

EXiA

CITY OF NORWICH SCHOOL MAGAZINE

OUR SHRINKING WORLD:

How are we the most connected we've ever been, but still so alone?

WATCH THY LANGUAGE!

How Shakespeare might be our biggest tool in combatting the grammar police

SOULMATES

A blessing or a curse?





PHOTO: HONEY OLIVER

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MEET THE TEAM



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A LETTER FROM OUR EDITOR

LUCY SQUIRES



On the 25th March 2021, CNS Sixth Form was flooded by a sea of red. Students and staff alike dressed in solidarity as a response to the gender-based violence, which had been so clearly highlighted at the start of the month, with the murder of Sarah Everard. I was in year 10 at the time, and due to the Covid pandemic, was restricted to the Skinner Centre for all lessons. For the first time, our school year groups had been cut off from one another, and we knew very little of the Sixth Formers' plans for the day.

So, as we sat in our English lessons and looked out of the window, we saw the Year 12's and 13's walk past dressed in unison, and from frantic whispers of one person who knew another person, who knew another person, who knew a Sixth Former, we were made aware of the situation.

Throughout the day we painted ourselves red from the ink in our pens, and drew all over our masks, using anything available to us to show our support. At a time filled with so much anxiety, we had found a strength in the unison of our community, which was able to spread so widely over the course of the day, despite so many obstacles. This day was named *'Red Thursday'*, and since then it has been an annual event whereby the school is once more painted red, and EXiA leads by example - selling prints and badges to raise awareness and provide charitable aid. It continues to signify the importance of EXiA as a platform of raising awareness and projecting the strength of our student voice.

In this spring edition of EXiA, we are focusing on reflection. As we leave the winter behind us, we look back to celebrate our successes of the past year and learn from our failures, without which we cannot forge change. The articles of this edition are all a form of reflection; they remind us of all that we have achieved, the origins of the magazine and allows us to write of the intricacies of our world, and how it is wired together.

You will notice that we have also printed zines for the first time this year, which has been inspired by the third-wave feminist Riot Grrrl punk movement, whereby women circulated ideas which would not have otherwise been published. Although not spreading radical thought, the zine draws us into the feminist origins of EXiA once more, continuing a *'red thread'* throughout our work, which ties us into the importance of raising awareness of gender-based violence. The zine was created in the autumn term of 2023, and is centred around the theme of 'home', more specifically what makes Norwich ours. This highlights the importance of our student voice, and how we as students have curated an environment that we feel is truly ours, and that we have shaped.

Furthermore, this year's edition has been made with eco-consciousness at the forefront of our minds. Using a carbon neutral printing company, which offsets all emissions through the World Land Trust, and using recycled paper, we have made sure that sustainability has been reached in the production.

We have taken immense pride in all editions of EXiA, and issue number three is no different. The whole team has had immense fun in creating this, and we hold a great pride in what we have achieved as a representation of the sense of place felt at CNS.

We hope you enjoy!

A big thank you to the CNSA for the funding of the printing of this magazine, and for allowing us to continue its legacy. Thank you to Ms Philpott, Ms Nichols and the rest of the Sixth Form team for the support in creating this edition. Thank you also to Bea and Mabel for all of their hard work in the previous two editions, in whose footsteps we are following. Further thanks to Olivia, last year's creative director, and to Hana who is our current, for leading a team of hugely talented creatives. And finally a huge thank you to Miss Wilson - Parke, who has dedicated her time and effort into helping the publication of EXiA.

PHOTO: LOIS MILLINGTON-FLACK



PHILOSOPHY

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9 Locking down grief

11 Hypatia of Alexandria

13 Our shrinking world

'SOULMATES'

A BLESSING, OR A CURSE?

'The modern world vs 'soulmates': perhaps modern dating culture is unintentionally built upon an Ancient Greek myth.'

RUBY BURRILL

Who is your soulmate? Ancient Greek mythology tells us that the Grecian Gods once created conjoined humans: two faces, four hands, four legs, one body, but only one soul. These creatures created with doubled features were therefore blessed with double the strength. This newfound power of theirs met with the jealous wrath of Zeus ('God of sky and thunder') and produced the everlasting curse of splitting the creatures apart forever, making them weak and lost: one face, two hands, two legs, one separate body, but only half a soul.

Now, the creatures will spend their entire lives roaming the earth trying to find their emotional, physical, and spiritual other half - their soulmate.

The modern world vs 'soulmates': perhaps, modern dating culture is unintentionally built upon an ancient Greek myth. The desire we as humans have to search for our soulmate through 'serial dating' could be explained by this inherent ancient Greek longing to seek out and find the person who could be our potential 'other half.' But is this just a blind belief that there is someone for us who would complete us and make us feel 'whole' again? This idea that we as halves of a 'whole', should spend our lives waiting and looking for this person seems unrealistic and outdated in modernity.

Furthermore, sociologist Dr Marie Bergstrom questions how we in the 21st century find love, she says we are led to believe love comes to us unexpectedly, "love is blind, a princess can fall in love with a peasant and love can cross all social boundaries, but that is seriously challenged when you're online dating, because it's so obvious to everyone that you have a search criteria.

You are not bumping into love – you are searching for it."

Perhaps this need to search for love comes from our ancient desire to find our soulmate and although we feel the need to search, maybe waiting or bumping into our soulmates could prove more effective within modern dating culture.

This rejection of consciously searching for love rather than subconsciously waiting for it, especially in relation to modern day ethics of dating, makes for a more confusing question: what is the purpose of modern dating? And how do we approach finding our soulmates through this form of 'trial and error' dating?

An enduring question since ancient Greece: is love a cure for our 'wound'? The idea that we as humans are now forever wounded from being severed apart from our soulmates perhaps is an explanation for the comfort we seem to seek in dating within a modern society, the natural human instinct to look for satisfaction, security and fulfilment within life and ultimately a partner may explain why any form of love seems to be enough for us whether or not we believe they are our 'soulmate' or not.

How do we find our soulmate? The hardest task of all. The debate of searching for love rather than waiting for love seems unsolvable, if our soulmates are roaming the same earth as us then surely, we would be able find them unexpectedly? Although this suggests that we will in fact find them eventually, maybe impatience for this feeling of wholeness is what produces our need to search.

However, this contradicts the ideals of many conventional love stories that dominate contemporary film and literature, such as the prince embarking on a treacherous quest to find and rescue his beloved princess.

So, how do we decide which approach to take?

Philosophy professor Firmin DeBrabander in his article, 'What Plato can teach us about soulmates', Plato references this idea of Hollywood films believing, "your soulmate may take a surprising, unexpected form. She may seem your opposite, but you are inexplicably attracted, nonetheless. Alternately, your beloved may appear to be initially boorish or aloof, but you personally find him to be sweet."

Arguing this idea of un-expectancy within love and so from this we can infer that perhaps it's fate will eventually draw us to our soulmate, so is there any point in searching for them, if fate has already mapped this out for us? The portrayal of love in film typically ends once the romantic hero finds their soulmate, so is this an underlying message to society that our purpose in life is in fact to find our soulmate?

Voiced in TV and film - this idea that once we get there, we are complete and there's nothing left to seek in life, so our purpose in life is fulfilled. However, there is no tangible evidence of soulmates nor whether the relationship between two modern lovers can be labelled as 'soulmate-like.' So, in the modern day how do we define this? What is the actual meaning of soulmates to us now? However much this question is attempted, no conclusion seems to arise.

But, to us perhaps it is comforting to believe this potential ancient myth could be true.

Furthermore, perhaps due to our nature as humans to look for validation out of life, seeking comfort in the idea we have one universal purpose in the world of love and relationships seems reassuring.

So, can soulmates be described as a blessing or a curse?



PHOTO: ROSE BURRILL

LOCKING DOWN GRIEF

'During covid as we know we had catastrophic loss and felt grief, but the way we experienced this grief as a society was like nothing we have ever experienced before.'

Mandy Rodreguiz - Clinical Psychologist

Covid-19 caused ample amounts of grief around the world, but also altered the way we grieve too. Loss, which surrounds us in an atmosphere of disempowerment in the best of times, was only made stronger by the restrictions placed on us in the pandemic. Funerals, characterized by limited attendance, and strict social distancing rules, led to a lack of closure for loved ones- a sense of hopelessness, trauma, and deep undeniable grief. For those who loved and lost during the times of isolation and lockdowns, we have now seen an increase in the disorder known as prolonged grief disorder (PGD). The effect of this is deeply personal, poignant, and important to recognise.

In October 2020, I lost my gramps after only a few weeks of a cancer diagnosis, a diagnosis which was delayed due to the increased risk of infection from him living alone with Parkinsons. When covid restrictions finally eased we saw him again; he had lost considerable weight and was unable to care for himself. Hospital restrictions at the time allowed only one close relative and at the age of 14, I would visit him in hospital, alone, amid covid, after school, every day. I would change and go straight up to the hospital. I would walk through a long corridor passing the restricted wards for ICU covid patients, and through small windows I could see nurses in full PPE. When I got to him, I would help him eat and drink. Then we would text and call family, unable to visit him. After a few weeks he returned home on palliative care, which included a live-in carer, Kuna.

During this time, I was devoted to spending as much time as possible with him. After he passed, he had left a hole. My grief was incomparable, and I spent the next year suffering from what I now know to be PGD. The little support there was, was limited to online, and nothing was as effective as I hoped it would be. I had issues with sleep schedules and without a structure, my grief was overwhelming. I am, therefore, acutely aware of the detrimental impacts that have been left on a grieving community, coping with the masses of devastation and death covid has been left behind.

PGD can be difficult to define, and context is necessary when trying to understand it. After a loved one passes it natural to feel painful thoughts and feels immense grief for around 6 months, but studies have shown after this period, the support systems that surround us- like therapy, or talking to a loved one, should help that pain to subside. When these support systems become impacted, as they were in the pandemic, we see an increase in withdrawals from the community (isolation) and depressive symptoms, that can last for years.

Since my gramps died, I have become aware of exactly how much still needs to be done to mitigate the impacts of a pandemic that caused so much pain and I know how disabling and frustrating PGD can be to live with. Over time, I learnt to cope with the waves of grief. Life returned to normal. However, I know this is not the case for everyone, and if you feel you might be struggling with PGD, you are not alone.



HYPATIA OF ALEXANDRIA

The astonishing life and legacy of an incredible female philosopher.

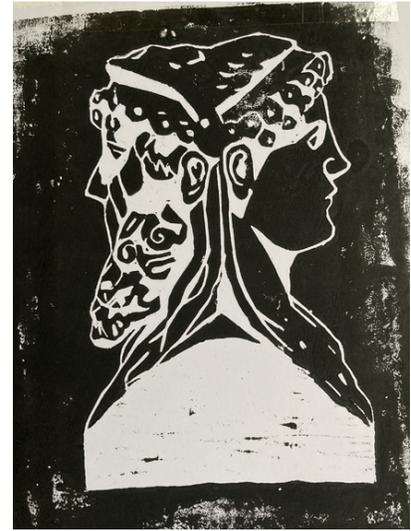
LIBBY ROBINSON

In her time, Hypatia of Alexandria was regarded as a brilliant thinker, esteemed for inspiring young men in her teaching of Neoplatonist philosophy and mathematics. She was dedicated to making the studies of philosophy and mathematics accessible, and wrote independent commentaries on the most advanced mathematical concepts of the fifth century.

Today, she is widely renowned for her violent death. The ancient city of Alexandria was a vibrant centre for knowledge and culture. Home to the Alexandrian Museum, which served as a prominent research institution for many great ancient Greek intellectuals, Alexandria attracted some of the greatest minds of the period, and it was here that Theon of Alexandria raised his daughter.

Born to an academic father in the 4th century, Hypatia was raised within the Roman elite. She was taught mathematics and philosophy by Theon, who recognized her abilities from a young age, and was actively connected with intellectual circles. As a young woman in Ancient Egypt, her education was a rare privilege, but she was well respected by men in her field and often outperformed her peers.

Growing up in Alexandria, Hypatia matured into a revered scholar in her own right. She began writing commentaries and corrections for complex mathematical texts, alongside Theon who she collaborated with on editions of works such as Ptolemy's *Almagest*. She grew to surpass her father academically and took over his position as the head of the school of Neoplatonism at the Museum, where she taught young men from across the Mediterranean. Ancient writers speak highly of Hypatia's teaching, describing her as an eloquent and skilled educator in mathematics, philosophy, astronomy and mechanics.



ART: KITTY ARBER

As a woman in ancient Egypt, Hypatia was subject to advances and male admiration. Writer Damascius describes perhaps her boldest statement against plain objectification, detailing Hypatia “drawing forth a soiled blood-stained woman’s cloth” in reply to the man, to whom the “shame and the astonishment in the indecent presentation brought a spiritual transformation and conversion to chastity”. Studying and teaching philosophy at a time of overwhelming patriarchal dominance was considered a deviation from the proper pursuits of young women, teaching female intellectuals to defend themselves with shocking displays of retaliation against male acts of immodesty and insecurity. Although it is debated how much truth these stories hold, writings of Hypatia’s treatment and adoration affirms our obligation to female scholars of antiquity to reframe the way in which their stories are told.

In the late 300s, the city of Alexandria was troubled by civil unrest. As well as a longstanding class divide, persecution of Hellenists (pagans, or polytheists) by Christians was intensifying, with the destruction of temples and prohibition of rituals ordered by Bishop Theophilus. Theophilus was tolerant of Hypatia’s teaching, despite his militant opposition to some schools of Neoplatonism, leaving her to establish close relationships with prominent political figures of the time and gaining her popularity and influence within Alexandria - allowing her to remain a neutral observer to the growing conflict.

Despite this, Hypatia’s acclaim waned after Theophilus’ death in 412. She became close with Roman prefect Orestes, who wrote heavy criticism on the bishop’s successor, Cyril. Hypatia backed opposition to Cyril’s rule, who grew to resent her as a driving force behind his political demise.

Soon after, Cyril began to plant seeds of contempt and distrust for Hypatia, attempting to shatter her reputation within Alexandria. Adopting a narrative used so often against women in positions of power with intellectual dominance, he accused her of witchcraft. He was unable to contest her rationally - choosing instead to attack and undermine her successes - painting her as a sorceress who entranced Orestes with her knowledge of astronomy and lured him falsely to his political position.

Cyril’s defamation turned Alexandrian citizens against Hypatia. She had lost her impartial status, and was denounced by many as a witch. Then, in 415, Hypatia was attacked by a Christian mob while travelling in her carriage. She was taken to the Caesareum, an ancient temple functioning as Cyril’s headquarters where she was tortured. It was there that Hypatia was stripped of her clothes and murdered, brutally. The group beat her with pottery until she died and paraded her limbs through the streets. Her murders used methods of punishing the vilest criminals of antiquity, symbolically purifying the city of her devilry and deceit.

Hypatia’s life, and death, left an exceptional legacy in ancient philosophy. She was seen as a martyr, and her beliefs were carried forward by the students she inspired. Neoplatonism survived long after Hypatia’s death, and although her efforts to encourage interfaith cooperation were followed by continued tension between pagans and Christian rule, her intellectual gift was celebrated. Her teaching expertise and commitment to scholarship made her one of the most influential figures of her time, spreading wisdom and innovation without prejudice. Hypatia’s continued endurance in a patriarchal field and dedication to inclusivity in her teaching has made her a symbol of feminism and perseverance in modern day media, celebrated not for her death, but for her extraordinary life.

OUR SHRINKING WORLD:

How are we the most connected we've ever been, but still so *alone*?

Globalisation: the development of closer economic, cultural, and political relations among all the countries of the world as a result of travel and communication becoming easier

LUCY SQUIRES



PHOTO: HONEY OLIVER

In December 1957, the Boeing company first flew their new narrow bodied, 4 engine jetliner – the 707. Although not the first commercial plane, it was the first aircraft deemed successful in passenger flight (all others were far too expensive). 38 years later, a zesty orange font first appeared at Luton airport spelling the name 'easyJet', and cheap, commercial flight was transformed. Now, for a handy £29, you can fly from London to Corfu and enjoy a cheap holiday abroad soaking up the sun.

But at what cost?

Our world is shrinking. Not literally, but in a form of space-time compression where continuous and constant connections to other countries has decreased the 'relative distance' between them (i.e. measured in time or cost), which effectively draws countries 'closer' together; hence our 'shrinking world'. This has led to a global culture which has been infused into our everyday lives – your McDonalds, iPhone, Google searches and Amazon purchases are only possible because of these connections. But the start of globalisation is traced back to before the jet engine, internet or fast food was even considered.

At the beginning of the 15th century, new trade routes were being established and exploited out of Europe in the 'Age of Discovery', and European colonisers began to form settlements. These routes have evolved over time to create our present-day flow of goods and trade blocs, of which cheap, overseas labour is capitalised on from large, economically abusive powerhouses. If you ever find yourself in Southampton, Liverpool or Felixstowe, take a quick meander to the port and notice the full labyrinths of containers filled with the fridges and washing machines and televisions you bought 3 days before. Think about how the world survives as it does today purely based on the reliance of other countries.

Alongside our country's ever-increasing interconnectivity, we ourselves have formulated methods of increasing our own personal connections. Technology has been a driving factor in allowing globalisation to increase at astonishing rates, and likewise we have utilised it as individuals to connect us to the rest of the world. We are fortunate to have access to quick, easy and accessible forms of media which can send messages to people on the other side of the globe in less than a second. No longer do we need to tap out dots and dashes for morse coded telegrams, or string notes to pigeons as we set them off into the skies with vital messages – we simply press a button. This recent connection to our closest friends, or total strangers, has left some of us dependant on this technological era whether we like it or not. This means that similarly to our country, we should always be connected to someone or somewhere, and presumably never be alone. But you don't have to be physically alone to feel lonely.

Although connected literally, its often found that we are lacking in genuine internal connections. With quick and unstable friendships often formulated through increased online activity, people often develop a social façade which of they cannot generate genuine connections between each other.

This doesn't mean that people don't make genuine connections because technology exists, nor does it mean that using new forms of communication is bad for us – simply that most of us are filled with such insecurity that we find it hard to outwardly project our true selves. It's a sad reality, but one which is common and understandable. It's because of these veneers that we create, however, that we have formed an almost paradoxical popularity amongst ourselves. You could have all of the friends in the world, but without genuine connections their presence may be no more than a temporary companion.

Loneliness can be fatal, and the ability to understand our own emotions and our own true selves can be a near impossible task – but one that needs to be done to help solve this issue. Young people between the ages of 16-34 are the most at risk of experiencing these feelings of isolation at severe levels, however these are also the ages where society puts the biggest pressure on you to be 'socially active'. Loneliness intertwines with many mental health issues and can have extreme physical side effects too, such as insomnia and issues related to depression and anxiety. Feeling socially fulfilled isn't an issue which concerns how often you meet up with friends or go out with your family – it's a permanent concern that must be nurtured continuously, as a natural need for finding comfort and security in people around us.

We must learn as a society to utilise these new and accessible means of connections in order to destigmatise the expressions of our emotions and learn to open up as individuals in the hopes of learning more about ourselves and our closest friends. It's strange, we are the most connected we've ever been, and yet the most alone.

The Mix

themix.org.uk

Support and advice for people under 25

Student Minds

studentminds.org.uk

Mental health charity that supports students.

YoungMinds

youngminds.org.uk

Mental health support for young people, parents and carers.



LITERATURE AND POLITICS

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WATCH THY LANGUAGE!

How Shakespeare might be our biggest tool in combatting the *'Grammar Police'*



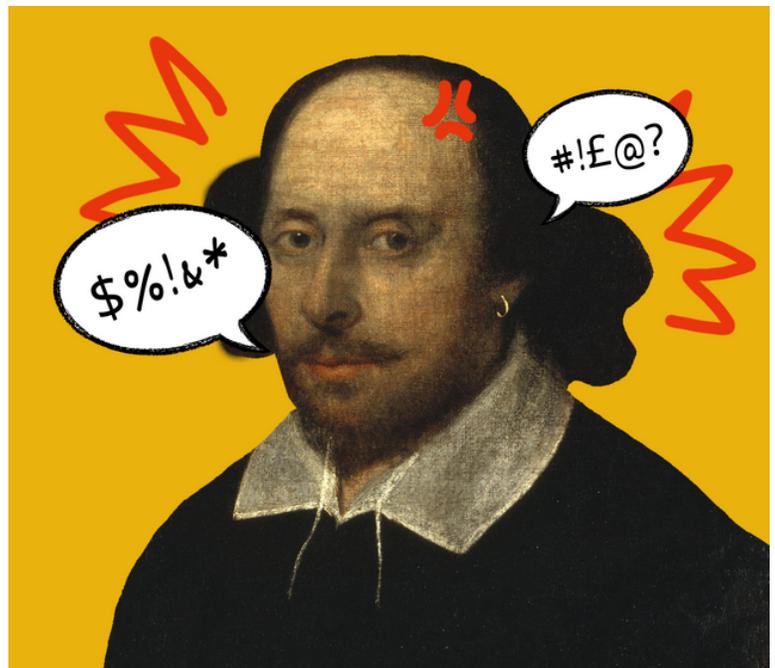
Shakespeare and Grammar.

To start with, I don't mind if you don't like either of these things.

I am not going to attempt to prove you wrong by talking about the panda that 'eats, shoots and leaves', nor will I put anyone's grandma at risk. I am also not going to send myself on a 'wild goose chase' trying to incorporate the language of Shakespeare, in an overdone attempt to demonstrate his impact on the English language. That would take 'forever and a day'.

I seek only to irritate those who believe language to be governed by a fixed set of unchangeable spellings and principles, in the same way they have irritated others by always correcting 'me and ---' and never forgetting to add an apostrophe...

...and to my knowledge, no one does grammatical inconsistencies better than the man who rhymed 'prove' with 'love' and spelt his own name in just about every other way than the one we see as canon...



MY FAVOURITE EARLY MODERN LINGUISTIC RELICS

FORMAL AND INFORMAL VERSIONS OF 'YOU'



One of Modern English's biggest idiosyncrasies is the loss of its informal you (thou), something common in many other modern languages. 'thee' and 'thou' were all used typically in communication with a friend or relative of the same class bracket, whilst 'you' was reserved for addressing a superior, in a more formal setting, and also when addressing a group of people. The loss of 'thou' in our language is often explained by a broadening of social prospects for many in the 17th and 18th centuries, making the decision of whether to use 'you' or 'thou' increasingly confusing and, eventually, obsolete.

However, it still exists in many languages today including the French from which it was probably borrowed after the Norman Conquest, so the demise of 'thou' can be seen as really nothing but chance... If luck plays such a hand in language, who are we to try and control it?

SPELLINGS, PRONUNCIATION AND CONSPIRACY THEORIES



William Shakspeare. Wm Shakspe. There are only 5 documented examples of Shakespeare's own signatures and of those that do exist, none spell his surname as 'Shakespeare'. These abbreviations can be attributed to ease and time, but the idea that Shakespeare's name is not what we think, has perplexed people for decades.

Speculation has produced the tales of 'Shakspear' pronounced with the short 'a' of 'cat', or a 'Shake-Speare', a pseudonym of many men, fuelling the already numerous conspiracy theories about Shakespeare's identity...

Could this struggle to sensationalise the story of the young man from Stratford upon Avon, demonstrate the all-too-great power we place on spelling and grammar?

'NEEDS YOU HELP?'



Changes in word usage and speech patterns are inevitable, and yet in recent decades the infiltration of existing words being used in different situations has been a call for concern to our 'grammar police'. Examples include the quotative like - 'she said that was, like, really mean' and the changes to the meaning of the adverb 'literally' as in 'I am literally starving'. The truth is that neither of these sentences are grammatically incorrect at all (I think you'll find you're figuratively starving, actually), and are just necessary changes to language that occur over time.

They are no different to the way Shakespeare was one of the first to use 'silly' in its modern meaning, and in turn used verbs very differently to how we use them now. Few people believe truly that we should drop the 'do' in 'do you need help' to form the Shakespearean 'needs you help?'... could it be that changes in language are a necessity?

WANT TO LEARN MORE?

www.folger.edu
www.shakespeare.org.uk
www.nosweatshakespeare.com

'Shakespeare' by Bill Bryson - fun facts, easy to digest highlights of Shakespeare's life

'This is Shakespeare' by Emma Smith- short summaries of each play, really good for revision!

MEGAN HOWARD

SO MANY BOOKS, SO LITTLE TIME

Looking for your next read? Minnie Harrington and Bethan Dunlop ask CNS students and staff for their recommendations.

A beautifully written book:



Ms Macklin: Elif Shafak's *10 Minutes 38 Seconds in This Strange World*. As she lays dying in Istanbul, Leila reflects on her forty something years. The story spirals beautifully through her life with her family, the moments of joy and suffering and is at its best when describing Leila's Istanbul. It's not always pretty but it is always devastating. Shafak is a truly great author, speaking up for political and sexual freedom.



Miss Lewis: Sara Ahmed, *Complaint!* I first came across Ahmed's work amidst a sexual harassment scandal during my university years. At the time, and perhaps still now, Ahmed's work was renowned for capturing the institutional blockages victims of harassment have to endure. In simple terms, Ahmed talks about those who complain about abuses of power – and how they are judged. Her writing is philosophical, transformative, and eye-opening. A book that captures a period of time when I was enraged and desperate for change.



Megan: *'Self Portrait in Green/ Autoportrait en Vert* by Marie NDiaye, (English translation by Jordan Stump) As a language learner, reading an original work alongside its translation broadens your understanding of literature immeasurably. NDiaye's French is of course, gorgeous, but Stump's translation completely surpasses the challenge of preserving what is so fluid and beautiful about the original text - a real testament to a very difficult task!

A book that made you see the world differently:



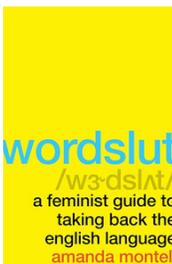
Ms Macklin: Read for the second time whilst in my first year at university, Nabokov's *Lolita* changed how I saw books. It wasn't because of the content or plot or character but because of how a lecturer phrased a question to us. 'What if Humbert is lying?' And it was really stupid of me not to have the thought before that moment but I realised that all books are lies and no narrator could be trusted. It wasn't until that moment that I contemplated how a book creates its own world and it only exists in that world.



Megan: *Once Upon a Prime* by Sarah Hart. If the narrative of 'Maths vs English' has ever made you feel torn, 'Once Upon a Prime' is the vindication you need. Hart reunites the two disciplines, covering everything from the hidden geometry of 'Moby Dick' to the infamous (and infinite...) Library of Babel, to underline just how flawed the relatively new 'perceived boundary' between mathematics and art really is. Such an exciting book that joins up inter-subject dots on every page - I could talk about it for hours!

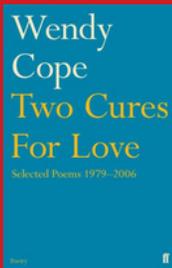


Lucy: *Factfulness* by Hans Rosling. I feel like it found me at the perfect time. As soon as I picked it up, I couldn't put it down, and after I finished it, I read it again, and again, and again, and probably a few more times. It picks apart some of our most common, innate and dangerously wrong misconceptions of the world and is something I believe everyone should read. The balance between positivity, hope and a strong realism for the future of our world has fascinated me since reading it, and is something I would love to delve into further.

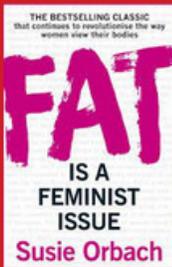


Hannah: *Wordslut* by Amanda Montell - recommended to me by CNS English teachers, this book changed not just how I think about how language and gender interact, but how all of society operates in undermining female voices.

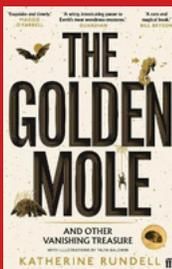
A book you'd read to unwind:



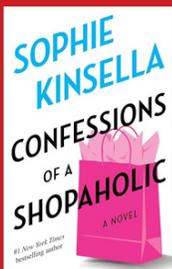
Megan: Two Cures for Love by Wendy Cope. You might know Wendy Cope from her appearance in the A Level anthology, or from her depiction of quiet, prosaic contentment in 'The Orange'. Cope's poetry is something many people turn to for comfort, and I think 'Two Cures for Love' brings together her very best. From a heartfelt yet melancholy 'After the Lunch' to a comic, on-the-nose pastiche of 'Crow' (by Ted Hughes) with 'Budgie Finds his Voice', Cope is funny and perceptive in equal measures - and probably my very favourite poet!



Miss Lewis: Susie Orbach's Fat is A Feminist Issue. Even when unwinding, I return to my sociological bible. Thin, thin, thin; becoming smaller and smaller is my goal. And yet, when I did become thin, it was not enough. Telling myself I want to be thin exclusively for health is a lie Orbach continually helps me unravel. This is a book for anyone interested in how bodies are political objects.

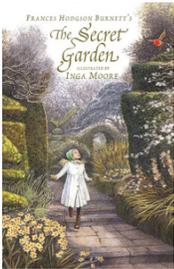


Mr Scott-Carter: Katherine Rundell's The Golden Mole. A collection of very short, idiosyncratic essays about the natural world. My favourite is the one about hermit crabs and how they almost certainly chomped on the dead bones of Amelia Earhart

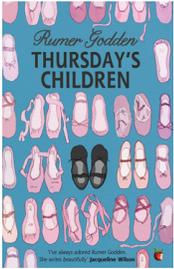


Miss Lechmere: Confessions of a Shopaholic by Sophie Kinsella. My mum, sister and I refer to this as 'intellectual fluff'. A brilliantly written book that's very easy to read.

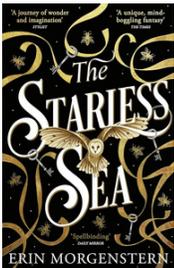
An all-time favourite:



Lucy: *The Secret Garden* by Frances Hodgson Burnett. Although a classic piece of children's literature, 'The Secret Garden' will forever remain my favourite no matter how old I get. This book reminds me as to why I love the outdoors, and every time I read it, I'm transported to the middle of the English countryside. It has always been something which has really resonated with me and I'm not quite sure why, but being in the outdoors takes me away from the stresses of day-to-day life. The idea of having my own secret garden to escape to has always been a dream of mine, and (perhaps rather naively) one that I still hope will come true!

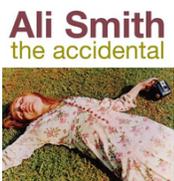


Megan: *Thursday's Children* by Rumer Godden. Not to be confused with Noel Streatfield's 'Thursday's Child', I was given Godden's 'Thursday's Children' by mistake when I was 8, by an unsuspecting relative who probably bought they were buying the former. Think Jaqueline Wilson meets Billy Elliot - a saga of the strained Penny family as they navigate a maze of class, adolescence, and ballet. It hinges on themes that were far too adult for me at 8, and is by no means flawless, but something about it has left such a mark on me that I come back to it every year and can visualise every scene with perfect clarity.



Hannah: *The Starless Sea* by Erin Morgenstern - A beautifully written exploration of stories themselves, this book made me realise why I read in the first place. Morgenstern's imagination creates a story unlike anything else I've read.

Shortlisted for The Man Booker Prize 2015
 "Entrancing" *Daily Mail*
 "Outstanding" *Sunday Times*



Mr Scott-Carter: Ali Smith's *The Accidental*. It's set in Norfolk and, at times, Norwich. It is about the history of film and the Iraq war and more than anything its a curious coming of age novel.

WHERE TO START WITH FEMINISM

“This is not a women vs. men issue, it’s about people vs. prejudice.” - Laura Bates, Everyday Sexism

Feminism is one of the most popular political ideologies in our modern era. According to a survey conducted in 2019, 41% of the UK’s population considered themselves as feminist. However, the concept of feminism has been around for a lot longer than you may think.

Many feminists argue that the movement began with the Seneca Falls Convention in 1848, following the proclaimed ‘new age’ in New York, yet nothing had been done for women’s rights. Around 300 men and women rallied against the inequality and around 100 of those 300 signed a document by Elizabeth Cady Stanton called ‘The Declaration of Rights and Sentiments’ which demanded the rights of women across America.

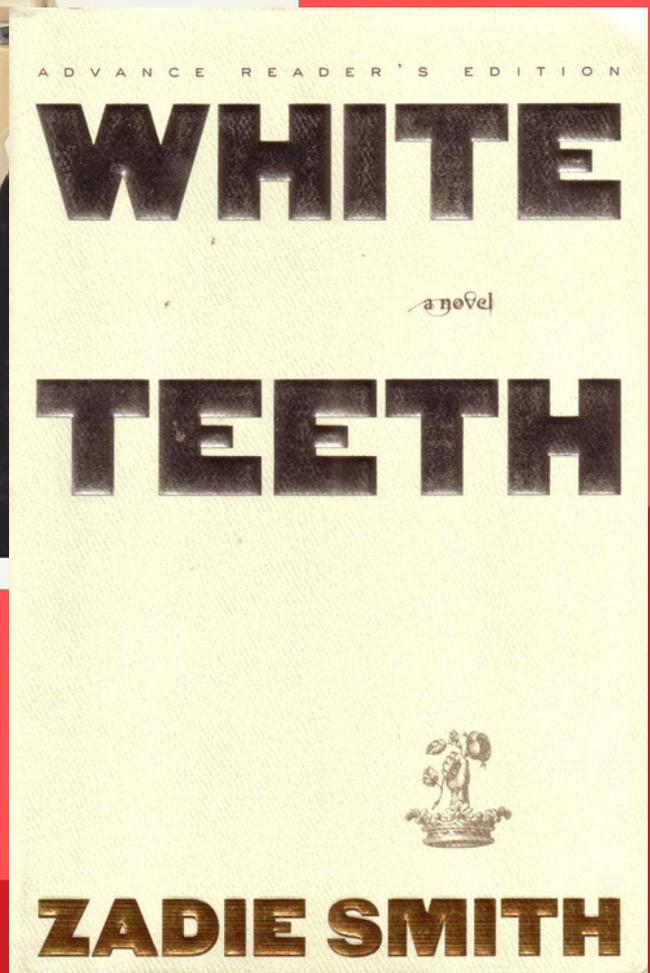
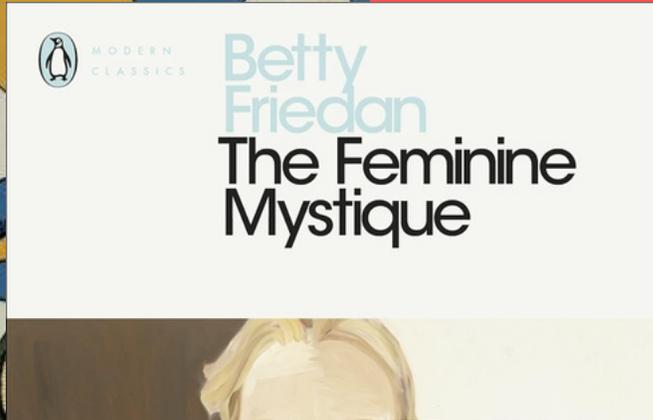
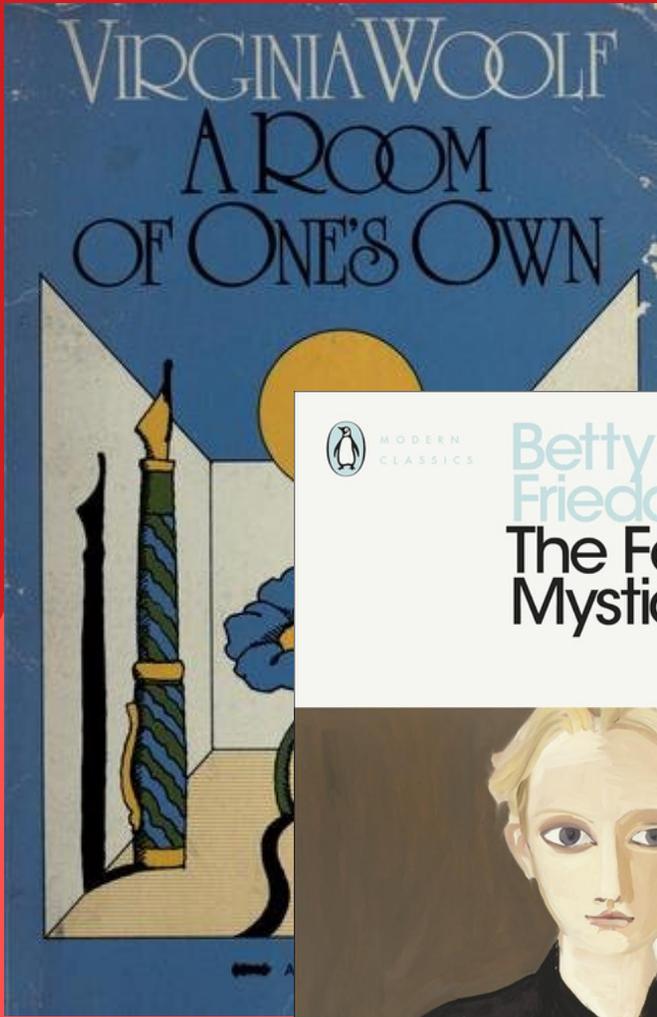
It is heavily debated among feminists about the number of ‘waves’ (periods of activism) there have been. However, the (mostly) undebated ‘first wave’ of feminism occurred between the 19th and 20th centuries. Following the Seneca Falls Convention, the concept of feminism experienced an international expansion. One of the defining moments of the first wave was the founding of the Suffragettes, otherwise known as the WSPU (Women’s Social and Political Union), formed by Emmeline Pankhurst. The focus of the Suffragettes was using civil disobedience and direct action to show and ‘prove’ the severity of their campaign. However, because of their militant actions, many of them were arrested. Their advances created a significant impact on British and global societies. Most Suffragettes were middle-class white women which sadly has led to discrimination and exclusion for people of colour in the discussion of feminism. Unfortunately, with the outbreak of WW1 in 1914, the Suffragettes decided to suspend their campaign to focus on the ongoing war. This wave of activism set a foundation and structure for the later activists and women who were passionate about defending their rights.

The 2nd & 3rd waves of feminism occurred between the start of WW2 (around 1939) until around the 1980’s. After a period of freedom in America throughout the 1920’s (after WW1), a period of slight calm settled over feminist’s worlds. That was until the second world war. With most men being drafted in the war, many British housewives had to take over in many labour-intensive jobs that were never available to women in the past. When the soldiers returned from the war, women protested to keep the jobs they were given to fill as they had proved that they were completely capable.

Reproductive rights were also a topic governments and societies alike were debating. However, after moving through the second and third waves, a fundamental decision was made in America which would support women’s rights until very recently. The ‘Roe V Wade’ legislation was ratified in the USA in 1973, making abortion legal in most states.

If we bring ourselves to look at the state of feminism now, we can consider ourselves to be travelling back in time. In June 2022, Roe V Wade was overturned by the supreme court, and now many states are banning abortions which infringes women’s reproductive and human rights. Many people argue that we’ve ‘done all we can’ and we ‘don’t need feminism anymore’, however this simply just isn’t the case. As a society, we still need feminism in every way possible. Women are still being discriminated against no matter where you go in the world, and feminism needs to be a worldwide normality. What can you do to help? Anything from educating yourself through resources like Ted-Talks and calling out misogynistic comments whenever you hear them makes a difference, no matter how small it may feel to you. We still need feminism, and we always will, and you need to make the change we need. You need to take the steps towards equality.





HOW HAVE THE *FEMINIST WAVES* AFFECTED LITERATURE?

From a 'Room of One's Own' to 'White Teeth', we explore the power of literature on political movements.

We can easily see how the feminist movement has affected our lives; as women we have infinitely more freedom than we did 100 years ago, than we had even 50 years ago. Feminism has changed every aspect of today's society – it's changed laws, day-to-day language, and especially literature. The feminist literary criticism has transformed not only how female characters are represented, but increased celebration of women writers and changed the face of literature altogether.

The first wave of feminism took place in the late 19th to early 20th century. A classic example of feminist literature in the first wave is Virginia Woolf's *A Room of One's Own* (published in 1929). This essay collection focuses on how a lack of opportunity makes it almost impossible for women to become successful, and how women writers and 'thinkers' are systematically oppressed. Woolf even hints at her support of sexual freedom "sometimes women do like women" and accuses the societal enforcement of chastity as causing women to ignore their desires for knowledge and freedom. This essay was first delivered as a series of lectures to two women's colleges in Cambridge University, it was then developed into a book. *A Room of One's Own* opened up political discussions that centred around gender equality and how society oppresses women, marking a key turning point in feminist literary criticism. Woolf's use of a character, Judith Shakespeare, makes this essay accessible, relatable and helped the women in the first wave of feminism identify the ways they were held back, by themselves and society, due to the patriarchy.

The second wave of feminism began in 1960s and lasted for two decades. Betty Friedan's 1963 book, *The Feminine Mystique*, is widely viewed as the catalyst for the second wave and challenged the view that the only fulfilment a woman could

achieve was through being a "life-restricting, future-denying" housewife and a mother. In 1957 Friedan conducted a survey that found that many women were unhappy in their lives as housewives, she had hoped to publish an article on the matter but as no magazines would accept her work – it became a book. The term 'feminine mystique' references the assumption that women would be fulfilled by their housework and child-rearing. Friedman argued that women's magazines, women's education system and advertising had cornered women into a domestic sphere and lead to a loss of identity. Friedan sparked the realisation of second wave feminism that the patriarchy oppressed women in every aspect of life. We can see *The Feminine Mystique's* impact as it sparked many debates about gender roles and stereotypes in society, eventually leading to their destruction in the second wave of feminism.

Third wave feminism took place from 1990s to 2000s, with one focus being intersectionality. Zadie Smith's *White Teeth* offers a commentary on how race and class affect the different forms of sexism women experience. It also celebrates women's individuality and independence through its strong female characters of all backgrounds, whilst illustrating the difficulties women face in a patriarchal society. *White Teeth* highlights the problems that still plague society, but it also acts as a milestone for how far we have come; whilst we are still restricted, women have more freedom today than when feminism first started. We do have a journey ahead of us, but we have come so far.

Feminism is always changing and evolving – often forcing the world to adapt with it. This is perfectly illustrated through the changes to literature that the feminist literary criticism has brought about. We can assume that as feminism continues to expand its impact literature and society will evolve to support gender equality for all.

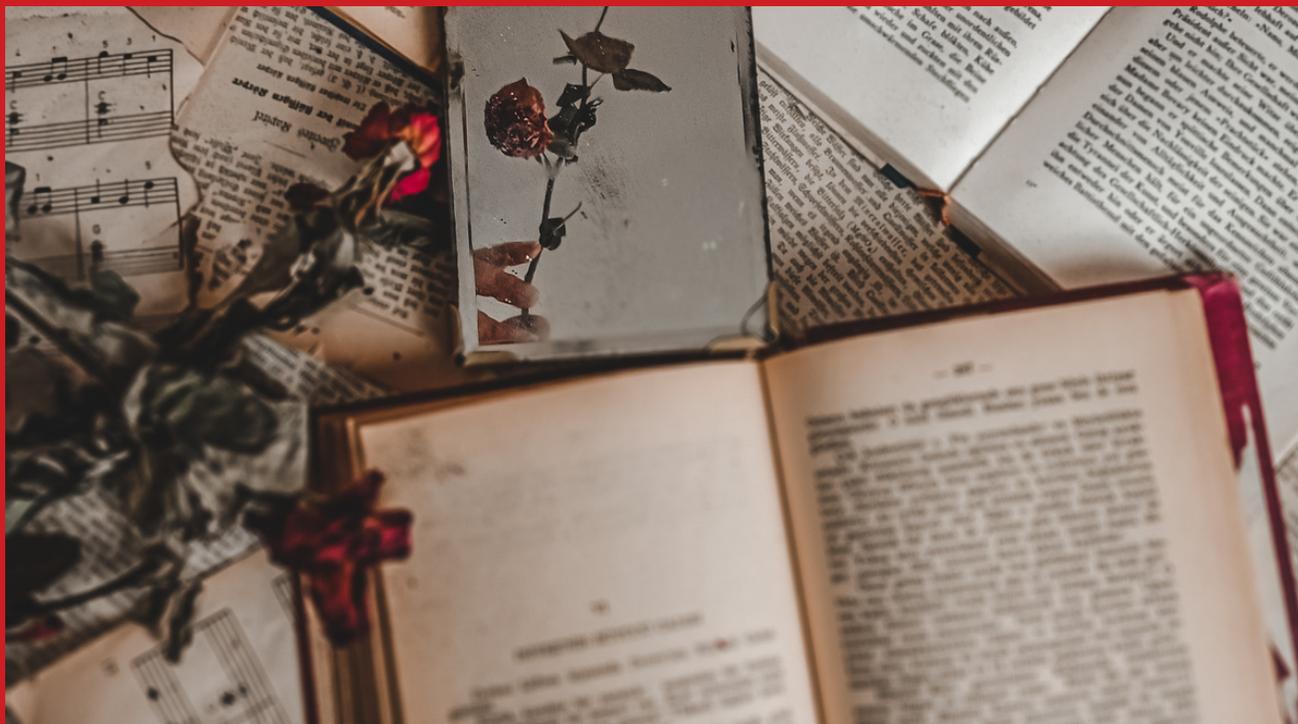
THE EXCLUSIVE WORLD OF *DARK ACADEMIA*

‘Who is allowed to appear intellectual? Is what we consider academia the proximity to whiteness?’

IZA JOHNSON

When you hear the term dark academia, do you imagine the aesthetic of literature, an idealised version of the arts, gothic architecture, higher education? Books deemed dark academia consist of dark and moody themes, mystery and murder, and it's almost mandatory to be set in a form of elite education, a boarding school or an esteemed university. Yet we overlook the racist nature of this aesthetic, the elitism that's inherently built into the system we romanticise, the unhealthy habits that are normalised within the aesthetic. In dark academia literature, we idolise characters and aspire to live their lives, a prestigious society with a close-knit group of friends performing bacchanals in the woods with a splash of murder. We want the grunge, the mystery, the escapism and idealised intelligence. We read to momentarily experience the same life these characters live, studying in libraries until the crack of dawn, fuelled by coffee, being the most intelligent at your chosen subject as one can possibly be. Dark academia is a romanticised aesthetic of intellectuality.

There is also the expectation of looking and acting a certain way; wearing blazers and crumpled shirts, skirts and knit jumpers, vintage and second hand clothes of varying neutral tones, browns and deep colours. The behaviour around studying is also expected, chaotic and unpredictable: living off coffee and insomnia fuelled nights, messy rooms and getting stuck into books, hidden away from society, scrawling out essays with ink-stained hands at the last minute. All these expectations are unrealistic. Money is a huge part of what makes the aesthetic. It's hard to maintain this elaborate lifestyle especially for those students who are working part time to support their higher education, or those who cannot afford the luxury of living off money from family. Dark academia also promotes an unhealthy study idea, encouraging the prioritisation of studying over mental health and physical wellbeing, yet it's classed as a "way of life" packaged neatly into an aesthetic.



Dark academia is critiqued for its superficiality and pretentiousness, yet many people overlook the racist and classist background it has, the glamorisation of intellectuality that is portrayed instead of real intellectual life. The books and literature we consume don't accurately reflect society as the diverse collective that it is, mainly because to get into the higher education its incredibly restrictive and this limits who is represented.

Typically, only people who were wealthy enough could afford to go on to higher education, these people would rarely be someone who isn't white. They are more likely to become richer, accruing more luxuries in life. Their children are likely to be fortunate enough to get to places of privilege. And thus, the cycle continues and is upheld even today. The racism in dark academia is evident if you seek out the things not prioritised or written about. A lot of literature that makes the literary canon and the curriculum comes from predominantly white writers, and we see this throughout the arts. Which begs the question; who is allowed to appear intellectual? Is what we consider academia the proximity to whiteness? Take for example languages, European languages are seen to be more valid and widely studied, than those from Africa and Asia. This exclusion of people and cultures from dark academia, and the lack of representation still overshadows the world of academia today. How are we meant to see diversity in literature when the writers that are widely studied lack diversity themselves?

Many dark academia books do critique the social barriers and restrictions that allow people into dark academia, minority character shouldn't have to be restricted to a political narrative. In the books that we read and idolise, we tend to forget that even if something is fiction, it should be diverse.

To get to a position where you are fortunate enough to be able to focus solely on education, requires money. In places where education is

mainly accessible through money, the desire to continue studying is hindered for those who lack the financial ability.

In the cases where education is "free", it's still slightly more accessible to people of different financial background yet there is still a huge importance placed on money. The competition against classmates is seen to be a vital part of academia, to prove your worth and intelligence you must excel at your subject and have the funds to live day to day. Many people are unable to dedicate their life to a subject if they don't have the finances to fall back on, and thus the diversity in higher education is stunted from the very start. We recognise the importance of money in education and yet little is done about it. By not addressing these financial blind spots, are we failing to show the exclusivity in dark academia?

Even elite universities such as Oxford admit that they need to improve student diversity, the proportion of black UK students admitted to Oxford in 2022 was only 3.3 percent.

This exclusion and racism that's so prominent in dark academia is perpetuating harmful stereotypes that bolster the idea of white supremacy in academia. White students feel entitled to higher education and are given opportunities to excel whereas non-white students are not given the same level of respect and support. Students experience racism and classism because these elite universities are working to protect their own, this is how they prosper. The literature we consume around education and dark academia needs to foster a more inclusive and diverse culture, to be reflected and portrayed in literature means that people are more likely to feel included and have a space in this environment.

The pursuit of education and literature is something that is reflected in dark academia and is encapsulated in the aesthetic. Yet this perpetual exclusion of people that is upheld today in our books harms those who are not as represented or supported.

I pose the final question to you, who is allowed to appear intellectual?

PHOTO: OLIVIA WHITE



HOBBIES AND THE ARTS

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MAKING MUSIC AT *CNS*

‘For me, Ms Reddington’s weekly repetition of ‘wrong and strong! I don’t mind!’ brought immense comfort in an environment where mistakes were really permitted.’

MEGAN HOWARD



PHOTO: OLIVIA WHITE

In early December, I found myself in the audience of the CNS winter concert for the very first time. My sister had just joined the orchestra - and, in fitting sibling fashion, I had just left it. I had expected to find it bittersweet, for it to be tinged with a slight envy of her gossiping backstage in the drama rooms, hurriedly arranging chairs and music stands, as I sat unhelpfully up in the seating. And yet I was surprised. Being removed from the hustle-and-bustle of a performance allowed me to appreciate it in a way I hadn't before, and I left with a newfound appreciation for the world I no longer saw myself as a part of.

The concert itself struck a balance between classical pieces, festive cheer and (at times) audience participation, with the sheer breadth of music ensembles incredibly innovative and uplifting; It included not one but three saxophone groups, an all-female brass quintet and two choirs, as well as an array of solo performers and student compositions.

The most striking image was, however, the very last- a stage crammed full of almost every musician in the school, years 7-13, playing the same 'Star Wars' medley I had heard coming out of my sister's bedroom every evening for the last six weeks.

To me, it wasn't the music that made it so poignant as much as the organisation, cooperation and craftsmanship that must have happened to bring something like that about- a true testament to both the staff and students.

Large, mixed ability ensemble playing is completely invaluable to the development of all young musicians. For me, Ms Reddington's weekly repetition of 'wrong and strong! I don't mind!' brought immense comfort (even if it never improved the quality of the sound...) in an environment where mistakes were really permitted. Even when not pursued further, the very act of learning a musical instrument has been proven time after time to improve concentration, cognition and coordination in children, which is why extra-curricular clubs and schemes that grow with pupils are so irreplaceable.

Sidney Fraser-Pearce, the 6th form's Music lead, has seen the journey of responsibility from year 7 -13 first hand- 'at CNS we are so lucky to have such a supportive and mixed community of musicians, and in Orchestra, I can see my progression from year 7, where I looked up to the 6th formers so much, to now, so clearly'. Sidney also highlighted what makes the CNS music department so unique:

'For younger students, a mixed ensemble isn't an opportunity you get elsewhere- and the constant exposure you get is so beneficial to your playing'.

This is true - in music, groups are, understandably, often separated by ability. To this, CNS Orchestra is a breath of fresh air, encompassing students from pre-grade 1 level, all the way to conservatoire offers holders - making sure that everyone feels they can partake.

And yet, for many within the music making sphere, there is a constant fear that this is all under threat. In 2020, Norfolk County Council announced plans to halve the number of music tutors and raise the prices of lessons by a fifth, to outrage and protest. The Norfolk Music Service, run by the County Council, provides most in-school music tuition and a vast array of out-of-school ensembles. These plans were paused during Covid (and thankfully not picked up after) but the fact they were proposed in the first place is undoubtedly a cause for concern. This call to cut down on what the council deemed 'unnecessary' services is symptomatic of the wider ignorance of just how necessary a readily available and affordable music service really is. Were such ideas to be resurrected, with nothing to pause them, the impact could be completely devastating.

Despite this all, as I slowly filed out of the auditorium, searching through crowds of beaming, instrument-laden children to try and find my sister, I found it near impossible to think about how that might all disappear. I could think only of the hard work that had gone into the evening - and I resolved that, when I got home, I would pick my violin up out of its case and give 'Star Wars' another go.

TAKING THE PLUNGE:

A guide to cold water swimming

Swimming in the sea in winter is one of the best things you can do for your health and for fun. To start: it helps your cardiovascular system by increasing blood flow, it strengthens muscle, and the cold-water boosts dopamine levels plus triggers the release of endorphins (which relieves pain, reduces stress and can improve your sense of wellbeing). However, even without the health benefits, it can simply be freeing.

I started swimming in winter right after lockdown, as was a way of getting out of the house and being away from the city. I find it is incredible for concentration; on most of the actual beaches there is no signal so phones can't be a huge distraction, and in winter there's not usually many people swimming so is generally quite quiet. Swimming in the sea can be a way to clear your head.

Here are some general tips if you do try your hand at swimming in winter.

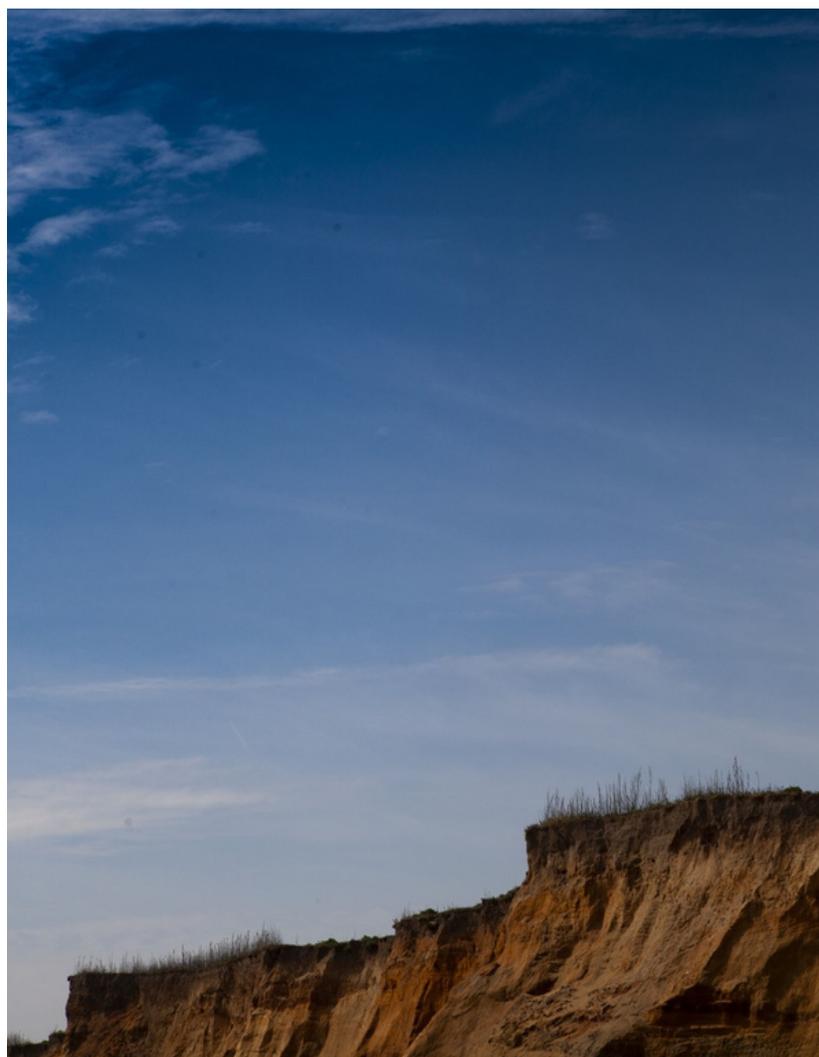


PHOTO: LOIS MILLINGTON-FLACK



1. *Wear baggy clothes.*

When you come out of the water freezing cold the last thing you need is to get caught halfway up a pair of leggings or jeans not to mention the plague of sand it could bring with it.

2. *Hot drink*

This one's not for everyone, but a nice hot chocolate or tea can help warm you up after your swim, and for some can act as a little reward.

3. *Food*

Bring a bit of food with you or go to a beach where you know there is food available. Again, it helps to eat something warm.

4. *Dive straight in*

If you linger in the water about waist height, you will just get colder and colder. Diving straight in and getting moving is the best way to actually keep warm in the water.

5. *Pick the right beach.*

Number five my personal favourite, there are so many beaches in Norfolk and Suffolk here are a few of my favourites.

Winterton: it is one of the closest to Norwich and is a very basic beach not much around it there is a car park and public toilets nice if you're looking for a quieter swim.

Sea Palling: the best of the sandy beaches, has a small café that serves hot donuts and ice cream, a fish and chip's shop and is home to the lovely 'Eco Burrito' which serves Mexican food. There is also access to toilets.

Holkham: it is huge and flat, and the tides go very far out so the water is often shallow but still swimmable. Its main benefit is it is a dog friendly so if your dog is keen on swimming, they can join you.

Cley: for the sand haters whilst further away this one is my personal favourite to swim in, but I would recommend wearing some swim shoes or old trainers as the stones can hurt your feet. For me especially in winter, sand is the enemy, so Cley is my personal favourite. At most of these beaches there may be seals swimming around they are generally harmless, but some are curious you may even meet a few when you're, in the water.

When starting cold swimming, just try and find what works for you. Do what makes you feel most comfortable. It's generally about enjoying yourself, so find what that means for you and don't push yourself too much to begin with. If you feel you can only stay in for a minute, only stay in for a minute. It can take time to build up a tolerance to the cold, that's normal.

So, give swimming a go this winter, you never know – you might just love it!

WHAT WE OWE TO ART

‘The recognition of art in my life has become something so important and deeply ingrained that I can't picture a world without it.’

LIBBY GUNTON



ART: HANA WERNHAM

Art is whatever you want it to be – a subjective form. It is everything and everywhere; you can make it whatever you want it to be, change the meaning of it each time. If you find something that you really connect with, and use it for escapism, you can bend the meanings of it to such extremes that it generates a new form so completely different to the original, that you can now re-interpret in your own way.

Potentially our most trusted form of escapism, simply watching your favourite film or listening to your favourite song can uplift you. You are immersed into it, and I think that can only happen so powerfully with art, more than anything else. For me music and film are the only thing that has ever gotten me through hard times, because of how easily I can connect to it. The subjectivity helps me tailor my interpretation of it to whatever I need to rescue me. Whether it's playing instruments, watching films listening or writing music, I know I can use it to get out of my head and escape.

Art exercises our intuition. Neuroscientists studied people's reaction to art, and they found that we subconsciously figure out if we like or dislike art within 330 milliseconds - roughly the length of a camera flash! Art can spark creativity and imagination, it helps us daydream and in the process of wanting to find a way to step into the art, our brain can make it feel like this immersion is totally and physically real.

Studies show that when students visited a museum it increased their empathy and tolerance to those different to them, which proves that art has the power to open our minds and our heart. Beyond this, art can also lower stress, as seen in a study taken during a lunch break at a university, whereby when workers went to visit an art gallery, their stress levels lowered.

Art has been proven to work as an effective therapy, but for most is not taken seriously. Art therapy is a safe place to express your feelings and worries through art and it has quickly proven to become successful and incredibly useful. Dance therapy, drama therapy, music therapy, expressive therapy and writing therapy are suitable for all ages, and you do not have to be skilled in art for it.

The goal of it is to utilise the creative process to explore self-expression amongst other things, and it can help with a range of mental illnesses. It is known to help self-esteem and cultivate emotional responses that you can't always get from regular therapy. It is far more than just entertainment, it's about the intersection of psychotherapeutic inventions and art as an expression, and even big names used art as a form of therapy - even Plato saw music as calming for the soul.

In the school curriculum the arts are neglected and not seen as academic subjects. There is never emphasis and encouragement to do artistic subjects but for stem subjects it's applauded.



It is not less academic to do creative subjects in school, it's just a different form of learning.

I think as a world we have started to embrace art more commonly as we recognise it all around us, and I think and hope this recognition will increase. It should be seen as an equal to science. For me the recognition of art in my life has become something so important and deeply ingrained that I can't picture a world without it.

RHYTHMIC REVERIE



ART AND WORDS: DARCIE FITZPATRICK-WARNES

‘Listening to music is human, it’s an activity that has such a strong impact on our lives. To discover a new favourite song is an indescribably beautiful feeling, so here is a small snapshot of songs that I love.’



The Suburbs’ followed by ‘The Suburbs (continued)’ by Arcade Fire are my most recent infatuations. ‘The Suburbs’ is a beautifully full layered song, the production on the verses feels like the nostalgia of childhood summers, sounding colourful and passionate. Although, the best part is the chorus as the instrumentals seem to spin as Butler’s voice gets higher and slightly strained. Another great part is around the 4-minute mark, a violin emerges accompanied by a few vigorous taps of a piano. ‘The Suburbs’ can be perfectly paired with ‘The Suburbs (continued)’, a solemn and echoey conclusion to Arcade Fire’s album. Similar songs: Father John Misty did a cover for CBC Music on YouTube and ‘Big Shot’ by Fontaines D.C. is similar to the continued version.

Tori Amos’ most popular song ‘Cornflake Girl’ is a frantic and dreamlike song. It contains ambiguous lyrics full of imaginary terms, which are supported by her otherworldly piano playing. What I love most about this song is the refrain (the repeated bit in the middle and at the end of ‘Cornflake Girl’), where she eccentrically sings “rabbit, where’d you put the keys, girl?”. The sporadic and playful piano played by Amos compliments her rich vocals in the verses, and in the chorus the piano only grows with energy to lift Amos’ melodically screechy voice. Some similar songs to ‘Cornflake Girl’ include ‘I Want You to Love Me’ by Fiona Apple, ‘Venus as a Boy’ by Bjork and ‘The Words That Maketh Murder’ by PJ Harvey.

‘Monkey Gone to Heaven’ by The Pixies which is, as the lead singer said, “is a mixture of what’s real and relevant with a lot of Alice in Wonderland jibber-jabber [...] songs can’t just be 1+1=2, you know? 1+1= bran muffin”. It’s a grungy, surrealist song about climate change. My favourite part is the bridge; beginning as a whisper only to rise and rise, then erupting into a grotesque and passionate scream. And, although the lyrics to the song are mostly illogical, The Pixies’ passion convey such a strong devotion and uproar against climate change that, in my opinion, transcends the need for rational lyrics. Similar songs include ‘Man in the Box’ by Alice in Chains and ‘Heart-Shaped Box’ by Nirvana.

You get a drum beat of warning before ‘Miracle Aligner’ By The Last Shadow Puppets begins.

This beat is followed by a flood of harmonising vocals and upbeat instruments. For a bit of context, The Last Shadow Puppets are a band consisting of Miles Kane and Alex Turner (lead singer for Arctic Monkeys). Personally, I think the best part of this song is the chorus, where Turner’s voice is constantly chased with angelic singing in a pitch higher, creating a euphoric harmony. Seductive vocals are contrasted with the deep guitar that acts as a closure to the chorus, leading onto the verses. Overall, it is an upbeat and catchy “baroque-pop” song with camp lyrics. Similar songs to this are ‘Crying Lightning’ by Arctic Monkeys, ‘Time of Your Life’ by Miles Kane and ‘Jenny Was a friend of Mine’ by The Killers.

‘Knocked Up’ by Kings of Leon embodies a warm summers day. The song is about two lovers running away together after accidentally getting pregnant. I imagine they’re driving with the windows down along American highways; her feet are on the dashboard and his fingers tapping on the steering wheel to the beat of the radio. It’s a strangely romantic song about adolescent love, “always mad and usually drunk but I love her like no other”. One of my early childhood memories is of watching my dad dance to Kings of Leon in his flat. ‘Knocked Up’ is about the daunting nature of parenthood, but ultimately, the joy of it all. Some songs that are similar are ‘Hotel California’ by Eagles, ‘Gnaw’ by Alex G and ‘The Adults are Talking’ by The strokes.

The last song is ‘Wild Honey’ by Hugh Laurie. Laurie’s voice is deep and rich yet has a tangy edge. His singing is accompanied by a choir who sing in a Southern American, gospel-like way in harmony with Laurie. The key instrument is the piano, a playful and jazzy drive in the song, however, there’s a brief relationship between an electric guitar and trumpet which play off each other toward the end of the track. It’s a funky, dance-y take on Blues. Songs that are similar include ‘It Don’t Mean a Thing (If It Ain’t Got That Swing)’ by Duke Ellington and ‘Summertime- Les Annees Bechet’ by Sidney Bechet (Originally written by George Gershwin but Lana Del Rey did a beautiful cover of this, ‘Summertime The Gershwin Version’).

Overall, music has a way of speaking to each of us- a universal language- and so I hope that maybe you have found something amongst the music that I love.

RADIOHEAD:

The case for the band as the *greatest British rock act*

Six Grammy Awards, seventeen Brit Awards nominations, one MTV Video Music Award, four Q Awards, multiple chart topping albums and a place in the Rock and Roll Hall of Fame; Radiohead have won it all, they have done it all, and changed it all. Creative, audacious, and immersive, Radiohead can be described as the pinnacle of British alternative rock. But what makes them so significant in the world of music? Well, firstly we must understand what makes music as an art form so crucial, and what makes a piece of music 'good'.

Music is the arrangement of vocal and instrumental sounds to form melodies, rhythm and express emotion. It is something intrinsic to human nature: instruments can be found dating back to 40,000 BC, although this is almost certainly not the beginning of music, which doesn't have to rely on particular instruments.

Music has no rules, music is something entirely creative, something truly beautiful. This is precisely why music is so valuable – it allows us to feel almost every single emotion.

Research even shows that listening, playing, or making music is highly beneficial for the brain: it can reduce anxiety and blood pressure, make you happier, improve cognitive function through the fact that it can activate all regions of the brain, and strengthen neural pathways. All music may be good for your brain, but there are certain elements that make one piece of music more significant than another: its ability to evoke emotion, its uniqueness and how it creates novel experience, and its impact on future music.

Firstly, music that inspires emotion can take you to places that nothing else can; emotion creates a sense of contrast to average daily experiences, and expresses a point or emphasises a feeling. Music without emotion is simply bland. However, the creativity of a piece of music is just as critical; being able to make something that is different and nuanced takes bravery, musical talent, and intellect. A sound which is creative and has surprises weaved into it is interesting and engaging – if we don't expect a sequence we are forced to process the noise and become in 'tune' with it.

Finally, a piece of music which changes the face of music, and holds credit for the inspiration of music after it is remarkable in the sense that it is historical, it is ahead of its time.

In my opinion, Radiohead is one of the very few bands that possesses all of these qualities. While Radiohead can be considered an unparalleled band, their early works lacked musical guile and mastery, not really straying from the template of contemporary indie pop. 'OK Computer', immediately hailed as a masterpiece, marks the beginning of their creative sublimity; some even consider the best album of all time with it winning a Grammy, and selling over 7.8 million records. What happened next has never been done before in the course of music history. 3 years of the anxiety and stresses of touring their last record had haunted them, with their next album being highly anticipated. Sometime in the year 2000 'Kid A' was released. Overnight, alternative rock was subverted. 'Kid A' develops upon electronic effects in 'Ok Computer' by using synthesisers, historic electronic instruments, samples, and loops. It was something entirely different and unexpected – Radiohead completely obliterated their own sound.

Furthermore, 'Kid A' uses complex and confusing rhythms rather than relying on catchy melodies and voice, while also being a very diverse album, featuring inspirations that range from electronic and ambient music to jazz and classical music. I would argue that 'Kid A' is one of the most significant albums of all time because of its utter perfection of the art of experimentalism.

Radiohead pioneered a genre of their own by bringing in elements from many others, but they also killed one in Britpop and alternative rock. From there on, Radiohead continued making remarkable albums, managing to inspire the music of many other bands. For example, Coldplay's use introspective lyrics, atmospheric soundscapes.

Music is something extremely liberating, enjoyable and euphoric, although simultaneously it can be melancholic; Radiohead are a band who enhance the meaning of music – to be free and experience a profusion of feelings, to feel passion. Radiohead is the pinnacle of British rock.

Radiohead Creeps Past Early Success

Maturing into Greatness



Radiohead. (International Success)

CONTAGIOUS 'CREEP'

ART: ROSA HOWARD

WHY TIKTOK IS MAKING YOU UNHAPPY



PHOTO: LOIS MILLINGTON-FLACK

‘It seems harmless, a fun way to switch off and relax for a while. But the culture of laziness TikTok contributes to may have hidden consequences for our futures.’

SAMUEL KEMM

Seemingly out of nowhere, TikTok has become a cultural staple in our modern society, especially amongst the younger generations. It seems harmless, a fun way to relax and switch off for a while. But the culture of laziness and polarisation it contributes towards may have hidden consequences for our futures.

I think one of the main reasons TikTok is so addictive is because it's so easy to do. There is literally no effort involved besides opening the app, scrolling, and allowing the massive influx of dopamine to wash away your receptors. Because we can access this immense pleasure so easily, we lose a sense of the value and satisfaction that comes with doing things that are difficult, hobbies involving hard work become a chore and so we don't engage with them. I believe that this contributes to a culture of laziness and unwillingness to attempt things we find difficult, leading to mass decline of traditional pastimes like reading or learning an instrument. The existence of short form, scrolling style content also tries to eradicate boredom from life. People need to be bored sometimes. It's when you are at your most creative, whilst allowing you to truly relax and reflect.

The sinister shortening of our attention spans also worries me. TikTok by nature, exacerbates this immensely. As you scroll through its algorithm, skipping past any videos that don't immediately engage you, and moving on from those in which you lose interest half-way through, you learn to give in to your primary impulses whilst your ability to persist and persevere with things dwindles to nothing. You will inevitably end up watching more and more TikTok, as films become too long and boring, books become too wordy and difficult, and despite all your friends telling you to watch Peep Show, you get out your phone after the first 5 minutes because it 'wasn't interesting enough'. TikTok takes over subtly and supremely, reigning with an iron fist and dominating your free time.

A lot of TikTok users will also receive the bulk of their news from the platform, which is widely accepted as an extremely unreliable source of information. More concerningly and shockingly common in all social media, the algorithm generally neglects to expose you to a variety of sources. Instead, bombarding you with content that perpetuates the same

message, causing your viewpoints to polarise as you talk and think within the echo-chamber that is your feed.

Recently, this can be seen with the impact of Andrew Tate, as many young men and boys go online to watch their 'guru' spend loads of money and 'obliterate silly feminists' in staged debates.

Obviously when they scroll, they don't come across legitimate, well-constructed counter arguments, and footage of him physically abusing others. It is intended to make you feel good that you are part of an online community that has exactly the same views as you; but anyone can see how disastrous this can be for our society, as a mass of people unable to think critically about their beliefs are one of the greatest enemies of democracy.

Uncoincidentally, there is also a crisis in mental health at the moment, particularly amongst the youth, aided largely, in my belief, by social media. The five commonly accepted pillars for good mental health are sleep, exercise, food, meaningful activity and relationships with people. TikTok exerts influence on all of these but the effect on sleep is my primary concern. Sleep is obviously an unbelievably vital part of your day, however it is the half hour or so before you drift off that TikTok exerts its malevolence. This should be a time for calm reflection where you allow your mind to wander, but TikTok, despite feeling mindless, is the opposite, keeping you alert and awake. Scrolling until your eyelids force themselves shut will have a hugely detrimental long-term impact on your circadian rhythm (the 24-hour clock in our brains that controls how sleepy or alert we are), which will ruin your natural sleep schedule.

The lack of sleep contributes to an unwillingness to participate in anything involving effort, and instead we crave to be back home doing nothing, scrolling until the cycle repeats.

Instead, it is time to break free of our lives which seemed to be controlled by a singular app. We must learn to regain hobbies which keep us occupied, which keep our minds off of whatever thoughts are planted in our brains through our endless scrolling. Pick up your knitting, or a good book, watch a film all the way through, or go on a walk, engage your brain.

We need to start taking responsibility for our behaviours and how they will change the world, we need to start putting down the phones.

'A Photographic Investigation Into Cultural Prejudice'
Photo by Honey Oliver



Photos by Isla-Tay McCluskey
Top: "Ladies in Waiting"
Bottom: "Emerald"



'Monotone'

Photo by Lois Millington-Flack





'Osaka at Night'
Photo by Lucy Squires

Candid street photography
by Ellen Buck





Art by Hetty Life
From the project 'Destruction'

'Part Girl Part Bull'
Photo by Hana Wernham





Textiles by Ella Bartram
Top: 'Feminine Feroicity'
Bottom: 'A Reflection of The Grotesque Feminine'

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Front cover by Honey Oliver
Back cover by Rose Burrill