artist and Minister of Culture, Emory Douglas, strived to produce visual signs of resistance through the Black Panther Newspaper established in 1967.

Throughout the 1960s and 70s, Douglas designed all but one of the Party's newspapers, amounting to some 537 newspapers by 1980. As Minister of Culture, Douglas channelled the Party's message into an array of accessible visual symbols. 'Visual literacy' was termed to define the ability to interpret or make meaning from information presented in the form of an image. Douglas utilised his study of graphic design to encourage visual literacy among black viewers and readers of the Black Panther Newspaper. Also, Douglas used art to contradict the mainstream media by empowering, encouraging, and urging black Americans to fight any system that hindered black advancement. As Douglas stated in *The Black Scholar* in 1977, "black artists in America should strive to create images that will stimulate awareness of the wretched conditions that make us the victims of America's racism". This mentality was fundamental in Douglas' work and culturally instrumental for the Black Power Movement.

One defining factor of Douglas' work was how he drew the distinction between the Black community and the White oppressor. Within the newspaper cover titled, 'An unarmed people are slaves or subjected to slavery at any given time', Douglas depicted the police as 'pigs' - a term the Party used to signify

'An unarmed people are slaves or subjected to slavery at any given time'

oppressors. The cartoon style was deliberately mocking of the officers, but also condemned their animalistic violence. By making the man point at the mouse holding the Confederate flag, Douglas created a poignant, clear image of who the perpetrators truly were. This being white supremacist power structures, not black Americans. Douglas created powerful, visual images that defied stereotypes and reinvented the black identity in America.

Free Breakfast for School Children

Douglas also encoded his art with imagery that would create awareness for the Black Panther Party's social programmes and free services, something mainstream media omitted from their descriptions of the Black Panther Party. The newspapers' weekly publication required images to be created rapidly and inexpensively. Consequently, Douglas' work usually featured only two main colours, which became his trademark. Douglas used a black and white image that showed the aftermath of the fire unleashed onto the Community Centre, a location for the Free Breakfast programme and for storing Black Panther newspaper issues. This was then contrasted with the red, raging fire that evokes sabotage.

The Black Panther Party was vilified and feared in mainstream media. However, the Party was providing crucial, free meals for school children, something the federal government failed to do. The programme, beginning in

1968, was feeding 10,000 children by 1969 while also educating children on Black history. In tur, this brought increased Panther membership. The community-based solutions to the growing poverty in urban Black spaces provided direct relief, even when the Party was constantly faced with police raids and intimidation. Douglas effectively captured the devastation that police brutality inflicted through his art and presented the critical condition under-represented groups were faced with without these social programmes. However, this repression did not limit the Panthers to free breakfast programmes; free clothing, shoes, ambulance services and health clinics encompassed the Party's community service programmes.

In light of the contemporary racial struggle in the United States, Emory Douglas successfully emphasised the necessity of the Black Power Movement through his front cover designs for the Black Panther Newspaper. Instrumental in attracting support and motivating visual literacy, Emory Douglas seamlessly linked his artwork to the political issues of the 1960s and 70s for the urban Black audience.

CREATIVE WRITING...

THE STATUE

By Hannah Batley

The once prospering country was so broken, so destroyed, the people had lost their hope. Their statue was cracked, just like their freedom. It wasn't just the country that had fallen, but the soldiers within it. The fighters, the peacekeepers, the government, the civilians, everyone. Almost no one was left on the desolate land, everyone had already gone. Everyone apart from two, the last within the borders of the country, waiting for their rescue.

Helpless, he sat, kneeling in front of the statue that once represented his freedom he knew this was it, that once they came, he could never return to the place he fought for, that he could never return to his home. Holding his head in his hands the reality set in. They had lost. There was no coming back from this. From somewhere behind him he could hear the distant whirring as his saviours drew closer.

Tired, hungry, broken: the soldier commemorated his country one last time.

THE COMIC STRIP

By E. Hoyland

I've been DISMAYED!!!

BEWERLEY PARK

By Anshuman Panda

Bewerley Park will be one of my favourite memories of secondary school. It will be easy to remember all the good feelings and memories that this trip has given me. It was a great start to the new stage of my journey

It was an exciting morning on Monday 25th September 2023 when the Year 7s of Bronte and Clarke boarded the still buses on North Street where we hurriedly stashed our suitcases in the bus compartment and rushed to get a good seat next to a window because window seats are the *best*. After enduring an entire hour and a half on the bus waiting impatiently to arrive, we found ourselves outside Bewerley.

That was when the *fun* started!

It was quite easy at first to go into our dorms and find everything neat and tidy. However, it was not as easy to keep it clean. Fortunately, the staff at Bewerley were generous and patient with us. Soon, after leaving our suitcases in the dormitory, we were sorted into groups by our instructors and went to our meeting base.

My group had to go for a man riverwalk after a brief warm-up. A man riverwalk is walking by a ghyll - which is a deep ravine that has a small shallow stream at the bottom - and then eventually sliding down the slope like a crazy water slide. We were soaked to the bone and trust me, when I tell you that it was cold. My group and I were so cold that we felt warm. My fingers turned numb. Now, because we had to slide down into the stream on top of rocks, we had to wear thick wetsuits and hard waterproof trousers.

That night was orienteering and, after we were quickly paired up, we launched ourselves away in different directions. We all each had a map, score sheet and a pencil. My partner held the torch whilst I wrote on the score sheet. I persuaded another pair to join us in the hunt - racing around the area, squinting for signs which got super hard really quickly as it turned dark. After a while, we all gathered in the common room which had many activities, including a pool table, table tennis and more.

After having a delicious breakfast and changing swiftly, my group's first activity was exploring *The* Brimham Rocks. I am a massive fan, so when I found out that it was close by, I was shocked happily. For this experience we needed helmets, some waterproof hoodies and the determination to be resilient. We had so much fun climbing all the rocks with our bare hands and army-crawling our way through the little gaps between rocks made by nature. At one time, I found myself stuck. I seemed to be too big for one of the gaps. The instructor, seeing me panic, told me to try but IT DIDN'T WORK. I assembled all my bravery, gathered my breath and pulled *and pulled* until I managed to get unstuck. I still can't believe that I actually made it! At the end of the session, our instructor explained how these rocks were transported across our world and that the rock

formations were shaped through erosion by water. We got back to the site just in time for some lunch and relaxed.

Our next activity was the High Ropes. Honestly, it's not as intimidating as it sounds. At first, it seemed terrifying but once I had seen the safeguards in place, I found some confidence to do this activity. The Rock-Climbing Wall was next. This involved a lot of teamwork because I had to hold the safeguards in place for others to make sure they would not fall. After that, I conquered one of my fears by doing the Leap of Faith, where I had to jump from the top of the climbing pole and try catching the trapeze. It was the most terrifying thing I have ever done but it was worth it.

My group went canoeing. With our paddles, the waterproofs we'd gotten from earlier activities and some trusty helmets, we were ready. We teamed up in pairs and soon crossed a massive lake to an island. On the island, there was a puzzle for us to solve. The first item we needed to find was a bird's feather. Easy enough, there were plenty of ducks around shredding feathers. The next item was ivy, which luckily grew on the walls. However, the last item in the puzzle stumped us all. We had to find something spherical. After asking for help, we found out that the answer was the wave thing from our paddles pushing our canoes forward.

After a while, we were back on site. We then boarded our buses with all our packed suitcases and other bags. With sad smiles, we waved goodbye to Bewerley Park and were grateful for all the amazing memories we had made.

IT'S THAT TIME OF YEAR

I Present... the Annual HGS Sixth Form Halloween Dress-Up!

By Aleesha Kadarsha

As tradition, the HGS Sixth Form have wowed everyone with their creative costumes. To come in costume, people had to donate £1. In addition to this, there was also a bake sale at both lunch and break at the JCC, with all proceeds going to be used to help fund the Year 13 prom, with more details to follow.

Many individual costumes were *bedazzling*. There was someone dressed up as a poo emoji (I accidentally bumped into them when trying to enter the JCC) and I think I saw someone wearing a massive fur coat – one that could rival Cruella De Vil's. Also, there were definitely a few versions of Wednesday Addams walking around too.

However, I have to say, my favourite was the person who wearing the inflatable giraffe costume. I do not know who it was, but I am determined to find out.

I remember that a few teachers joined in too. I am pretty sure that Mrs Brooksby was dressed up as a pumpkin. You may have also noticed that there were many group costume ideas this year, including the Peaky Blinders, Linguini and Remy from *Ratatouille,* and Alvin and The Chipmunks.

This year's cohort have most certainly made of one of the many highlights of sixth form very memorable.

THE WORLD'S BIGGEST COFFEE MORNING

HGS's First Fundraising Event of the Academic Year

By Harun Nawaz and Abubakr Hussain

The 'World's Biggest Coffee Morning' is what the Macmillan Cancer Support charity organises every year to raise money to provide support for cancer victims at home and to give counselling to both them and their loved ones. In Heckmondwike Grammar School, this year, we had a bake sale to raise money for the charity.

The coffee morning is designed for people to unite over cakes and coffee, donating the cost of their cuppa to Macmillan. Through the Macmillan website, you can hold your own coffee morning any time of the year.

Mrs Smith, at student services, kindly organised the bake sale, as she does with many charity events, assisted by two year 12 volunteers and Aleesha Kadarsha in year 13 who reportedly always helps with any of school's charitable events. Her ethos of helping others encourages her to her to participate in raising money for charitable organisations.

During break, in the middle and junior yard, food contributed (primarily by year 7, year 8 and year 9 students) was sold via suggested donations. There were cupcakes, slices of so many types of cake and many biscuits. In addition, FOX's factory in Batley donated boxes of biscuits, at £3 per box after hearing of the sale from a relative of theirs in the Mellors catering company.

In the dining hall, there were two other challenges to help raise more money. One of the challengers was 'Guess the Weight' of a lemon drizzle cake with coconut toppings. The winning guess was 55g off the cake's true weight, which was just under a kilogram! The other challenge was a raffle for a very elaborate chocolate

Malteser cake. The winning ticket was number 121 which belonged to Mr Robinson, one of school's IT technicians.

Students who donated bakes were required to bring an ingredient list to prevent anyone with allergies from suffering a reaction to the food, due to Natasha's Law. This law was named after a young girl who died from aphylactic shock because of allergies to ingredients not listed in something she ate.

At lunch, the sale was a lot smaller and outside of student services for primarily year 10s and year 11s to sell contributions not sold at the break. Sales at break exceeded expectations resulting in the sale at lunch being quite small.

The fundraising was remarkably successful with the vast sum of £596.50, exceeding the planned goal of £400. The metre in the Swann Hall will soon be updated to show this as the first fundraising event of this academic year.

K-POP

This Edition's Club Review

By Elizabeth Lee, Kayla Carino and Tara Sah

Illustrated By Alice Cheesebrough

K-POP. What is K-POP and why is it so popular? K-POP is a music genre which is simply 'Korean Pop'. K-POP has become popular worldwide and continues to be so. There are hundreds of K-POP artists, and they all have to practice choreography, train and sing to perfection. It is also known for their sharp dance routines and has a range of genres, for example, there can be rock influenced K-POP or R&B influenced K-POP!

This club is to learn more about the diverse culture and also to enjoy the music itself. Us three are the leaders of K-POP Club. We, as leaders, first came up with the idea from our interests and what we were passionate about, we got ourselves organised and therefore, started the club on a lunchtime when we were all free.

We are delighted to give people an opportunity to socialise with other K-POP fans and make new friends! In the club, we try our best to include everyone and make our sessions as entertaining as possible. We have a range of activities on different weeks such as photocard trading, quizzes, random play dances! Some occasions, we recreate performances of certain K-POP songs. It is also a place for everyone to have fun and enjoy themselves - our club members don't have to dance or sing if they don't want to, they can just sit and enjoy listening to K-POP. We try our best to create a friendly and fun environment.

You can bring your lunch to the club, and as long as you follow our rules (for example, one of them is to respect others for their opinions and interests), you are more than welcome to come!

The club has proved to be very successful, and we are so glad that we thought of this idea.

K-POP Club has made our Monday lunchtimes very entertaining; seeing people from all years get together and share their passions as well as sharing our individual passions with new people. From listening to K-POP to random play dances, our club is a brilliant place for students to have a fun and relaxing Monday Lunchtime!

K-POP Club runs every Monday lunchtime in P101 with Miss Gledhill. Please come along – you can bring lunch and just enjoy the music! The leaders of the club are Elizabeth Lee (10C1), Tara Sah (10P2) and Kayla Carino (10B2) – if you have any questions, please feel free to message us via Teams or email!

A NEW EXPERIENCE

A Small Review From A Non-Hindu Perspective

By Sienna Firth, Zavya Ali and Eva Kooiker Berlanga

On Thursday 16th November 2023, there were Diwali celebrations in school. We thought it was a wonderful experience since it was something new, something we had never done before. It was enjoyable to experience, as well as learning educational facts about the celebration. It exposed us to a whole new culture we only had read in books.

During lunch and break, Bollywood music was blasted through the school, some personal favourites were Chammack Challo from Ra One and Lungi Dance from Chennai Express. For us, it was so interesting because we found new styles of music to enjoy and showed that most Indian music came from movies. There were also beautifully vibrant rangoli patterns everywhere around the school, which we imagine must have taken lots of work to create. They're probably going to still be there on the ground next week, the colourful chalk bleeding into the dull grey concrete.

Many of our friends took part in the Diwali play which took a lot of demanding work and, although we could not watch it, many people said it was a true delight to watch. However, we did happen to see a few of the costumes, most of which were very intricate in design and embroidery. Those costumes were breathtaking.

We all agreed that one of the best parts was the Diwali-themed quiz for this week. It was highly informative as it gave some insight into the history and meaning behind the celebration. However, some of the facts weren't new because we already covered a lot about Hinduism in primary school and in Year 7 as part of the school curriculum.

We can't wait to see what sort of celebrations will happen next Diwali!

THE FESTIVAL OF LIGHTS

How Did HGS Celebrate?

By Navya Lingolu

This academic year, there have been many Diwali-themed activities happening around our school. For example, like the Diwali play, the rangoli patterns

Illustrated By Alice Cheesebrough

drawn on the concrete on school grounds, the Indian music being played during break and lunchtime, Mellors (the school caterer) having an Indian-themed menu and the special Indian sweets being sold in the Swann Hall. These activities have brought the spirit of Diwali into our school for everyone to experience. These all have been organised by the Hindu society and it is an immense pleasure to be a part of the society because it gave me a sense of belonging in school and gave me a chance to make more friends. It has also given me the opportunity to be the narrator in the Diwali play, which was directed by Rakshith Rathish in Year 12.

The play was amazing! It was about the story of Ramayana, the name given to the story that influenced Diwali. In North Indian Hindu mythology, Diwali is based around the story of Lord Rama, his wife Sita and his brother Lakshmana returning from the forest after 14 years of exile. Ramayana shows how Rama saved his wife Sita from the Demon Ravana (who has ten heads), with the help of Lakshmana and Hanuman (the Hindu God of Wisdom, Strength, Courage, Devotion and Self-Discipline). Ravana wanted to marry Sita because he was so enticed by her beauty. Ravana kidnapped her and imprisoned her in Sri Lanka. He also wanted revenge for his sister, Kaikeyi, who was rejected by both Rama and Lakshmana.

The cast of the play met up and rehearsed every day for 3 weeks straight. It was all worth it because in the end, it was entertaining for both the audience and the cast. In the play, there was beautiful Indian dancing like Garbha and Bharatanatyam and all the actors did an incredible job (especially in the fight scenes which were choreographed as dance sequences). The audience found it very enjoyable and according to some, it was so good that they would have watched it again. The play really brought Diwali to life in our school.

Diwali symbolises the triumph of good over evil and light over darkness. Billions of people around the world, mainly Hindus, celebrate the festival every year. The celebrations are not limited to India but all over the world, for example, in Leicester, lights illuminated Belgrave Road, where some celebrations are known to take place. In South Indian Hindu mythology, Diwali also marks the day that Lord Krishna was triumphant over the demon Narakasura and freed the people of his kingdom.

During Diwali, families, friends, and relatives come together to enjoy doing various things like dressing up in traditional Indian clothes, eating special Indian sweets such as Gulab Jamuns (which is fried dough ball soaked in a saffron infused sugar syrup), praying to Goddess Lakshmi who is the Hindu goddess of wealth and prosperity, lighting up sparklers and fireworks and lighting diyas (oil lamps) around the home so we can guide Goddess Lakhmi into our homes and light a path for Rama and Sita as they return home from their exile.

Diwali is incredibly special to me as it is that time of year where my family and friends come together and colourful with them. They are special because once they have been drawn, they can easily be swept away.

This symbolises that everything in life is temporary. My second favourite activity is lighting sparklers and watching fireworks bloom in bursts of colours against the dark backdrop of the night sky. They truly represent light over darkness.

I celebrate it every year and it is my favourite festival as it is a time for us all to come together and mark the Hindu new year. We make our inner light shine so we can remove the obstacles in our life.

SIX KEY EVENTS AND ACHIEVEMENTS

Let's Recap the Term Thus Far!
By Alyssia Evans

The Children In Need Fundraiser:

The Terrence Higgins Trust Fundraiser:

Our U13s Girls Football Team Finished 4th In The West Yorkshire Cup:

Our Choir Singing Alongside Leeds Male Voices Choir:

20

Houldsworth House Won the Staff University Challenge With 360 Points:

Prize Winners of The National European Day of Languages Writing Composition:

'TIS THE SEASON OF GIVING

How HGS Students Did Their Bit for Local Charity This Christmas

By Alyssia Evans

Illustrated by Zoha Siddiqui

Incredibly efforts were made by students this Christmas alongside the Salvation Army in Heckmondwike to pack and sort food as well as toys in aid of the Christmas Appeal. It has been calculated that food parcels were provided for 155 families this year, with a further 297 toy parcels for children. This would not have been possible without the donations made by the school community.

ANYTHING YOU CAN DO, I CAN DO BETTER

The House Competition at a Glance

By Alyssia Evans

The main question on everyone's mind is, will Houldsworth be victorious and end Priestley's winning streak of six consecutive years? As the scores stand, it's close. However, as a competitive member of Priestley I will take this opportunity to quote Mr Keenleyside himself: just wait.

The most up to date scores are (at the time of printing):

HOULDSWORTH
38

PRIESTLEY
33.5

CLARKE
29.5

BRONTE
29

All events are crucial throughout the year because they provide a wide range of creative, academic and athletic opportunities to help your house - even behavioural points give vital boosts to the scores. Most notably this term has been Junior E-sports, organised by Hiren Lad of Year 13, as well as Year 11 Rugby, House Dance and Senior Girls Football.

My personal favourite watch, however, was the Staff University Challenge which took over the Swann Hall in the last week of the Autumn term. All team members were visibly passionate about their house's success, and the final between Priestley and Houldsworth was just as tense as a round table discussion on The Traitors. Both teams had incredibly well-rounded compositions of subject knowledge, although ultimately the winners of the event were Houldsworth. Their team included both house captains, Mr Drake and Mrs Jarvis, as well as Mr Oxby and Mr Brooke-Mawson.

Seeing out the rest of the half-term is the final performance of the plays created for House Drama, under the theme 'Myths and Legends' on 9th February. Whilst I can only speak for Priestley, I know that masses of time and energy will have already gone into preparation from all houses. This is also a double-point event, meaning the winning production will bank 8 points.

Remember to continuously check your Teams pages and get in touch with your house leaders and captains with any questions regarding events.

LET'S VINCENT VAN GOGH TO LONDON

Art Students Between Year 9 and year 13 Visit the Capital in Search of Inspiration

By Alyssia Evans

One of the most invaluable experiences of my time at Heckmondwike Grammar School was the trip conducted by the art department on December 14th. As a student who is aiming to progress onto a History of Art degree in the new academic year, having the opportunity to visit The National Gallery, National Portrait Gallery and the Tate Modern was truly enlightening.

Whilst my primary interests lie in modern art, the range of works, including a Botticelli, provided something for all art enjoyers. Particularly, The British Museums held numerous culturally significant works from Aboriginal pieces, Greek sculptures and German Expressionist prints. In fact, the latter is something that I will be able to use as a research point in my final Art A-level exam.

It is clear to me now that London is a hub for Impressionist adjacent pieces. Although I found this surprising, it wasn't in the least bit disappointing. In spite of our time restrictions, I found myself sat opposite *Bathers by Paul Cezanne* for what felt like hours. This, alongside *Monet's Water Lilies,* was larger than I could've imagined. In general, I was captivated by the Impressionist wing as I felt compelled to return to the works despite there being so much on show. Rooms and rooms of various blue shades adorned with textured mark making immersed me into a world I had only ever seen via computer-screen.

After a year of running the History of Art Society, it was especially exciting to be able to spot and analyse works in person that we had already discussed, including *Le Bec du Hoc, Grandcamp, by Georges Seurat.*

We were of course reminded of the reason for our trip: inspiration. This was facilitated with sketching tasks in each museum which not only encouraged us to seek out the artists we enjoyed, but to develop a deeper understanding of the nuances at play by sitting with the work. Even though it is known that I am motivated by textural elements, I found this advanced because the three-dimensional quality was so prominent at close range. Furthermore, the prevalence of this in non-Modern artworks highlighted different ways texture is used that I had not considered; focus in a composition can be demanded in various ways. For example, textured detail can illustrate emphasis as it is what is seen first. When this aspect is incorporated with a light tone, the illusion is heightened.

As we moved through the galleries, I was continuously and pleasantly shocked. The biggest takeaway I received from the National Portrait Gallery was the validity of the art of photography. I have always been a lover of various mediums, including taking photos. However, many condemn the regarded ease of pictures. But this is ultimately flawed, as it does not provide consideration for composition, light and the use of technology. My experience amongst all the portraits on view, perhaps unintentionally, drew attention to this as emotion and atmosphere was expressed as well as evoked through colour, size, imagery and the reality of the subject depicted. Overall, the museum further challenged me as the divisions between eras diluted what it meant to be a symbol as a person. This led me to delve deeper into the subjects and understand why the artist used their likeness. For example, the array of royal portraits beginning in the 1500s were a mere two floors away from celebrity portraits, including George Michael, Jarvis Cocker and Olivia Colman.

Through no fault of our own, I became frustrated by the Tate Modern, which I imagine was primarily driven by my eagerness to view all things modern. My main complaint was the limited collections on display for free. When walking over Millenium Bridge, you are greeted with the Tate Modern Building that read on one surface "Tate Modern – Free and Open To All". However, it became apparent on arrival that some of its most sought-after exhibitions each required a further donation, such as the works of Philip Guston solely costing an added £20. Regardless of this flaw, the gallery offered contemporary exhibitions that were deeply expansionary and topical. The exhibition, *Performer and Participant,* explored how artists would use themselves as subjects and would often document this through photography. The standout works in this for me were the likes of RongRong and Maria Katayama due to their experimental portrayals of identity, with Katayama's wearable sculptures aiming to prompt conversation surrounding the misconceptions around our bodies. This is inspired by her experiences as a double amputee. With similar themes, RongRong is primarily known for being influential in the collective 'East Village' of experimental artists in Beijing whose provocative photography was a reaction to the 1989 Tiananmen Square Protests. They advocated against the repression of bodies as well as the rise of consumerism in post-socialist China.

The opportunity to see such important works was rounded off by exploration of London's architecture as well as a trip on the London Eye and a visit to the world-renowned Graffiti Tunnel. Not only did this trip provide meaningful steps towards my upcoming studies, but it also validated my love of all things art. London's wide collection of pieces reinforces the need for diverse stories in art as it provides an emotional, creative and intelligent insight into society, acting as a time capsule for what develops in real time.

CROSSWORD

Can You Solve It?

By E. Hoyland and Sam Walshaw

Created using the Crossword Maker on TheTeachersCorner.net

Across

2. Threads, a rival to Twitter/X, is owned by which parent company?
4. Rastafarians cannot eat fish that are over _____cm long
5. Name of Mrs Buck's favourite cheese
7. Scientific name for the front teeth in humans
11. Christopher Columbus was born in which Italian city?
12. Short name for the city nearest to Spurn Head
13. This country's flag is a horizontal tricolour of red, blue and orange

Down

1. Type of flower associated with spring
2. The sequence formed by adding the previous two numbers - 0, 1, 1, 2, 3, 5, etc.
3. Indian city home to the world's largest cricket stadium
6. Pastry traditionally used in Cornish pasties
8. Another word for tropical grassland
9. The 16th November is the release date for the new series of The _____
10. Oxford Languages defines this as 'a countless or extremely great number of people or things'

SUDOKUS

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

Selected by Hannah Batley

To solve a sudoku, you need to 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.

Easy (level 1)

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

Hard (level 3)

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

HOROSCOPES

Find Below Your Spiritual Guide for February

By Alyssia Evans

ARIES *Mar 21st – Apr 19th*

You're represented by the ram, making you confident and assured. This month you will be encouraged by those around you to seek bold opportunities. Use this to evaluate who in your life is truly supportive of your advancements.

TAURUS *Apr 20th – May 20th*

You're represented by the bull – powerful and strong. This month your strength will be tested through trials and tribulations. It is clear that you will emerge unscathed, however, what you choose in this process will determine your future.

GEMINI *May 21st – Jun 20th*

You're represented by the twins – adaptable and capable. It is clear that your tastes will be elevated. It is time to get in touch with what truly embodies your full self. This month is a journey of self discovery.

CANCER *Jun 21st – Jul 22nd*

You're represented by the crab – devoted and protective. You will experience a major shift that clears the blur of your social tensions. Are you the problem? This month it is time to reflect within, in order to seek closure and project forwards.

LEO *Jul 23rd – Aug 22nd*

You're represented by the lion – passionate and vivacious. This month your influence is king. Your passionate nature may facilitate this towards a project or goal, however, there is potential for you to utilise this strength for your sole benefit. Remember to look out for number one.

VIRGO *Aug 23rd – Sep 22nd*

You're represented by the virgin – logical and systemic. Not only will you be adventuring outside your comfort zones, but you will also be exploring the wider-world. Use these experiences to motivate your future interactions. Use your time wisely.

LIBRA *Sep 23rd – Oct 22nd*

You're represented by the scales— balanced and thoughtful. This month you have been dealing with tumultuous times. It is impossible for you to say what is right and wrong without the full facts. Remember to dig deep in order to excavate the truth.

SCORPIO *Oct 23rd – Nov 21st*

You're represented by the scorpion – observant and mystic. This is your moment to act. Strike as your powerful nature demands, but remember to be still in the moments before. Timing is key.

SAGITTARIUS *Nov 22nd – Dec 21st*

You're represented by the archer – intelligent and grounded. Remember to be seated in your encounters. It is of the utmost importance to continue reflection and decentre yourself from situations. Are your actions truly representative of your self?

CAPRICORN *Dec 22nd – Jan 19th*

You're represented by the goat – stoic and pragmatic. Regardless of your current situations, repairs are always possible. Lean into your cool nature and remember to stay in the slow lane when needed. Finance is not always the most important thing.

AQUARIUS *Jan 20th – Feb 18th*

You're represented by the water bearer – original and independent. Focus is key. Sometimes, the moments of stillness can be what we cherish most. Although, it is of course important to live by impulse at times. Strike the correct balance and your month will be golden.

PISCES *Feb 19th – Mar 20th*

You're represented by the fish – sensitive and gracious. Patience is a virtue. Remember that we must be supportive of those around us in their success in order to feel truly fulfilled in our own. Without this, tensions may arise and past problems may surface. Avoid being bootless and take ownership of your choices.

F1 2023: The Max Verstappen Show

With Verstappen Claiming A Dominant Third World Title, Have F1's Rule Changes Really Worked?

By E. Hoyland

With the 2022 rule changes, the FIA wanted to bring spectators closer racing where multiple teams were in the fight after years of Mercedes dominance. In the first few races of the new regulations, it seemed to be working when Ferrari and Red Bull were exchanging wins and pole positions, but this year saw a true Red Bull whitewash in a season that broke almost every record going.

So firstly, lets clarify the rule changes: in order to go as fast as possible around corners, and thusly set the quickest lap times, F1 cars need as much grip as possible and this comes from downforce, directing air around the car to push it into the track. Previously, this was generated in equal proportions by the front and rear wings. This led to a problem though, in that the air behind cars was very turbulent, so any cars following them closely could not generate as much downforce, through specifically the front wing, and therefore not as much grip. This means the cars behind struggled to overtake.

The new rules combatted this by utilising an effect first discovered by Lotus and Colin Chapman in the 70's called 'ground effect', where the floor of the car was used to generate this downforce. Now, 50% of the car's downforce comes from the ground effect floor, and just 25% from the front wing so the effect of this turbulent air is much reduced. In short, this should mean cars can follow closer and overtake more making racing closer and more exciting.

A comparison of F1 cars before and after the rule change

Now, this has been achieved to an extent because the cars below 2nd place are as close as they have ever been. The 2023 Dutch Grand Prix had the most overtakes in an F1 race in history. What's more, there has been a 30% increase in overtakes since 2021 and all teams had scored points in the shortest number of races in history.

On the other hand, Max Verstappen won 19/22 races this season, winning frequently by over 20 seconds; it has been, statistically, the most dominant season ever with numerous records broken.

Verstappen set the record for the most wins in a single season in 2023.

It is interesting however that Sergio Perez, Verstappen's teammate, only won twice and struggled to even make it into the final part of qualifying in numerous races across the year. This suggests that the cars themselves are in fact very similar in terms of pace, maybe it is just the brilliance of Verstappen. It has long been rumoured that Red Bull build their car around Max, hence the struggles of previous second drivers and so perhaps this explains why only Max has extracted the cars clearly immense potential, whilst Perez has been fighting sometimes lower down in the pack.

So then to answer our question, it seems that yes, then rule changes have worked, cars are closer and overtakes are more frequent. As we mentioned, these changes came in to stop the dominance of Mercedes and their dominance has just been replaced by Super Max. The rules are sound and permit for better racing but, as is the nature of a sport full of teams looking to out-engineer and out-compete each other, someone will emerge the best and the FIA can do nothing to stop the brilliance of the teams involved.

ROCKET MAN (and I Think It's Going to Be a Long, Long Ride)

Why Ronnie O'Sullivan Just Keeps on Delivering

By Sam Walshaw

Spoiler alert – Ronnie O'Sullivan won the 2023 UK Championship. Wow, what a surprise, you might say. But what you might not realise is that he achieved this two days before his 48th birthday, which in modern snooker is frankly ridiculous. Beating the three-time champion Ding Junhui, whom it was great to see in a major final again, secured the Rocket his eighth title.

Why is O'Sullivan so good? And why does he inspire such manic support from snooker fans and the wider public? For me, it is his effortless fluency moving round

the table, his innate talent meaning even if he is having a bad day, his second or third gear is still good enough to beat other players.

Snooker players tend to tail off with age, destined to compete in the seniors' circuit if they choose not to retire. This makes the recent achievements of the Class of '92 – that trio of greats who turned professional in 1992, namely O'Sullivan, John Higgins and Mark Williams – all the more remarkable. Ronnie now holds the records for youngest and oldest UK Champion at the same time!

that other greats (perhaps Steve Davis and Stephen Hendry) were not. As in all sports, there is a difference between the naturally talented and the super-hardworking. This is the real reason why Ronnie is a born entertainer. That is, of course, not to neglect the success of Davis and Hendry, undoubtedly two of the greatest ever, or to diminish the importance of Ronnie putting the hours in on the practice table. But could anyone else really miss an entire season and then win the last tournament? Yep, Ronnie did, winning the 2012 World Championship.

Overall, his impressive victory continues his unbeaten record as holding 41 event victories across his career, with a total of £8.5 million (and counting) in prize money alone.

'WHAT'S THE FREQUENCY, KEVIN?' IS OUR CHAIRMAN'S DREAM...

By Sam Walshaw

The Kevin Nagle quasi-revolution continues at Huddersfield Town, with four (yes, four!) players coming in already this transfer window. After starting the year with a disappointing, but hardly unexpected, 4–1 loss to Leicester City, the first man to come in was Alex Matos, a promising 19-year-old midfielder on loan from Chelsea. This was quickly followed by the signing of a striker – words unwritten in these parts for years – namely, Bojan Radulović, a Serbian-born Spaniard signed from Finnish champions HJK Helsinki. Well-travelled I think is the word. Saturday 7th January saw another big match, and really, another free hit, this time against all-conquering Manchester City in the FA Cup Third Round. A final score of 5–0 slightly flattered last year's treble winners, with encouraging performances from Matos, Radulović and the returning Brodie Spencer, who looks to have benefited inordinately from half a season in Scotland.

Town fans then saw a frustrating draw played out at home to Plymouth Argyle, where the lack of a fit striker (Radulović having suffered a knock in training) was all too clear. The Terriers remained in 21st

Someone looks happy... Image credit: Yorkshire Post

place, hovering all-too-dangerously above the drop zone. The following midweek period again saw two signings a day apart: the Dutch centre-back Radinio Balker joined from FC Groningen, providing useful cover for Yuta Nakayama (Asia Cup) and paving the way for the long-serving, but never quite convincing, Rarmani Edmonds-Green to depart for pastures new. Let us hope Town can get a few more unneeded players off the wage bill before February – for me, the squad looks bloated at the minute.

As mentioned, Huddersfield brought in another new player, with this announcement coming the day before they were due to visit Blackburn Rovers. The player in question was another centre-forward: Rhys Healey, signed from fellow Championship side Watford and a proper journeyman who had found his calling recently at Toulouse in France, where he led his team to the Ligue 2 (Championship equivalent) title and finished last season as top scorer. Healey took the number 44 shirt, perhaps hoping to emulate the legendary Michael Hefele, and duly started against Blackburn. That match finished in another 1–1 draw, with defender Michał Helik continuing his inexplicable scoring run by picking up an eighth of the season. As good as these points are, you can't help thinking that Town should be scoring more than one against the worst defense in the Championship.

At the end of the day, for all the talk of revolution and improved performances, Town have only won once since the end of November and need to up their game to stay in the league this year. The Terriers now seem to have a squad too good to go down, so let's see if they can match that potential with performances in the coming weeks and months.

OUR FINAL GOODBYE

From All of Us in the Year 13 Team, Current and Old, We Wish Well to Year 12!

I would just like to thank everyone who has contributed to and read *What the Heck?* over the issues we have made so far. The paper continues to grow as a well-crafted, diverse representation of this school, beginning what I hope will be a long-running and successful student newspaper. The key thing is that it always been both by and for the students, and so biggest credit must go to Alyssia, the person who has done the most to create this over the last nearly-a-year. Finally, best of luck must go to the new team of year 12 editors and contributors!

Sam Walshaw – newly Emeritus News and Current Affairs Editor

It has been a privilege to write for the newspaper from the very beginning, the first edition seems ages ago now. One of the greatest elements of contributing to the paper has been the freedom to write about whatever you so wish, even if it is the most obscure interest. The range of articles displayed aims to educate about subjects that may currently be unknown and as a collective I think the newspaper bloomed in that area. Thank you, Alyssia, for all your painstaking work and I hope the year 12s enjoy it as much as we have.

Jess Shaw – Contributing Writer

I would like to thank our readers for their support and all those who have contributed. I hope you have all enjoyed reading the paper and I would like to thank Alyssia for all of her hard work in making the newspaper what it now is. I know that the paper will be in safe hands for next year and that it will remain strongly supported.

E. Hoyland—Sports Editor

While I've only been here since the start of Yr. 13, serving as an illustrator for the newspaper's front covers has been an honour. Everyone in the team has worked extremely hard to create papers of the highest quality, and the environment has been very welcoming and comfortable for any newcomers. I wish the Yr. 12 team the best of luck for the rest of year, for I'm sure the newspaper will flourish.

Zoha Siddiqui – Illustrator

I have loved writing for the newspaper over the last year and a half and once again having an outlet to write and share my interests. The paper has grown so much over time, welcoming contributing writers from all year groups. Through reading it I have learnt new information that I may have not even looked at before last year and I am so thankful for this. A massive thank you to everyone who has taken part for making this happen and to Alyssia for working so hard to pull everything together successfully edition after edition. I am looking forward to seeing how the newspaper will evolve as we hand over to the Year 12s and wish them the best of luck.

Hannah Batley - Contributing Writer

The first thing I have to say is that I have loved being a part of the *What the Heck?* team. Being Student Life editor has been a life-changing experience, and I'm not saying that lightly. If it weren't for Alyssia Evans and this amazing newspaper, I wouldn't have had the chance to work with such extraordinary people and integrate myself further into the school community. Thank you so much for giving me opportunities to read and edit articles written by lower-school students about events in school that I didn't get a chance to participate in when I was a lower-school student myself, especially Bewerley Park. I wish the best of luck for the Year Twelve team, and I hope that future generations will have as much enjoyment as I did working on this newspaper. It's been great fun! <3

Aleesha H. Kadarsha – Student Life Editor