

EXi



THE PHYSICS OF SCI-FI
HOW TO START AN AUTHORITARIAN REGIME
DEEP DIVE: CONSUMERISM
FROM THE EURO TROPHY TO THE GRASSROOTS GAME

+ so much more



[illegible]

contents

letter from the editor
meet the team

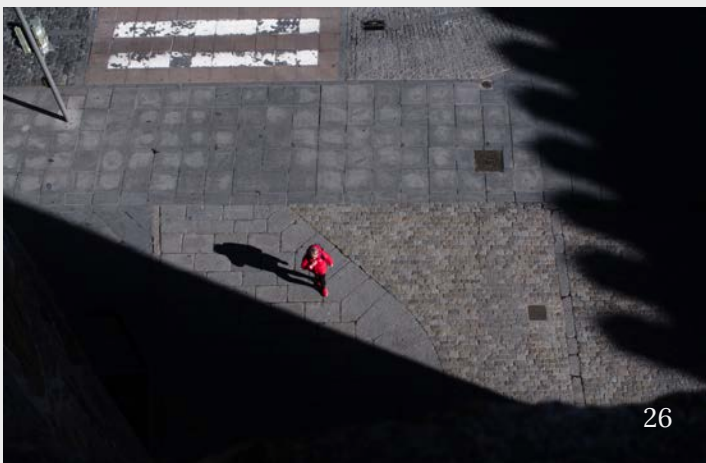
CULTURE AND SPORTS

from the euro trophy to the grassroots game	7
cns wrapped: album recommendations	9
chappell roan: the music industry's anti-pop star	12
which chappell roan hit are you?	14
greece vs britain: the elgin marbles	15
meet the teachers' football team	17
the physics of sci-fi	19



HISTORY AND POLITICS

how to start an authoritarian regime	23
colonialism and the climate crisis	27
feminism in ancient greece	29
depictions of eve: <i>sin, subjugation and strength</i>	31



3 Deep Dive: CONSUMERISM

4 the psychology of consumerism	34
the history of consumerism	35
the impact of consumerism	37



FILM, TV AND LITERATURE

romcoms: <i>a guilty pleasure?</i>	41
how we misread lolita	43
what the traitors says about society	45

SPOTLIGHT ON CNS

exia awards	49
sixth form lookbook	51
making a victorian gown	53
puzzles	55

GALLERY PAGES

57

a letter from our editor



our editor-in-chief,
Bethan Dunlop (y13)

EXiA was born out of a desire for change. On the 25th March 2021, CNS students and staff wore red to protest gender-based violence, and raise awareness about the culture of complicity which enables it.

Red Thursday was a moment of solidarity. Following the murder of Sarah Everard, protests broke out across the country. The mass gathering held at Clapham Common inspired the vigil held in the CNS study hall, which in turn sparked individual actions of resistance. Students plastered posters in the hallways, and painted their arms and faces red. My own high school, Fram, erupted in protest on the same day. Students from all year groups walked out of lessons, and we gathered in a circle on the field. As the rain started and grew heavier, we stayed put, listening as people shared their experiences of sexual harassment and spoke out against a system that had failed them.

A single voice can have a ripple effect, empowering others and setting off waves of change.

EXiA remains a platform through which we can come together and share ideas. Putting different voices alongside each

other allows us to draw connections between intersecting crises - authoritarianism, consumerism, and the climate emergency.

More than just a political outlet, EXiA is a celebration of the hopes, passions and creativity of CNS students. I was excited by the diversity of articles submitted - from women's football to quantum physics to romcoms - and of artwork crafted by our incredibly talented creative team. This edition reflects a collective effort; a labour of love from a team of writers, artists, editors, and other contributors.

We hope you enjoy reading EXiA as much as we enjoyed creating it!

acknowledgements

We are indebted to the work of Bea Harrison, Mabel Lea, and Lucy Squires, the past editors-in-chief who established and shaped EXiA, as well as to the brilliant former creative directors Olivia White and Hana Wernham. This edition is our interpretation of the magazine; it will further evolve and change in the future. Thank you to CNSA for continuing to fund the printing of EXiA, and to Ms Philpott, Ms Nichols and the sixth form team for their support in producing editions past and present. Thank you also to Ms Macklin and Miss Lewis, our teacher leads whose consistent support and encouragement enabled the creation of this edition, and to Miss Wilson-Parke who helped to found EXiA. Finally, a huge thank you to our brilliant and talented creative director Lucy Southworth, who worked tirelessly to bring this edition to life in full colour.

meet the team



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culture
sport

FROM THE EURO TROPHY TO THE GRASSROOTS GAME
CHAPPELL ROAN: THE MUSIC INDUSTRY'S ANTI POP STAR
CNS WRAPPED
GREECE VS BRITAIN: THE ELGIN MARBLES
AN INTERVIEW WITH SHAMBLES FC
THE PHYSICS OF SCI-FI





from the **euro trophy**



to the **grassroots** game



Annie Gormley

In 2022, for the first time since 1966, an England senior football team brought home the silverware. After battling through round after round of the European Championship, the Lionesses came home victorious on all accounts. Not only had they restocked the trophy cabinet – left, for decades, untouched – but they had fought their way out of the shadows, stepping into the spotlight for the first time in nearly a century. From the fields of Hibernian Park, Edinburgh (host of the very first all-female match in 1881), to the stadiums of the modern game, women have faced adversity from every corner of society. And while hostility towards them still exists, the growth in support in the past decade has been immense – but not just for the professionals. It has also surged for grassroots teams nationwide.

Grassroots football is a local, community-based game with the aim of providing access for everyone, regardless of physical ability, age, race, religion or gender. Its popularity has sky-rocketed in recent years – and girls' youth teams are feeling the support now more than ever.

It has been more than a century since the beginning of women's football, and it's safe to say that a lot of the sport has changed, but we shouldn't forget its history.

During World War I, as men went off to serve in the army, many women replaced them in varying occupations. Whether it was as munitions workers, farmers, or in the police force, women could finally take positions in what was then considered a 'men's profession'. Not only this but they could take up the mantle of a sport so long cradled in the arms of men, a sport so beloved by the nation that its endurance brought hope in a time of despair. In 1917, the formation of women's teams saw a rise like never before: a tournament was launched for female munitions workers across the North-East of England, marking the first annual Munitionettes Cup. For the next three years, the competition remained consistent, with hundreds of Munitionettes teams playing throughout Britain until the very last match on the 31st of May 1919. The games drew crowds of thousands, even surpassing the numbers of some men's matches, with the largest appearance of the time sitting at an astonishing 53,000. But inevitably, the return of men from war also brought back the gender divide, and a distinct envy for the popularity of the women's game.



Despite its crucial role in the country's morale throughout one of its darkest periods, in December 1921, the Football Association declared a ban on women playing football on official men's pitches, stating it was "quite unsuitable for females and ought not to be encouraged." This ban left teams to play in the dark for the next 50 years, and the country soon forgot their unsung heroes. Once the ban was finally lifted in 1970, the stigma remained around women playing a "masculine sport." Pre-ban record attendance wasn't surpassed in domestic leagues until October 2023, nearly 100 years after the record was set by the Dick Kerr Ladies.

Women's football has seen a resurgence in support and viewing throughout Britain since the turn of the century. More and more major football clubs have created women's sides and – of course – the Women's Super League was formed in 2010, becoming the highest level of women's football in England. However, one event not only introduced so many football fans to the world of women's football but also made its way directly into the English history books. The 2022 Euros trophy changed the mindset of a nation. Suddenly, you could find groups of supporters huddled on the bus wearing Arsenal shirts with the names 'Miedema' or 'Foord'. You could see the Norwich Women's goalkeeper printed on a banner outside Carrow Road alongside the men. You could watch Arsenal WFC vs Man United WFC at the Emirates surrounded by a crowd of 60,000.

And the Lionesses' effect just kept going.

Over the course of 4 years, the number of women and girls playing football around the country has increased by 56% and now, in 2025, 77% of schools across the UK offer equal access to the game. Now, girls can play football without the restrictions of the past and enjoy the game the way that it was made to be enjoyed.

Norfolk, especially, has seen an incredible rise in youth girls' football sides as well as women's teams, and one of these teams has recently made club history.

In 2023, Bure Valley Football Club not only won the County FA's Grassroots Club of The Year award, but also started their first Women's team who went on to win the Women's Division 2 of the Norfolk Women's and Girl's Football League, an amazing feat for a team only formed at the beginning of that season. The newly promoted team consists of players from a range of ages, proving that love for the game has no limits. Bure Valley is a club that strives to build a fun and enjoyable experience in youth football, for both boys and girls. I joined the club in 2022, having played football for 6 years previously, and my love of the sport only grew with their support. From playing with the youth teams to the Bure Valley Ladies, I had found a club that felt like a family.



With volunteer FA referees and supporting linesmen, volunteer coaches and club managers, as well as the parents and supporters who cheer from the sidelines each weekend, Bure Valley and thousands of other clubs around the country can finally create an environment where women's football can thrive.

And the support doesn't have to stop there.

The re-popularization of women's football has changed the lives of thousands of girls worldwide, leading to the creation of new environments for girls to play football, become part of a team and part of a community. But we still face the stigma of women's sport and the adversity it brings every single day. To have the support of a few can still outweigh the hostility of many; it's our job to protect our right to our identity and allow future generations of girls to be themselves, experiencing the game with equal opportunities.

Just because we are different doesn't mean we play a different game.

ART & WORDS: ANNIE SEARCEY, Y12

CHAPPELL ROAN

the music industry's *anti-pop* star

POLLY JORDISON-MILLAR, Y12
ART: SOPHIA ASHWELL, Y12



Kayleigh Rose Amstutz has always valued her mental health. To maintain this, several privileges are required: no daily harassment, no politicisation of your public image, no scrutiny on your private life, and no fear for your family's safety. Knowing the current climate of fan culture, this was an impossible ask. Successful women are commodities to their followers, but when they fight back, they're met with fire.

Phase one: the small following

Amstutz has built up boundaries with her fans from the very start, using her drag name, Chappell Roan, and her punchy opening 'don't call me baby, don't call me Kayleigh' to separate her career from her personal life. At the start of her career, this was more of a precautionary preference, when her music only had a small, dedicated following. This all changed in April 2024, almost a year after the release of *The Rise and Fall of a Midwest Princess*, when the emergence of a campy, queer pop star took the internet by storm after Chappell's first Coachella performance. Her monthly listeners on Spotify now rest at just over 40 million people, a stark contrast to the below 5 million she was accustomed to before. Along with the rapid rise in popularity comes the swift loss of privacy. The boundaries constructed by Chappell would start to be torn down, and her response would spark the wrath of thousands of entitled followers.

Phase two: the stalker-fans

The origins of 'stan' culture alone should be enough to deter avid listeners from partaking in intrusive behaviour, the term having been coined by Eminem in 2000, his song *Stan* depicting the catastrophic effects of fan culture and parasocial relationships. With the influx of new (and often obsessive) fans, Chappell too has expressed her perturbation at this stalker-like culture: 'I'm a random bitch. And you're a random bitch. Just think about that for a second, okay?'. Despite her delivery showing her blatant lack of media training (which continuously proves an issue with her portrayal in the press), this outburst provided a much-needed wake-up call for many of her fans – some of whom had located her family home in Missouri. However, it also pitted millions against her; the implication that she did not only exist for the entertainment of her fans was outrageous – after all, successful women are commodities to their followers.

Phase three: the screaming paparazzi

We see the climax of this at the 2024 Video Music Award's carpet, wherein Chappell, bombarded by the usual staggering onslaught of screams and demands and directions from the riotous hordes of paparazzi, promptly snapped. The media is not fond of successful women retaliating: the photographer was clearly mistreated. The photographer, who, from various clips, we can hear say, 'Shut the fuck up, Chappell'. Chappell responds to the photographer with his own words, saying 'Not me, bitch'. She expects respect. Uproar followed – Chappell is disrespectful, ungrateful, and self-righteous. Many say it's the timing and delivery of this exclamation that caused controversy. But when is the right time to clap back to abuse – hours later, when the moment has passed, and all that's left is the lingering feeling of having been wronged?

Phase four: the Republican accusations

Next up, Chappell is a raging republican. Merely because of her refusal to endorse either candidate, due to, as she points out, the Democrats 'downright genocidal and transphobic' views, regarding their lack of proactivity regarding Gaza, and lack of support regarding trans rights. Voting is a decision that, in its principle, should rely on the preference and common sense of the individual – not on the endorsement of pop culture phenomena, whose role in the mainstream is to entertain and represent. Naturally, Chappell's view on the matter means that she is a Trump supporter - it seems that liberals aren't quite as progressive as we thought. Once again, she displays her lack of media training expertly in response to these accusations, while simultaneously conveying her point effectively. She explains, amidst seemingly irritated gestures and bouts of swearing, that, 'You know what is right and wrong, and so do I,' highlighting absurd state of the music industry, and the lunacy of its followers.

Phase five: discovery of the industry's systemic mistreatment of all (female) artists

Baseless accusations are not uncommon in the celebrity world, nor is the astounding lack of privacy, or respect given to female artists. So why is Chappell criticised so harshly for calling it out? Assertiveness is not seen as an admirable trait in a successful woman. As Nicki Minaj said, 'When I am assertive, I'm a bitch. When a man is assertive, he's a boss.' We cannot help but trace it back to the systemic misogyny and sexism ingrained in western culture – if a man was to criticise the deep faults in pop culture, he would doubtlessly be lauded.

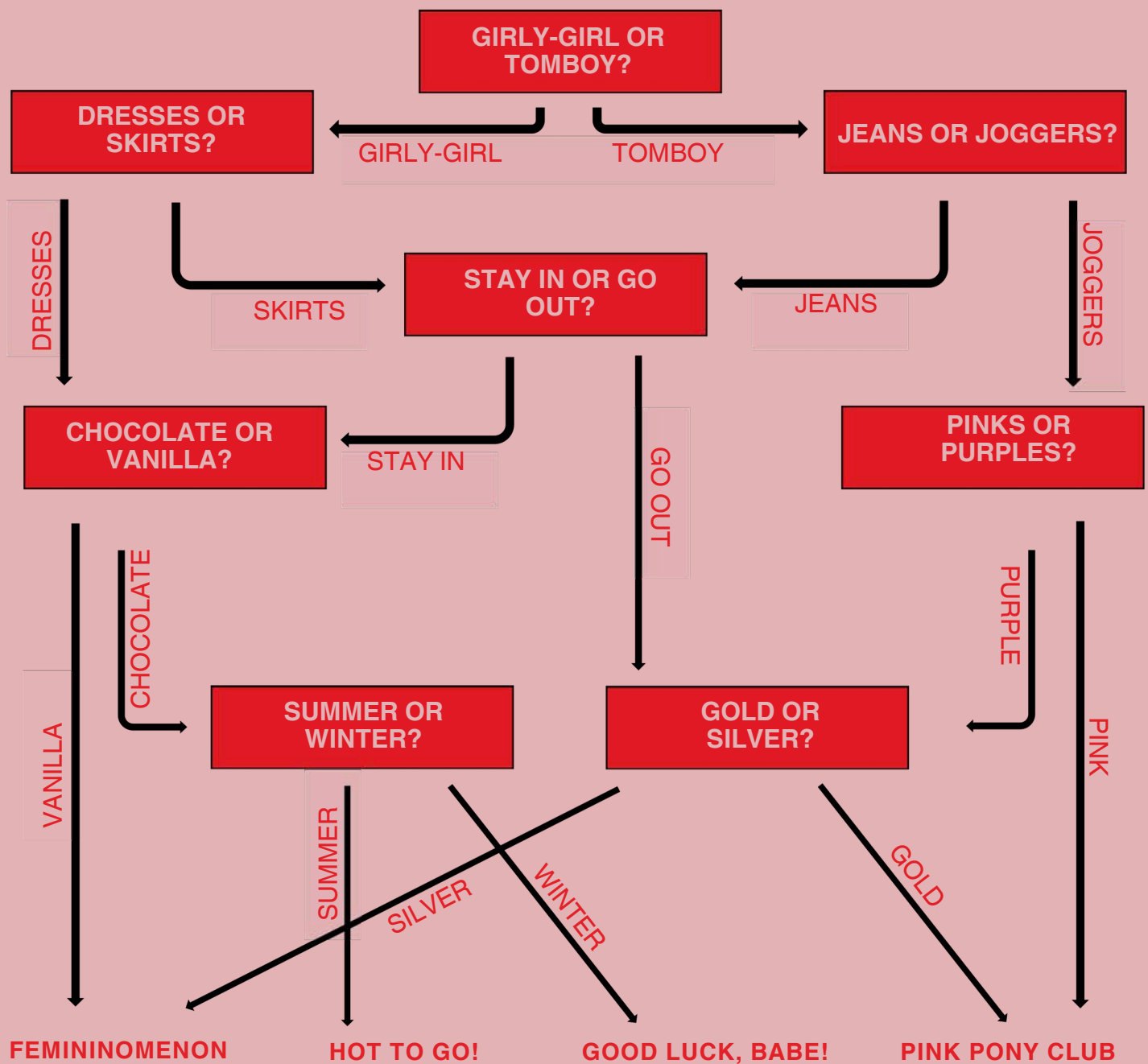
Taylor Swift, while criticised for almost everything she does, is rarely accused of disrespecting fans: she is an extreme case of fame tolerance. She accepts all the limitations and restrictions that fame has forced upon her; she stays silent when she is accused of being a neo-Nazi leader. She bears the abuse and continues to chase fame – she is the culture's ideal model of how a woman should treat her fans and paparazzi.

Others too, go about their criticisms more subtly; not tackling the issue directly like Chappell, but sharing their disapproval of the industry in a quieter manner. Mitski welcomed Roan to 'the club where strangers believe they possess a claim over you and harass your family'. Sabrina Carpenter supported Chappell, claiming that she and every other female pop star has had to deal with the same thing. But Chappell will not stand for the commodification of successful women. When attacked, she fights back. And she has a right to do so.



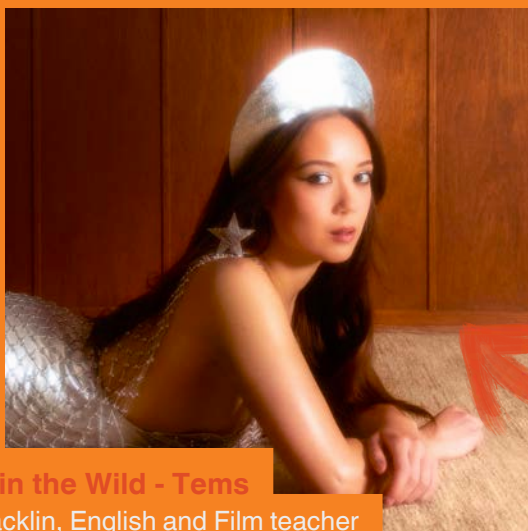
which *Chappell Roan* hit are you?

CHARLOTTE SMITH &
TILLY JORDAN, Y13



CNS wrapped

Hannah Dickinson-Rogers asked CNS students and teachers for their album recommendations. Here's what they said:



Born in the Wild - Tems

Ms Macklin, English and Film teacher

'Born in the Wild' is a gorgeous mix of conventional Afrobeats and dancehall with acoustic guitar and more modern RnB rhythms. There are 18 tracks on the album (it's her first studio album) and so the range is incredible. She's got such a rich voice - it's really deep and emotive and then switches to light, almost angelic tones. You just can't resist dancing to the songs.

The song I would most recommend is 'Unfortunate' - it reminds me of earlier 90's singers like Lauryn Hill and Sade whom I love, but it gives a constant mix of highs and lows in terms of pace and pitch. It's not a bop but is entirely a bop.

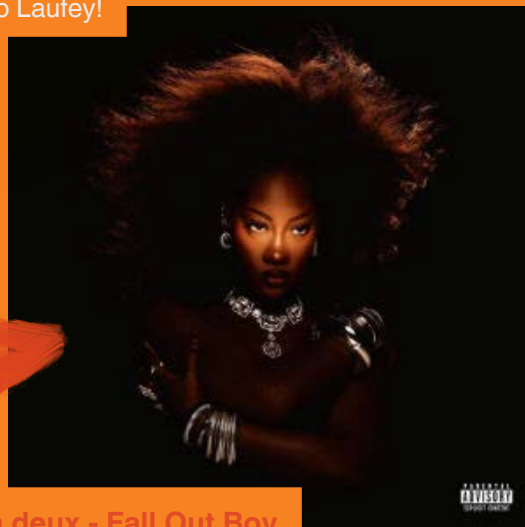


Bewitched - Laufey

Joao Fernandes, Year 10

I would recommend the album Bewitched: The Goddess Edition, because it's Laufey! I think everybody needs to listen to her. The album mixes jazz and pop, making it the perfect album. My favourite songs (although they're all my favourite) are Fragile, Promise and Goddess.

Listen to Laufey!



Folie à deux - Fall Out Boy

Marshall Ramsden, Year 11

An alternative rock album from 2008, this album is a refined example of everything that Fall Out Boy had practiced in the previous albums. Combining each element that made them unique, this is their best album before their temporary split and return with entirely different music.

I would recommend 'I don't care', the lead single from the album, with its catchy hook and great music video.



40 Oz. to Fresno – Joyce Manor
Miss Lewis, sociology and politics teacher

I've been listening to Joyce Manor for over ten years. Unlike others, they manage to maintain my interest with their punchy and melancholic lyrics. The record feels raw and urgent. It is only about 17 minutes long, but in typical Joyce Manor fashion, it packs a punch within that short runtime, delivering songs that are as catchy as they are cathartic.

I love NBTSA — the song opens with jangly guitars and a driving rhythm, immediately setting a brisk pace, as if the narrator is trying to outrun a memory. It is my go-to if I'm driving home late at night on a country road with the windows down and the doors locked.



Prelude to Ecstasy – The Last Dinner Party Rudy During, Year 13

An indie-rock album that came out earlier this year. It speaks mainly to a younger audience, mostly women. Songs like 'The Feminine Urge' definitely hint towards their target audience. I've found their sentimental and meaningful lyrics made a real difference compared to other popular songs. The meaning is not always something I can relate to, but I find the opposite perspective really interesting, and I think this has the power to make me a more understanding person.

I would recommend the songs 'The Feminine Urge', 'Nothing Matters' and 'Burn Alive'.



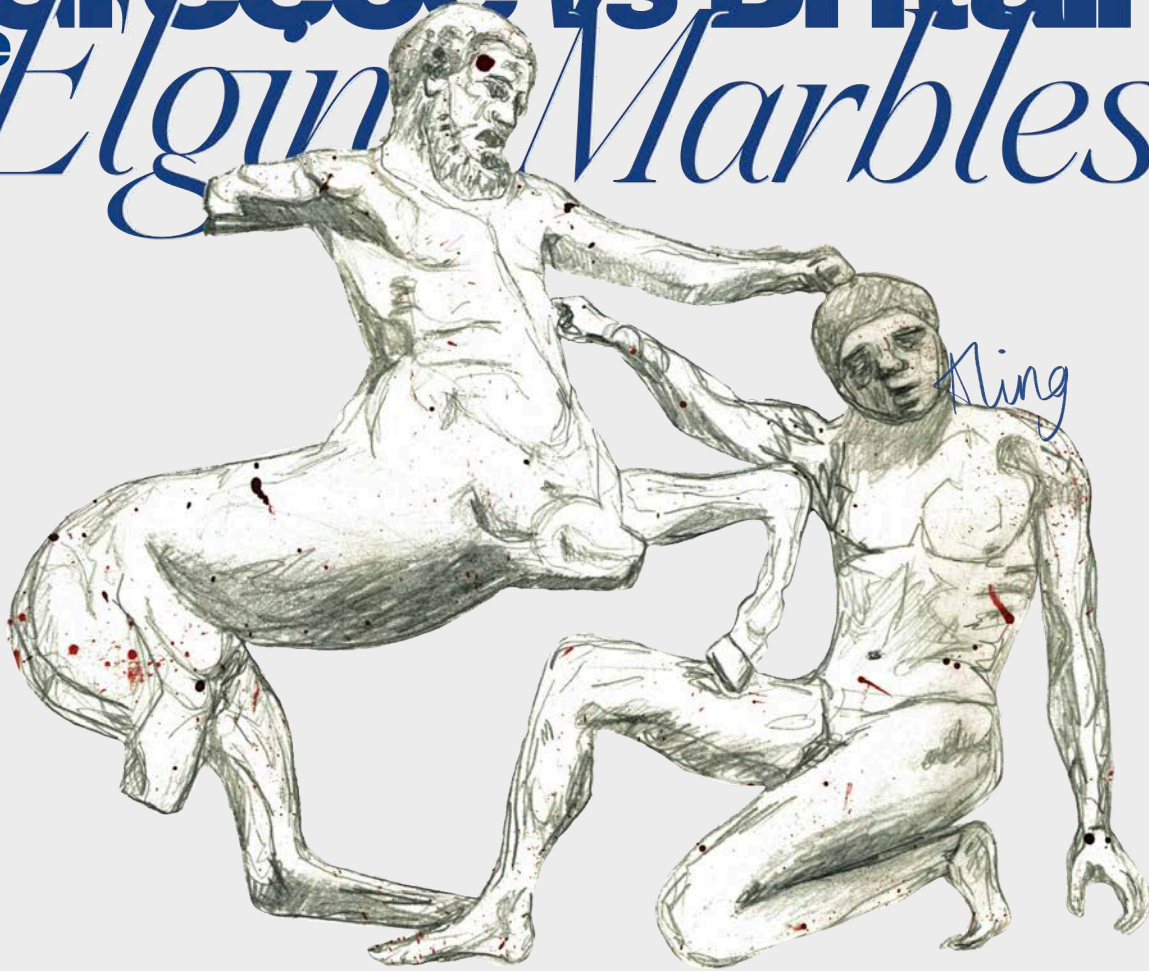
Walpurgis Night - GFRIEND Nedas Kovaliovas, Year 13

The album 'Walpurgis Night' is a K-Pop album with a retro-feel that I think would appeal to anyone. This album offers a unique charm with each song allowing the members to shine and provide different aspects in terms of vocals, as well as dance.

My favorites off the album are Apple and Crossroads; these two songs highlight the groups vocal abilities showing versatility within pitch and rhythm.

Greece vs Britain

the Elgin Marbles



Case summary:

The British Museum is known for theft. It houses, displays, and profits from many famous yet controversial and contested antiquities, its vast collection of 8 million objects representing cultures from around the world.

The Elgin Marbles were originally part of the Parthenon on the Acropolis, famous for their cultural significance, but have been removed by the British. The question of who should rightfully own and display them has been a debated subject in political culture for the past 40 years: should they be returned Greece, the original owners and homeland of the art, or Britain, who 'fairly' obtained the statues many years ago and now house them in the British Museum?

Facts of the case:

In the early 19th century, British ambassador to Greece Lord Elgin extracted more than half of the statues from the parthenon in Athens. He shipped these across Europe, and sold the marbles to the British government to be displayed in the British Museum.

The extraction of the marbles was done 'legally' – Elgin was granted a permit and paid the relevant authorities for his new collection of Greek art. This could seem to discredit the leading argument for returning the marbles to Greece: they weren't stolen, they were bought and paid for within a formal transaction.

The Defense:

Some argue keeping the marbles in the British Museum means they're cared for properly: they claim they would be preserved better and generally kept safe. This has some historical logic: when Elgin stole the marbles, the Acropolis was already immensely damaged from successive conflicts. A large amount of destruction was caused during the sixth Ottoman-Venetian war when the defending Turks used the Parthenon as a gunpowder store and, in 1687, a Venetian artillery ignited this gunpowder, causing vast damage to the structures and their statues.

There is an obvious positive argument to be made that the British Museum allows for incredibly easy access to so much cultural enrichment due to the huge collection of pieces from countries around the world. The ability to access such a diverse group of historical and beautiful artefacts in one space without having to travel to China to see ancient vases, Zimbabwe for ivory statues or indeed Greece for the Parthenon Marbles, is an invaluable opportunity, and the idea is theoretically logical and sound, and is within the public's interest.

The Prosecution:

Despite the transaction being legally viable, Greece was governed by and a part of the Ottoman Empire from 1453 to 1822, and it was these officials that authorised the sale to Elgin. Consequently, many Greeks now rightfully protest that it was not Greek authority that allowed the statues to be given away and therefore the situation was unfair - Elgin manipulated and took advantage of the circumstances, making the whole transaction illegal.

The argument that the British Museum should be kept as a gallery that showcases other countries' art and history to make knowledge and culture accessible is a very colonialist and nationalistic argument to make, especially when it concerns returning or keeping such impactful objects as the Marbles, the Benin Bronzes, and the Rosetta stone. These artefacts are so intrinsically important to their countries' identities and history that it would be morally wrong to keep them in London; why should a UK museum host the world's most incredible artefacts and be the centre of all the cultures?

This argument that the marbles would be 'safer' displayed in the British Museum - aka the assumption that the Greeks can't be trusted to treat these precious artefacts with care - is old-fashioned and ridiculous. In 2009, the Acropolis Museum was built in view of the Acropolis itself, housing many of the leftover relics from the Parthenon.

This is where the marbles, on their hopeful return, would no doubt be treated with incredible care and consideration, as well as displayed lovingly with pride.

The British also haven't historically been the best at preserving the marbles. In 1999, the findings of a Greek group of conservationists who inspected them found that they had suffered irreparable damage during the British Museums stewardship: they had used copper chisels and wires to clean the marbles in the 1930s, erasing toolmarks from the original carvers. Several of the sculptures "lost morphological features which constituted their identity": the features that made the statues evident that they belong to the Parthenon are gone forever.

Judgement:

The debate over rightful ownership has raged since 1835 and shows no sign of resolution. In 2021 UNESCO called for the issue to be resolved at inter-governmental level, but with meetings cancelled in 2023 by Sunak, it is clear the issue remains deeply contentious for governments.

To me, and hopefully the majority, it's obvious that the British Empire was inherently and morally wrong. Manipulating already vulnerable nations to further profit ourselves clearly demonstrates the pure greed of colonial Britain and its narcissistic superiority complex. It serves as a reminder of the potential extremes of nationalism that can be used so easily to exploit. The choice to worship this institution in our modern day is unimaginably idiotic, maintaining racist and bigoted ideas of Britain as a 'superior nation'. By keeping the Parthenon stones, the British Government clings to this old-fashioned and sickening belief, almost to remind our modern world that Britain achieved something 'admirable' and 'impressive'. But this is not a triumphant celebration; the marbles are not a prize to be shown off and lauded. What our empire achieved is only impressive in an inordinately shameful and disgusting sense. The return of the Marbles to their rightful people and government would be only the beginning of an attempt to amend this wound; the vital first step of an apology that must be given.

CHARLOTTE DOYLE, Y12
ART: ALICE LING

an *exclusive* interview with **Shambles FC**

What position do you play?

Mr Barry: Defence and midfield - gradually dropping further back as I get older!

Mr Humphreys: If we are playing 11-a-side; on the wing, but in the Sports Hall, it is quite chaotic so we all play every position (including in goal)!

Mr Dunn: When we play matches, which isn't very often, I tend to play up front. I used to be a winger/wing-back, mostly because I was very very fast. Now I am very very old, and playing up front means I don't have to run as much. In the Sports Hall every Friday, everyone plays everywhere. Shambles.

Do you have a rival team?

Mr Barry: Every other team is a rival. We play the Hellesdon staff quite often and they are good. I quite enjoy playing against Notre Dame - because we've won each time we've played them! We played City Academy Norwich last year and frankly, the less said about that game, the better.

Mr Humphreys: Yes - we have had some challenging games against City Academy. Results have gone both ways in the past, but it's always enjoyable and we do everything we can to bring the bragging rights back to Eaton Road!

Mr Dunn: Not really - when we play against other schools, everyone normally behaves well: after all, we're grown-ups, and we might end up working with these other teachers one day, so kicking them in the air or having a row probably isn't a good idea. The game last Friday against Hellesdon was perfect: really competitive, some strong tackles, but all played in the right spirit and with a smile. Lovely atmosphere.

What's your favourite game that you've played as a team?

Mr Barry: Hmmm...I must admit I don't love competitive games vs other staff teams. We don't play them very often and you get very little time on the ball. Its frantic, fierce and scarily fast.

Mr Humphreys: It has to be when we beat Hellesdon 2-1. Mr. Watson scored in the last minute, and it was such a complete performance from the team. Hellesdon are a good team, and we pulled together to put on a really solid display and kept fighting until the last minute.

Mr Dunn: We played a little Ormiston Tournament (an Ormiment?) at Flegg High School in January of last year which was brilliant. Not just because we won, although that helped, but because the games were only 7 aside and short. We took two teams up there, such is the strength and depth of Shambles FC.

What's the best goal you've scored?

Mr Barry: Ahhh, I don't regularly score goals. A long time ago, when I played in a league game against UEA, I scored the winner. It was not a beautiful thing, but it meant a lot.

Mr Humphreys: Personally, it has to be a goal against Hellesdon when we beat them 2-1. Mr. Beavis played me through, and I lobbed the ball over the keeper. My proudest moment in a CNS shirt!

Mr Dunn: I've scored the odd pleasing volley here and there. But the best goals are scored by other people - always nice to be able to stand back and admire others' greatness. The last time we played in the Sports Hall, Mr Fishwick scored a goal of such sublime grace and beauty that everybody simultaneously wept. Remarkable.

Do you have any pre-match superstitions?

Mr Barry: Ha Ha. Not really. Although philosophically, I try to remind myself before every game - even just Friday in the Sports Hall games - that it's just a game.

Mr Humphreys: No is the short answer. We usually turn up to matches with 5 minutes to spare and kick a ball about between us. And we wonder why we always get injured...! Saying that, **Mr Fishwick has some brilliant pre-game songs that he sometimes plays en route.**

Mr Dunn: Not as such, but there are some routines that are totemic of Shambles FC, including - but not limited to:

- anyone who is late, or wanders into the Sports Hall accidentally, gets a round of applause
- the score is ALWAYS 4-all, except at 4.30pm, at which point **Next Goal Wins (Golden Goal)** kicks into gear.
- Mr Lee will shout "EXiA!" at surprising and random times. Ball gets smashed up towards the ceiling? "EXiA!" somebody falls over comically while attempting something skilful? "EXiA!" You get the idea.

Do you have any long-term goals for the team?

Mr Barry: Continue to have fun, enjoy the camaraderie, stay fit, de-stress at the end of the week. And continue to be utterly shambolic.

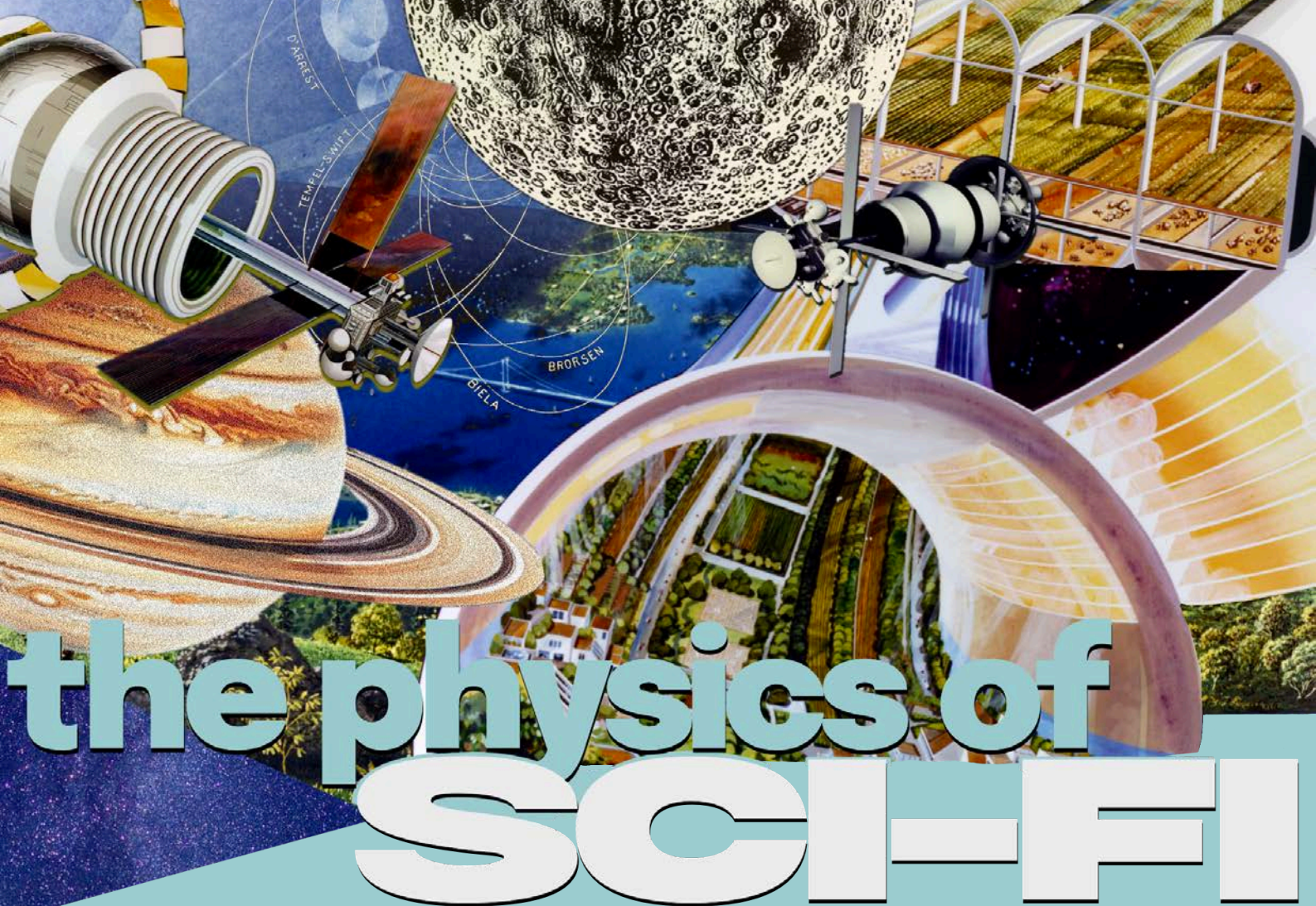
Mr Humphreys: To continue enjoying each others' company as much as we always have done. Although that sounds corny, it has such a positive impact on staff wellbeing, and we build excellent relationships with members of staff in different departments and from different walks of life to ourselves.

Mr Dunn: Just more please! It's genuinely a special thing we have here - everyone is welcome, there are no egos, and it is such a fantastic way to end the week. **We all have a profound love for Shambles FC, and long may it continue.**

Oh and maybe some merchandise: sticker albums, tea towels, bobble hats. Time to cash in.

Thank you to Mr Barry, Mr Humphreys and Mr Dunn for agreeing to the interview!





For us to fully discover the depths of physics and its representation in popular Sci-Fi, let's begin with superposition and become accustomed to a few concepts that fall under its umbrella. One idea is quantum entanglement or 'spooky action at a distance' which is when two particles become interconnected in such a way that the states of each particle cannot be described independently, even when separated by an immeasurable distance. Another key concept is wave packets - these are the probabilities of certain states of a particle occurring, presented as one wave. We use this to describe a particle's motion and where it is likely to be found, to predict its movement. This acts as a bridge from classical to quantum mechanics, as physicists use the combination of wave-like behaviors and defined positions to overcome uncertainties like Heisenberg's uncertainty principle.

The ideas that branch off from superposition, while hypothetical and hotly debated, were popular in Sci-Fi long before they were considered reputable in science. 'Sidewise in Time' by Murray Leinster explores the implications of chaos from the idea of parallel universes through the character of a Maths professor, who predicts an apocalypse.

This leads to a bizarre world, where parts of America are taken over by another reality where Rome never fell and still holds power, and Vikings reside alongside US citizens. Perhaps accidentally, this provides a depiction of the quirks that arise from this interpretation of quantum mechanics and superposition. Leinster inadvertently illustrates the dual state that particles are in before they are observed or in this case, acted or perceived. When these alternate realities overcome modern-day Earth, the source of change perhaps comes from a microscopic change in Schrödinger's analogy, one small difference made the probabilities imbalanced, observed and different.

Schrödinger uses the well-known analogy of a cat in a box to convey the original thoughts on superposition: this is a story of the famous cat placed in his box, with a radioactive substance that can decay at any point, killing the cat. We, as the observer patiently waiting outside the box, are oblivious to whether the cat is alive or dead and therefore are experiencing both versions of our cat. He is both alive and dead. The two states are reality to us and have an equal probability. After we open the lid of the box, one of those probabilities becomes zero. One of the probable wave packets collapses, and we are left with one. Superposition is crucial for understanding entanglement and how it is portrayed in Sci-Fi. Before a particle is viewed, multiple 'states' exist simultaneously - it is only through observation that these resolve into one, and the other wave functions collapse.

We can apply this thinking into the states of particles when we think of polarized photons (light particles). A polarizing filter is placed before your eyes; this is a screen that only allows photons of a vertical degree angle in direction to pass through it, in our case, this means only vertically oscillating waves of light. When photons are released and oscillate 90 degrees vertically, we know that there is a 100% probability it will pass through the lens. However, if we shoot a photon at a 45-degree angle of oscillation, since it is halfway to 90 degrees, there is 50% chance it will pass through, and a 50% chance of your eyes detecting it. Before we see it, there is one wave-packet containing two probabilities of what it will do.

A second theoretical interpretation of this science is the Many Worlds Theorem, often used as a tool in Sci-Fi. In the 1967 episode 'Mirror, Mirror' of the original Star Trek series, we first encounter the Mirror Universe. When a transporter malfunctions, Captain Kirk and some of his crew members are swapped with their counterparts in an alternate universe. This universe is a literal mirrored reality because all the characters are identically opposite, with inverse traits, or in other words, opposite states and continued probabilities. Chaos ensues when the mirror crew members roam the Federation's Enterprise, leaving the original Kirk trapped in the fascist-controlled society. Eventually, the timeline of the Mirror Universe diverges so far from the prime reality that by the year 3189, no contact between dimensions had been reported for 500 years. We can compare this to Everett's Many Worlds Theory, where there is no collapse of the other wavefunction or probability. Both possibilities can exist at once after being observed, leading to a potentially infinite number of branching realities that are opposite in one or many ways to ours, much like the Mirror Universe.

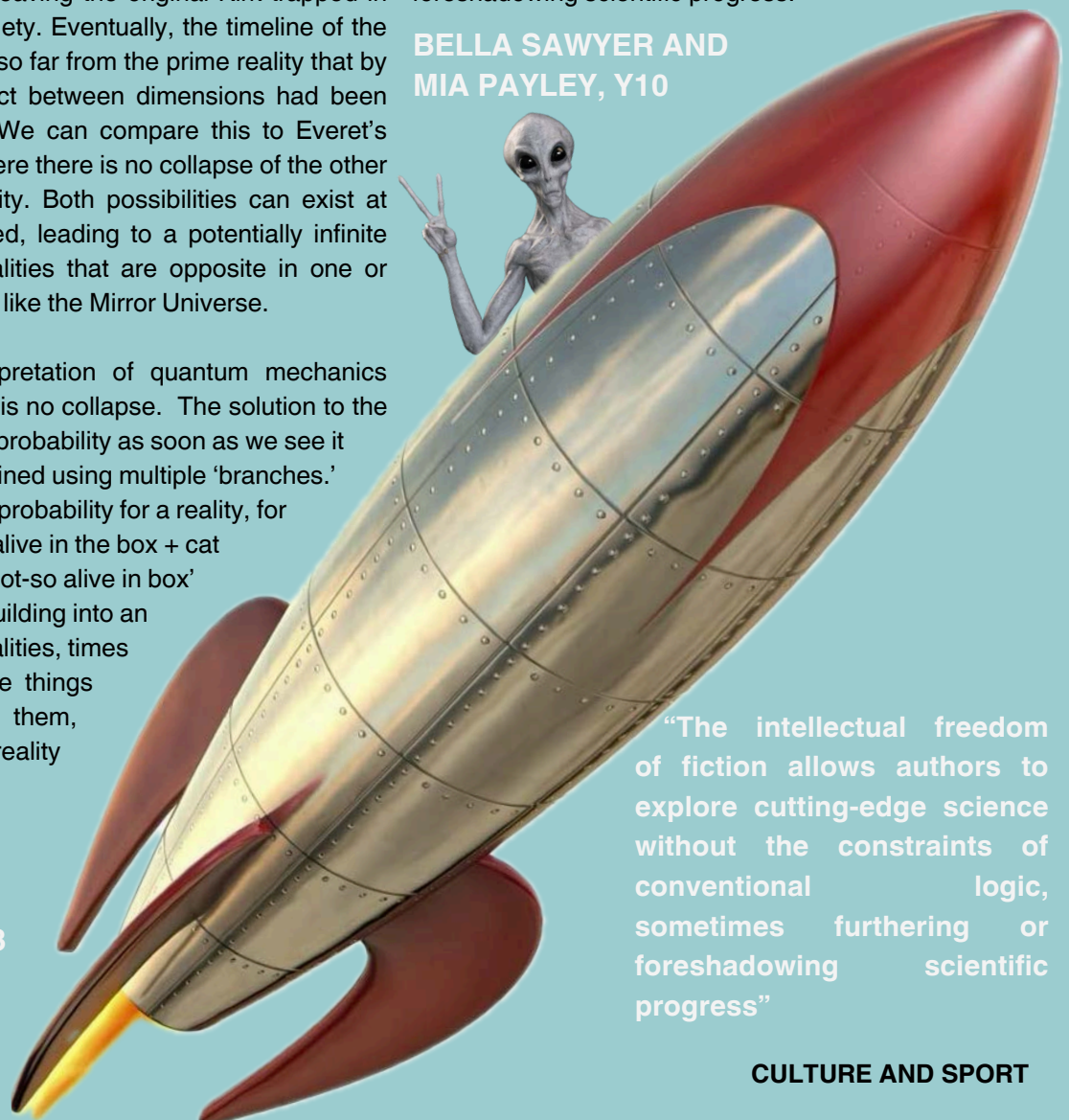
The Many Worlds Interpretation of quantum mechanics poses the idea that there is no collapse. The solution to the unexplained 'collapse' of probability as soon as we see it can be theoretically explained using multiple 'branches.' One branch represents a probability for a reality, for example, 'seeing the cat alive in the box + cat alive in the box' and 'cat not-so alive in box' is the other. This keeps building into an array of branches of realities, times and probabilities of those things happening, us observing them, and then finally the other reality continuing to exist.

ART: LUCY
SOUTHWORTH, Y13

This works because we cannot separate the observer from the wave function, we only see our small part of the overall probability. This is called the 'Many Worlds theorem,' because it suggests an idea of parallel universes existing whenever a superposition does. There is a reality for the cat being alive, and not, we are just a part of the probability. This ends up creating a hypothetical multiverse of branches of possible outcomes of a system. They are all realities; you are just witnessing one.

Although there are different interpretations of quantum superposition in the scientific community, such as the Copenhagen Interpretation and Information Theory, it is perhaps The Many Worlds Theorem that holds most influence in the realm of science fiction. From satirical comedies like 'The Hitchhiker's Guide to the Galaxy' or 'Rick and Morty' to works such as 'His Dark Materials', fiction does not exist in a vacuum, secluded from reality. Classical science fiction authors have pioneered central concepts in STEM, such as Isaac Asimov, whose Three Laws of Robotics are still the recognized boundary for AI models and applied computer science. The intellectual freedom of fiction allows authors to explore cutting-edge science without the constraints of conventional logic, sometimes furthering or foreshadowing scientific progress.

BELLA SAWYER AND
MIA PAYLEY, Y10



"The intellectual freedom of fiction allows authors to explore cutting-edge science without the constraints of conventional logic, sometimes furthering or foreshadowing scientific progress"

Politics & History

HOW TO START AN AUTHORITARIAN REGIME
COLONIALISM AND THE CLIMATE CRISIS
ANCIENT GREEKS ON FEMINISM
DEPICTIONS OF EVE, SIN SUBJUGATION AND STRENGTH
DEEP DIVE: CONSUMERISM



LR

HOW TO START AN AUTHORITARIAN REGIME

s to success



The road to fascism can be a complicated and confusing experience for an aspiring dictator, but successful regimes often share key features. Understanding and mastering these can be greatly beneficial for an aspiring dictator- or suspicious civilian.

Step 1: Establish a charismatic leader

Having a strong, convincing and entertaining figurehead is vital for an aspiring authoritarian regime. If you can make people laugh, you can make them listen. Humour is just one option – convincing, scaring and flattering a population can win you votes and power. A key feature of fascist regimes is the idolised leader, who can enrapture a population and tranquilize the masses. Stalin's legacy as a great leader was worshipped far past his death. His personality cult spread globally, with portraits and statues depicting him as a God. The brush of national pride glossed over his dangerous flaws, painting over the misery that the victims of his regime suffered. Trump's charismatic speeches and numerous public appearances are painful to watch for his critics but are worshipped in rapture by his followers. His leadership has captured 71 million Americans and has led him to power. Unwavering support for a racist, rapist, felon and fraudster is hard to come by, but Trump's proudly ignorant cult laughs in the face of reason.

Step 2: Spread disinformation

Information is power, but in the hands of an authoritarian leader, misinformation is a weapon. Convincing and misleading propaganda is often the decider between a successful regime and a miserably liberated democracy. To fully ensnare your population, you must restrict their access to knowledge and feed them a strict diet of lies. Controlling the media can be a useful way to force-feed the population your chosen rhetoric and censoring independent media outlets is a non-negotiable. The journalist-turned-fascist Mussolini successfully controlled and manipulated the entirety of Italy's media throughout his infamous 20 year long rule. Il Duce's Ministry of Popular Culture was central to his reign of terror and allowed him to exercise complete control over the country. Trump's consistent attempts to spread misinformation are a promising display of budding authoritarian power. Despite his lack of censoring resources, he has successfully swindled many into trusting his campaign as a reliable news source. Whether it's post-birth abortions, devoured pets, or falsified economic success, Trump has convinced a nation that his word is gospel, proving that truth is subjective when you want it to be.

Step 3: Scapegoat vulnerable communities

A dictator should find a group of innocent people to shoulder the burden of blame. You must avoid any chance of your wrongdoing being exposed. A suffering population usually independently finds a scapegoat, so aspiring dictators only need to join the witch-hunt. This scapegoating can be done through consistently blaming the group, both explicitly and implicitly through a central rhetoric. Tyrants of the past have targeted political, religious, ethnic, and socially non-conforming groups. Trump's scapegoats aren't exactly few and far between. He caters for the hatred of every American; targeting women, immigrants, multiple religious groups, LGBTQ+, and people of every race other than white. Whilst this has gained him enemies, it has also secured him many supporters from a surprising multitude of backgrounds, who are willing to blame everyone and anyone for their problems.

Step 4: Stoke unrest

Once your authoritarian control is cemented, incite violence and unrest to immortalise uncertainty and extend your regime's reign. If your citizens live peaceful lives full of security and safety, you're doing something wrong. Stoking violence is a sure-fire way to keep the population on their toes. Hitler encouraged the horrific Kristallnacht, Stalin coaxed the Russian people into brutal class warfare, and Mussolini's Blackshirts relentlessly hunted socialists.

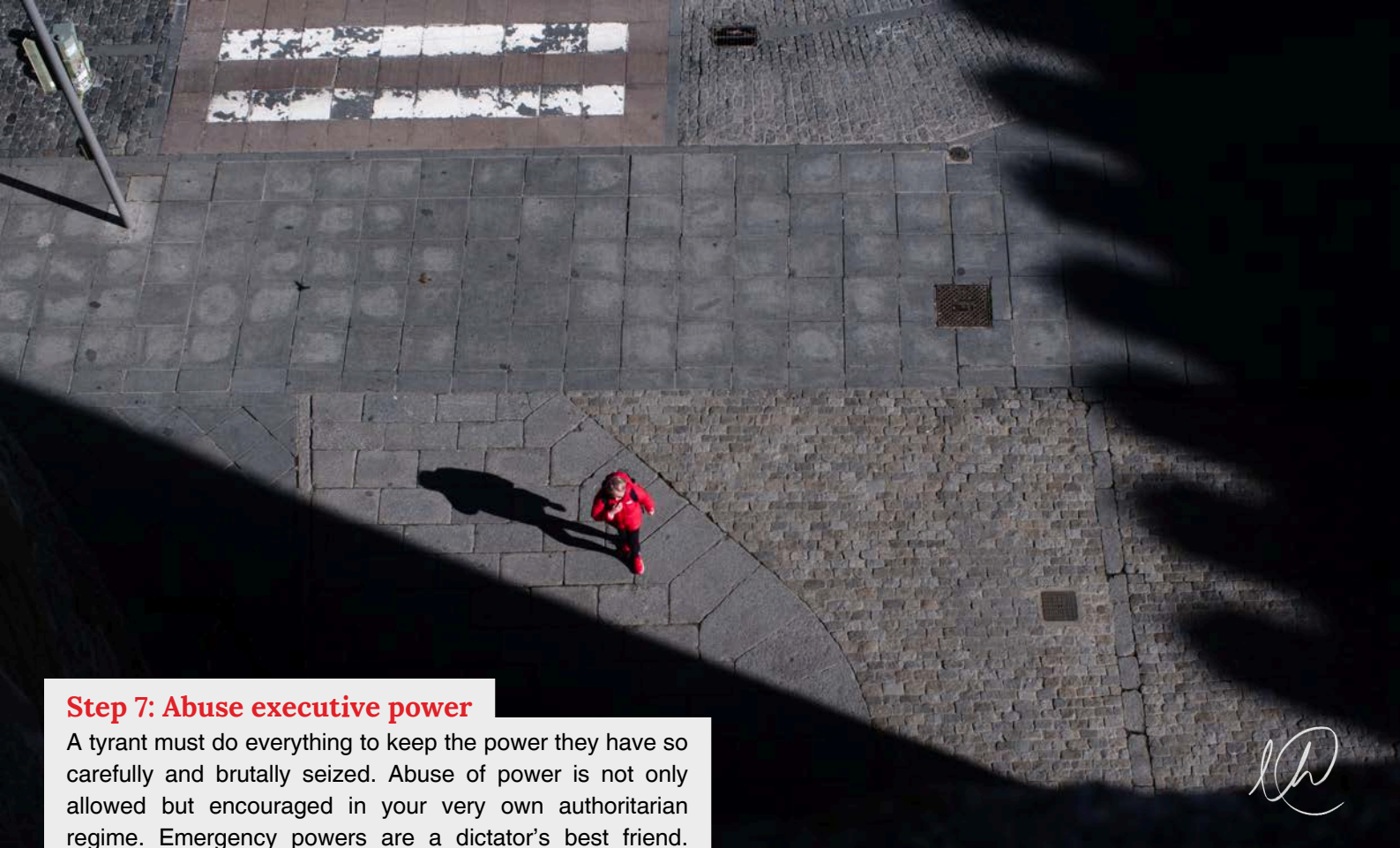
More recently, Trump infamously stormed the Capitol on January 6th. He called for his supporters to "fight" and encouraged the chants to "storm the Capitol", insisting the election was "rigged". The involvement of the white supremacist group 'Proud Boys' seems to be following in the footsteps of past dictators. Francois Duvalier heavily relied on gangs to reinforce his authority. Trump's repeated violent language towards women seems to be an attempt to further fuel the roaring fire of patriotic misogyny that has spread across the US in an attempt to secure power.

Step 5: Politicise institutions

If your citizens can rely on uncorrupted systems, they are in danger of enjoying an unfettered freedom. Aspiring authoritarians should politicise their country's independent institutions, particularly, their judiciary system. If citizens can rely on justice to be carried out in a true and uncorrupted manner, they may feel that the government does not hold complete control over their lives. This cannot be allowed. Install your regime's key ideology into the laws and enforcers of the judiciary system to extend the arm of your dictatorship. Independent judges are also a thorn in the side of any dictator (they can overturn particularly abusive displays of power), so dispose of them as quickly as possible. Appoint judges that support your ideology; remove judges that oppose your regime; cut the judicial budget to restrict the law's power. Trump's attempt to politicise independent institutions has been an admirable effort to rejuvenate the glory of past dictators. He has carefully supported Republicans who have wormed their way into positions in various institutions that allowed his cases to be quietly dismissed. His control and politicisation of the electoral system of America could damage the nature of democracy itself.

Step 6: Quash criticism

If a citizen of your dictatorship should find themselves questioning your carefully crafted regime, you have only one option – to quash all criticism. Whether this is done through a swift exile or harsher treatments, a thorough uprooting of free thinkers is vital to the survival of your regime. Pose critics as 'democracy's biggest threat' - this can often turn citizens against each other and encourage an effective and terrifying informant mentality. Lenin's Red Terror utilised his secret police – the Cheka – and wiped out any hint of opposition or questioning of his regime. His impressive campaign led to decades of journalistic suppression and a shocking lack of government accountability. Trump's authoritarian suppression of criticism has been more subtle but nevertheless a valiant and effective attempt. His omnipotent control of right-wing media, specifically Fox News, has led many gullible Americans to surround themselves entirely with pro-Trump rhetoric, lessening the impact of critical media. Florida's Republican anti-protest bill has given the world a glimpse into Trump's potential suppression of criticism.



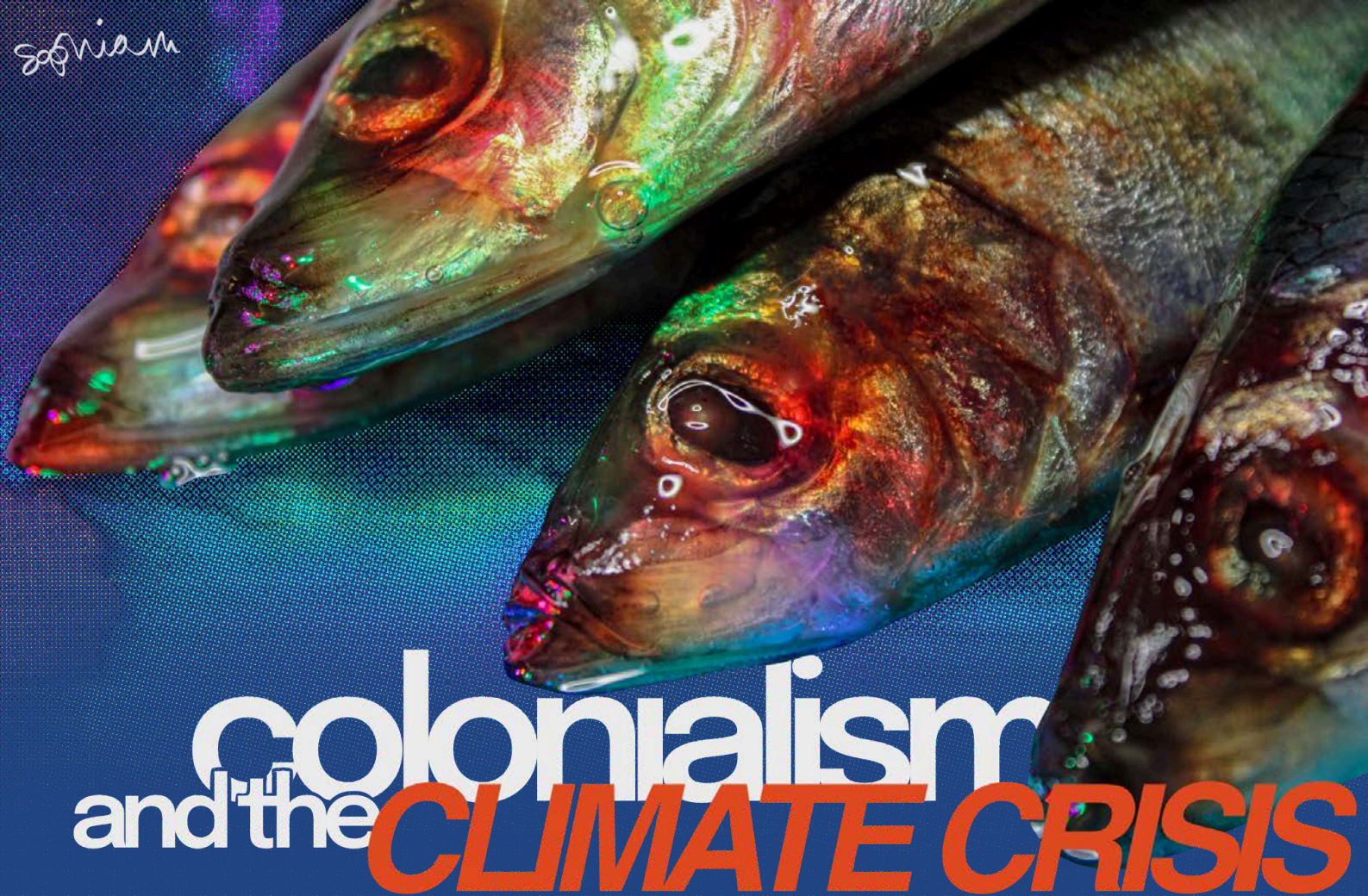
Step 7: Abuse executive power

A tyrant must do everything to keep the power they have so carefully and brutally seized. Abuse of power is not only allowed but encouraged in your very own authoritarian regime. Emergency powers are a dictator's best friend. Extend presidential terms and overrule the elected body of your government to ensure you stay in power for as long as illegally possible. Victor Orban has constantly rewritten Hungary's law and constitution, frequently expanding the situation that would call for use of emergency powers. He also rewrote the electoral rules, to further guarantee his extended control of Hungary, mirroring the US electoral system as this systematically favours authoritarianism. Trump has not had to rewrite the electoral laws - he had the fortune of America already set up to cherish authoritarianism. However, his use of emergency powers and attempt to extend the presidential term are brave grabs for uncontrollable power over "Free America".

Trump's behaviour repeatedly mirrors the path to dictatorship that history has trudged down many times before. America is blindly stumbling into the jaws of authoritarianism, led by a convicted felon. His clumsily masked campaign of ignorance is attempting to distract the population from their increasing lack of rights with smoke and mirrors and patriotic hatred. 71 million Americans prefer a tyrannical outcome than the prospect of voluntarily electing a black woman.

EDI LEA, Y13

ART: LUCAS HUDDLESTON, Y13



colonialism and the **CLIMATE CRISIS**

“In an endless pursuit of growth, capitalism places profit before all else, creating the conditions for extreme, unsustainable fossil fuel consumption”

The rivers of the Niger Delta run thick with oil. Since extraction began in 1958, Shell has spilt an estimated 13 million barrels of crude oil. Waterways can no longer sustain marine life, and the soil is contaminated with toxins and carcinogens. As a result, life expectancy in the Niger Delta has fallen to just 40. Despite decades of community resistance in the courts and on the ground, Shell continues to refuse all responsibility. The oil giant is selling its infrastructure after 66 years of pollution, allowing it to walk away with billions of dollars, and leave behind any legal responsibility to clean up spills.

Shell's continued extraction from and exploitation of the Niger Delta is a form of violence – violence against people and planet. They justify this through a mindset of racism and white supremacy. As Lazarus Tamana, president of the Movement for the Survival of the Ogoni People put it: “Shell's oil operation was built on racism. It operates a double standard, compared to what they are doing in a place like the UK or Europe. Shell completely polluted Ogoniland and the Niger Delta without any sense of guilt.” The dehumanisation and othering of those in the Global South gives fossil fuel companies a license to exploit. This enables widespread extraction and pollution, fuelling climate breakdown.

The climate crisis has colonial roots. Western empires were built on the aggressive extraction of resources and exploitation of individuals, epitomised by the creation of plantations. This created the conditions for the birth of industrial capitalism: concentration of wealth in the hands of the elite, and an ideology which justifies violence against people and planet for material gain. Capitalism, colonialism, and the climate crisis are inexorably entwined.

Capitalism requires constant economic growth – and we cannot support infinite growth on a finite planet. In an endless pursuit of growth, capitalism places profit before all else, creating the conditions for extreme, unsustainable fossil fuel consumption. Much of this can be attributed to a small number of mega corporations; just 100 companies are responsible for 70% of global emissions. Ever increasing extraction and consumption requires that populations and natural resources be viewed as expendable – leading to the creation of ‘sacrifice zones’ such as the Niger Delta. To leave behind exploitation and extractivism, we must deconstruct the (il)logic of colonialism and white supremacy. Only then can we create a system which values all lives, livelihoods, and ecosystems.

Climate change is often viewed as a ‘great equaliser.’ After all, we are all experiencing the effects of a rapidly warming atmosphere. Yet the impacts of climate breakdown are not distributed equally. Extreme flooding in 2022 left one-third of Pakistan underwater. Despite being responsible for less than 1% of global emissions, Pakistan is highly vulnerable to the effects of climate breakdown, due its weather patterns and low-lying geography, alongside widespread poverty and economic insecurity. This is again a product of colonialism, with nearly a century of British imperial rule destabilising Pakistan’s economy. The country lacks the resources to build back from \$15 billion worth of damages, already holding more than \$130 billion of external debt. Its government is forced to repay millions yearly, much going to nations and corporations in the Global North – transferring funds away from rebuilding communities, towards those most responsible for the climate crisis in the first place.

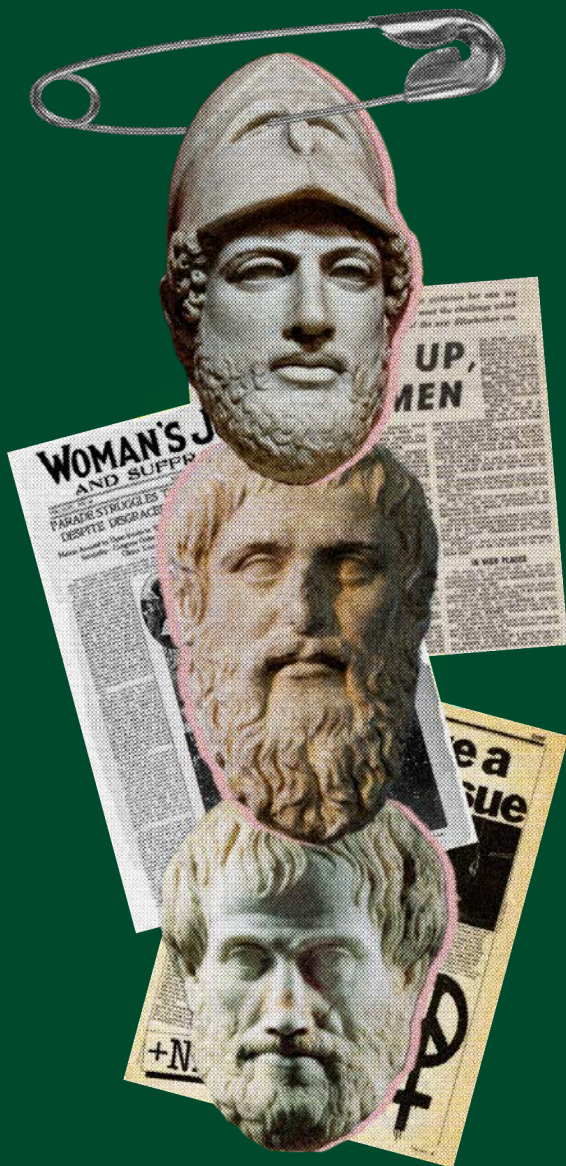
This story of colonialism, debt, and climate breakdown repeats itself time and again. The Global South is experiencing the worst and earliest impacts of ecological collapse. Countries in the Global North produce 92% of excess emissions. Yet, the regions which contribute least to climate breakdown often experience its earliest and most severe consequences, in what has become known as ‘atmospheric colonialism.’ Countries in the Global South – many lying in the tropical region – are more vulnerable to intense heat waves or droughts. Moreover, low- and middle-income countries lack the wealth to invest in climate resilience technologies, or to recover from natural disasters.

The environmental justice movement seeks to redress this imbalance, and ensure all – regardless of nationality, race, or income – have access to a clean and safe environment. The nations and corporations most responsible for the climate crisis have an ethical obligation to pay reparations to the countries and communities suffering the most. This is essential to funding both climate resilience, and the transition to a green economy in the Global South. More than cash transfers, however, an ideological shift is necessary. Anti-racism and sustainability can and must work in tandem.

The systems which produce inequality are the systems leading to ecological collapse; capitalism is built on the exploitation of people and planet. To break free from the cycle of exploitation, overconsumption, and pollution, we must first deconstruct the logic of colonialism and white supremacy. Only then does a fair, equal, and sustainable future become attainable.

BETHAN DUNLOP, Y13
ART: SOPHIA MILLER, Y13

Ancient Greeks. on Feminism



The definition of feminism has been widely misunderstood throughout history. Today, it is simply the belief in global social, political, and economic equality of the sexes. However, this hasn't always been true: as the world has developed and progressed socially, so has feminism. In fact, the idea of 'feminism' as a political movement only dates from the late 18th century. But is this really accurate? Despite the supposed recent origin of feminism, ideas of equality, and inequality, for women, stem back thousands of years to Ancient Greece. There, some of the world's greatest thinkers questioned the position of women in society for the first time, leading to centuries of women fighting for rights and equality.

Aristotle: the misogynist

Regarded as the greatest philosopher to have ever lived, Aristotle has made a long-lasting impact on the growth and development of the world. However, he was also influential in hindering the process of equality for women. Whilst he does agree that women are, in fact, human beings, he viewed them as 'defective men.' He believed a woman's soul, moral components, and physical attributes to be irrational and inferior to those of men. He goes further, despite his lack of knowledge on the matter, claiming that women's inferiority is a result of 'different virtues.' He saw men as the ruling sex, and women as subservient. Further, he suggests that women gain their virtue through obeying men. By legitimising patriarchal power structures as the product of biological differences, he contributed to 2400 years of inequality, where women have been marginalised and dehumanised.

Plato: the proto-feminist

Plato, praised for his theories of form, is often regarded as a founding feminist. However, this could be the result of millennia of mistranslation. His ideas can be seen in two lights: he believed women to be as equally equipped as men, and whilst he was not ignorant to the differences between men and women, he did not believe these differences to be a reason to exclude women from society. In fact, he criticises said exclusion by pointing out the differences in ability within the same gender; he specifically portrays bald men to be weaker (despite being bald himself). He believed that differences in bodily autonomy and strength should not prevent the sexes receiving equal treatment, an idea that aligns with cultural feminism. However, this advocacy of feminism is self-interested: he only believed in equal opportunities between the sexes due to the belief that men dominated every area of society. If women were excluded and barred from contributing, men would have too much work to keep society running. In other words, he was lazy. Despite these two opposing perspectives, his reputation as a proto-feminist has remained popular.

Pericles: easily influenced

Much like Plato, Pericles agreed that women were an important part of society. However, he did not dismiss their so-called 'biological failures'. Despite his advocacy of social welfare for all Athenians, his ideas on how to achieve a 'golden age' did not align – he believed in women's inferiority to men, and believed their silence and restraint in public to be the key to happiness. To Pericles, women's role in society was meant to be a private, silent occupation, vastly different to men's. Simply, his philosophy conformed to societies expectations to the role of women. His approval of these expectations cemented their longevity in society to follow, forcing women into subservient roles. However, much of this ideology is ironic: he received political advice from a woman. Whilst courting Aspasia, many of his political stances began to shift. She proved to him that women need be neither silent nor inferior to men, starting him on a path towards feminism.

Verdict

Ancient philosophers discussed the topic of women's rights long before the birth of feminism. Moreover, these beliefs influenced the treatment of women for centuries to follow. Despite the fluctuating views between these philosophers, it was Aristotle's derogatory views towards women that prevailed: his voice on the position of women became, and remained, the dominant voice in which women have been viewed throughout history. Perhaps it was his high reputation in society that catapulted his assertion of men's dominance over women to be accepted as truth. Or perhaps it was men's inability to let anyone else have a voice. Regardless of the reason, Aristotle's views on women were the ones that stuck.

HANNAH MOORES, Y13
ART: LUCY SOUTHWORTH, Y13



depictions of **EVE** *Sin, Subjugation and Strength*

“Eve’s disobedience was not a sign of weakness, but a testament to her courage and desire for autonomy.” – Unknown

Women have spent two millennia despising Eve for her original sin and destroying the prelapsarian paradise. While only inhabiting a few pages within the Genesis story, the figure of Eve has appeared countless times throughout history and within the media. Imposed to suppress women's rights within the monotheistic world, many misogynistic stereotypes and animosities have arisen from the defamed reputation of the archetypal first woman.

Eve in History

In the Bible, apostles have adduced Eve’s narrative to justify male dominance and female subservience. Paul wrote that women should “learn in quietness and full submission” because “Adam was formed first, then Eve. And Adam was not deceived, but the woman was deceived and became a transgressor” (1 Timothy 2:11-14). The Bible repeatedly reminds women to “submit to their husbands” as “the head of a wife is her husband.”

During the Middle Ages, St. Bernard of Clairvaux preached that Eve was “the original cause of all evil, whose disgrace has come down to all other women”. While we cannot discount that the Bible was a product of its time - divinely inspired or otherwise - and the Genesis epic was influenced by Mesopotamian theology and ancient Near Eastern cosmology, even today it is used as justification for the exclusion and mistreatment of women.

In 2015, South Carolina Senator Thomas Corbin commented "God created man first, then he took a rib out of man to make woman...and you know, a rib is a lesser cut of meat." He was discussing domestic violence.

From these rigid perspectives, Eve – and all women – are one-dimensional and intrinsically wicked, a mere afterthought of Adam. Despite appearing as a paradox throughout history and art, she is mother of the universe and a lethal temptress, an artful, everlasting scapegoat of man and the image of beauty.



The Apple

The apple has become the de facto “forbidden fruit” grown from the Tree of Knowledge, though it was never clearly named in scripture.

In Ancient Greece a golden apple caused the Trojan War, but in Norse mythology, golden apples gave gods immortality. For Christians, the apple is hellish temptation, but also the awareness of good and evil. Adam was told not to eat the fruit because the thirst for knowledge and intellectual curiosity is a bridge between pure spirituality and earthly desires. However, it could also be that an apple’s succulent taste and scarlet skin make it a suitable stand-in for sex and the enticing way Eve is often illustrated, and by her consuming it, only perpetuates the libidinal overtones. After Eve bites the fruit, she plainly “gave some to her husband and he ate”. St Jerome, an early Christian Theologist, used the Latin word “seducta” to describe Eve’s wrongdoing.

Lucas Cranach, a German artist during the Northern Renaissance, created a perfectly captivating female nude in 1582. Adam and Eve face one another under the Tree of Knowledge, apples hanging tantalisingly above them. Eve holds the fruit to her husband, who is scratching his head in contemplation. In this artwork, it is not the serpent or the apple that is dangerous, but the bewitching woman who is not only his pleasure but his downfall too.

Biblical imagery also permeates music. Big Thief’s song ‘Sparrow’ draws on the Adam and Eve story, describing Eve as “sucking the juice from the apple” while Adam “trembles beside her.” The lyrics describe her as having “the poison inside her” and “talking to snakes.”. The song echoes the stereotypical depiction of Eve as both seductress and a sign of danger, incarnating her connection with temptation and the subversive power of knowledge.

The Serpent and Lilith

Women and snakes were associated across cultures, even before the Bible was written. The hostility that is formed between serpent and woman in Genesis may have been used to separate the pagan communities that viewed the snake as a powerful female goddess and the emerging Jewish communities. In First Nation culture, snakes are a protector and helper of women; the most powerful of spiritual beings who were compassionate and willing of self-sacrifice. The ‘enmity’ driven between woman and serpent in Genesis succeeds in estranging woman from her long-time ally.

In 2001 Britney Spears walked onstage dressed as a snake charmer, an albino python clinging to her neck; a vivid demonstration of the powerful alliance between woman and serpents, and using her onstage persona to embrace her newfound sexual freedom. Since Genesis, woman and snakes received an eternal reputation of depravity. Rendering the serpent a titillating symbol as ‘the bad girl’ gained sex appeal.

Spears’ performance echoes a Pre-Raphaelite painting by John Collier. The woman in the painting has luxurious golden hair draped behind her flawless naked figure, a snake is coiled around her legs, and she holds its head tenderly. While she appears to be Eve, it is in fact her alter ego ‘Lilith’: the infamous femme fatale.

In Jewish folklore, Lilith is Adam’s first wife, before Eve. The “First Eve,” claims Lilith was created from dust, by God. She was placed in the Garden of Eden to live with Adam until problems arose when Adam tried to exercise authority over her. She refused to lie under Adam during sex, as they were created equal. Adam disagreed; so, she fled the Garden to gain her independence. Lilith tried to return to Eden, but she found Adam with another mate, Eve. As vengeance, Lilith slept with Adam while he was sleeping to steal his ‘seed.’ In both folklore and pop culture, she has become known as the mother of demons, murderer of babies, and wife of Satan. Though in some cases she is used as a symbol of independence and empowerment; her name titles a feminist Jewish magazine due to what it represents – an individualistic woman who challenged the oppressive system she was placed in.

The Enduring Power of Eve’s Image

From ancient texts to contemporary media, Eve continues to shape our views of women. If she is so often condemned for mankind’s fall, can we reconcile the lasting power she holds as not only a victim but a symbol of strength? Her story reveals the duality in which society has treated women: forceful and defeated, blamed and celebrated, a source of creation and destruction.

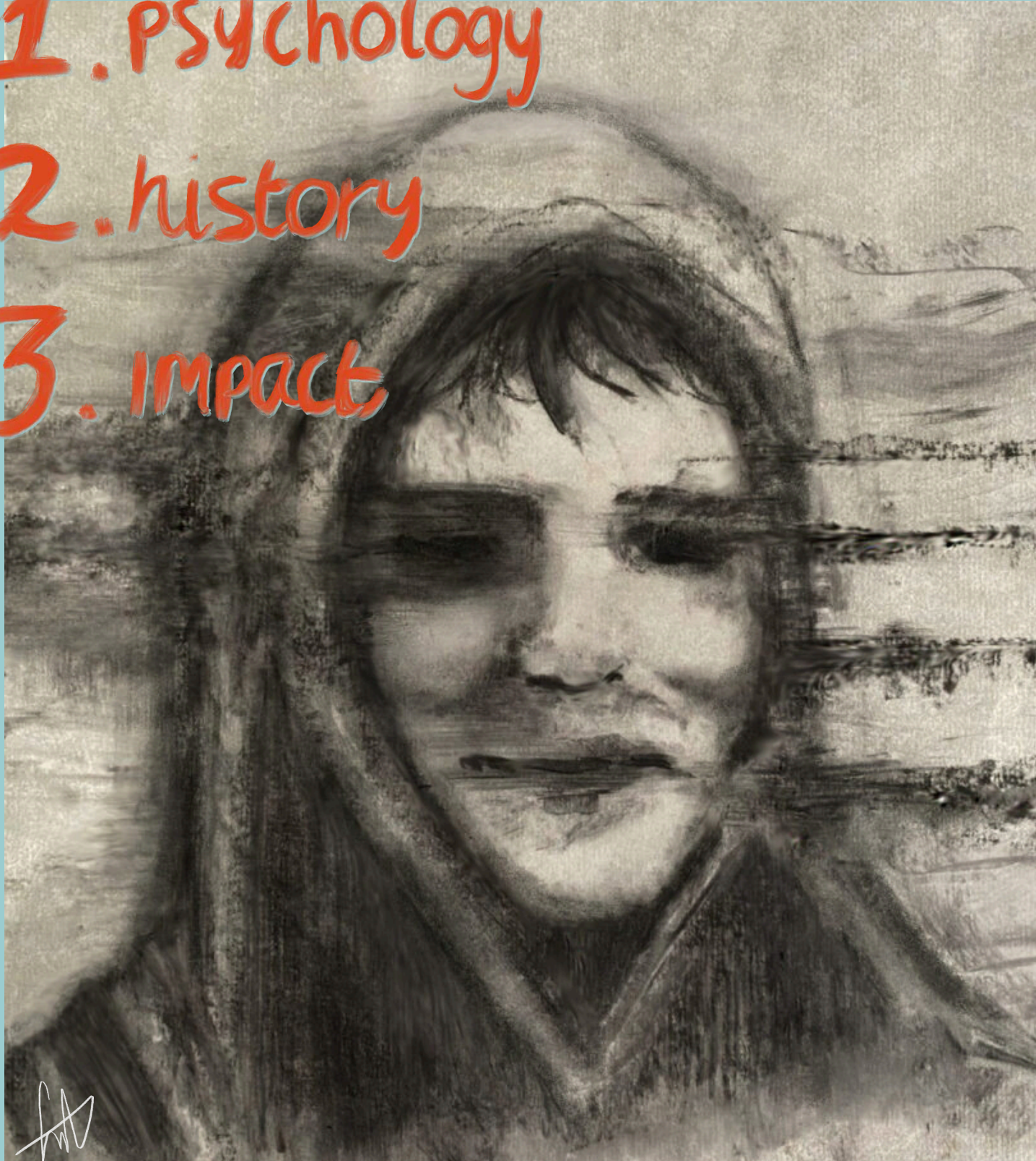
The real question is not why Eve ate the apple, but how we might move beyond centuries of judgment and see Eve, and all women, as multifaceted beings, capable of both wisdom and beauty, with the vigour to shape the world in their image.

LILY-MAE HUSBAND-COX, Y12

1. psychology

2. history

3. impact



CONSUME AND



the *psychology* of consumerism

Currently, it feels like there's a huge pressure to constantly be making purchases and keeping on top of trends. This is fuelled by social media and influencers, naming 'must-have' products and 'holy grails', but there's also a physical embodiment of this pressure in shops and from friends whose well-meaning suggestions ignite a deep-seated desire.

Psychologically, this desire to buy can be boiled down into one singular social pressure that we all experience – the pressure to conform. The most prominent form of this is normative social influence which essentially means that people conform because they want to be liked and to 'fit into' society. This trend in consumption seems to demonstrate the effect of normative social influence as influencers and brands promote an ideal that we, the consumer, must deem to be desirable, and the only way to become part of this group is to purchase the items that are marketed to us.

We see this desire to fit in demonstrated within studies – such as within Asch's line study. Asch aimed to investigate conformity and found that our desire to be part of 'the group' is stronger than our own beliefs and truths – that we can betray ourselves to be included.

This ability to override personal beliefs can be applied to everyday situations as easily as it can to laboratory experiments. For example, most people would consider themselves to be ethically conscious and mindful and would believe themselves to be aware of social and environmental injustices. After scrolling through TikTok influencers selling products that they promise will improve our lives, we experience a temporary lapse in judgement. This prevents us from making conscious and mindful decisions, buying more than we need or could use.

To reduce the chance of making over consumptive purchases, we can ask ourselves whether we are buying something out of what we consider necessity or whether it is purely a 'want'. I often find that this is particularly important to ask when purchasing makeup as it's easy to buy more than you could ever hope to use. This is especially true when I feel down as makeup is an outlet I use to express myself. For me, ethical consumerism may look like improving my relationship with myself so that I don't feel dependent on purchases to feel good.

TILLY JORDAN, Y13
ART: GEORGIA ASHBEE, Y13

BE CONSUMED

the *history* of consumerism

Western consumption has always come at a cost. From the violence of slavery to the unending toil of modern-day sweatshops, what we buy comes with a not-so-hidden price, measured not in money, but human lives.

The word 'overconsumption' first appeared in the late 1600s, its popularity increasing in correlation with industrialisation. The intense consumption of the wealthy in the 17th, 18th and 19th centuries was sustained directly by the trans-Atlantic slave trade and the colonisation of South Asia. New, exciting and exotic products were increasingly accessible to the upper-class, produced abroad by enslaved people or transported by mistreated, poorly paid Lascar sailors. Sugar, coffee, tea, tobacco and cotton were the era's Amazon must-haves.

The industrial revolution promised a new dawn of faster, mechanised consumption. Now, we had factories, assembly lines and steam ships, eager to take our relationship with consumption to the next level. Consumer products were still largely an upper-class luxury, accessed by certain sections of the growing middle-class. The birth of factory production also allowed us to exploit our own people on a level not seen since feudalism; factories sprang up across Europe and the US, employing the impoverished and their children. In the US, Black Americans found work in northern factories, suffering employment discrimination and shamefully low pay in comparison to their white counterparts. Many migrant workers also sought factory work, and 'settled communities of Ukrainians, Italians, Poles, and Magyars soon became familiar sights in the United States' (Montgomery, 1983), quickly outnumbering the Irish and Canadian workers who preceded them. It was this exploitative industrialisation that created what Karl Marx called the proletariat class, oppressed by the land and factory-owning bourgeoisie.

Only in the 20th century would consumerism begin to ensnare the population at large; the middle and working classes were at last buying into buying. We can thank the post-war boom of the 1920s for this. Though consumption faltered after the 1929 Wall Street Crash, as the population was plunged into the Great Depression and subsequent Second World War, it was once again saved by post-war optimism.

The 1950s really revolutionised the way we shop, putting the 'over' in overconsumption. Retail analyst Victor Lebow suggested in 1955 that 'Our enormously productive economy demands that we make consumption our way of life', advocating the acceleration of production, consumption and disposal. This increased consumption would be sustained by the exploitation of the environment and the poor, and would be encouraged by a new age of advertising- TV.

Makeup, clothing, kitchen gadgets, food, soaps and razors were sold at speed to unfulfilled housewives, anxious young women and burnt-out working men, but higher profit didn't always yield higher quality. 'Planned obsolescence' trapped buyers in the cycle; their products weren't lasting as long, forced to re-purchase again and again. We experience 'planned obsolescence' most intensely today-

how long does your brand-new phone last before the next edition is released, and a hefty update slows it down?

36

the *impact* of consumerism

Overconsumption is woven into every aspect of our daily lives, as we are constantly pestered into buying the newest phone or indulging in the latest fashion trend. Many of us are absent-mindedly complying to the wants and needs of huge global companies, allowing them to grow their empires; empires which minimise manufacturing costs at the expense of human rights and the planet.

Fast fashion super-giants such as Zara, Primark and Shein have mastered the low-cost, high production company model. In a world dominated by social media, fashion trends are changing faster than many of us can keep up with. Zara, the company many have deemed 'THE default model for a fast fashion business', monitors trends and consumer behaviours on social media. This allows them to produce 'buy now or miss out' products which follow the latest trends, creating a sense of urgency in a consumer's mind and encouraging impulse buying of items that will often only be worn for a matter of weeks. Their efficiency has forced competitors to adopt similarly environmentally damaging approaches.

Shein is one of the best examples of how fast fashion negatively affects the world. With manufacturing based in China, labour and materials costs are so low that consumers can be offered bikinis and tops for less than £5! This results in people bulk buying often around 20 items at once to make it 'worth' the shipping fees. Working conditions inside Shein's factories have been found to lack basic safety features such as windows and emergency exits, with workers doing 17+ hour shifts for just \$14 a day. Shein often uses influencers to ignite new fashion micro-trends, adding thousands of new styles to its global website each day. All Shein items sold to western countries must be shipped across continents, adding to the company's immense carbon footprint.

As an industry, fast fashion contributes more to global emissions than international shipping and aviation combined. 300,000 tons of textile waste ends up in landfill and plastic microfibers equivalent to 50 billion tons of plastic bottles end up in the ocean each year, whilst only 1% of garments are recycled.

Buying a single white cotton t-shirt has the same environmental impact as driving 35 miles. Yet these astronomically unsustainable shopping habits have become so normalised

Compared to twenty years ago, we buy 400% more items of clothing each year; there has been a systemic shift in the way we view fashion. In a consumerist society, pieces are viewed as disposable and easily replaced. Buying new clothes from fast fashion brands allows people to feel on-trend and provides a short-term boost in happy hormones and self-confidence, provided we allow the possible impacts of this behaviour to drift to the back of our minds. Buying from these companies is compliance! To hold these companies responsible, a massive shift in consumer behaviour must happen. 75% of us were found to be aware of the importance of shopping sustainably, yet only 1/3 of us are willing change their habits. The convenience of shopping in the fast-fashion industry is great enough for people to neglect their values.

This is without mentioning the personal waste produced by each person filling up their wardrobes with these items. Clothes go unworn for years as people move on to the next trends, leaving last month's buried at the bottom of their wardrobes and minds.

Fashion companies are required to have sustainability policies, often pledging to cut CO2 emissions or textile waste. However, these deadlines are continuously pushed back, to 2050 or beyond - by which time, our climate will be in much worse place than today. In addition to this, a survey by Boston Consultancy Group found that just 18% of fashion retailers who had previously set emissions targets were on track to achieving them, while another 35% were stalled in their progress. Action must be taken now.

Alternatives to fast fashion

Thanks to apps like Vinted and Depop, sustainable shopping need no longer be a privilege. Now, you can find all of your favourite brands for low prices and allow others to declutter their wardrobes. The only environmental cost is the shipping, as no new resources or manufacturing processes are involved.

Charity shops are a great alternative to fast fashion. Although they often used to be viewed as full of tired, ugly clothes, charity shops have since become stocked with lots of 'cooler' brands as people get rid of old fast fashion buys. This means you can own these clothes without directly supporting the brand, whilst also donating money to great causes! A lot of charity shops have more 'vintage' leanings. For example, Sue Ryder vintage on Bridewell Alley in Norwich, hand-selects the best vintage items from their donations and puts them all together in this specialist shop, still with great affordable prices. Other recommendations are: British Heart Foundation, London St, and PACT Animal Sanctuary, Dove St. But you could find great items anywhere!

Donating your old clothes to Clothes & Shoes banks is a great way of decluttering your wardrobe and helping others in need. You can find your local one with a quick google search!

Doing clothes swaps with your friends (temporary or permanent) can be a great way to add new pieces to your wardrobe or try out new styles, without needing to buy more.

Check out the brands you're buying from! A quick google search can often reveal a company's ethics, remember look further than just one website, a company's environmental promises may not have been stuck to!

Make sure to ask yourself important questions before shopping:

- **How long have I wanted this for?**
- **Do I only like this because I've seen someone wearing it on social media?**
- **Will I still be wearing this in a years' time?**
- **Is this a micro-trend?**
- **Does this brand's ethics align with my morals?**
- **How does this company make its practices sustainable?**

There is a growing momentum towards change. Consumers are beginning to prioritise shopping sustainably, supporting transparent brands that value longevity in their clothing and ethics in their manufacturing. We must sacrifice convenience with the hope that we can make a real shift in the behaviour of not only consumers, but multi-national companies themselves.

CHARLOTTE SMITH, Y13



film, tv
Literature

ROMCOMS: A GUILTY PLEASURE?
HOW WE MISREAD LOLITA
WHAT THE TRAITORS SAYS ABOUT SOCIETY

Romcoms

a guilty pleasure?

Romantic comedies, a multi-million-dollar genre, are known to be light-hearted films, supposedly portraying the "truth" of love. Cinematically, romantic comedies tend to be viewed in a negative light due to their unrealistic stories, with the term 'chick-flick' is often used to diminish the genre. The stigma around the genre also stems from the misogynistic tendencies these films have; romantic comedies centre around the idea that women cannot function in society without a male love interest. Considering this, many beloved romantic comedies have some of the most problematic storylines, yet we find comfort in these storylines, we somehow relate to all the women in these films because in a form or another everyone has felt what they are going through.



The shame around romantic comedies forces them to become a guilty pleasure for the audience. During the 90s-00s, romantic comedies seemed to become more and more disturbing. For example, 'Never Been Kissed'. The film stars Drew Barrymore as a journalist who pretends to be a teenager again, to understand the behaviour of teenagers and to see if anything has changed. What seems as a sweet, innocent story becomes a horrifying student-teacher romance. Drew Barrymore's character falls for her English teacher, who is already in a relationship and has no idea of Drew's real age. Sparks fly between the two, yet this causes the film to have problematic issues, with Barrymore's character being seen as a 17-year-old student trying to have a romantic relationship with a 30-year-old man. Let's just say not all romcoms aged well. Rewatching the films becomes a legal nightmare; this tainted the genre to be seen as a joke by "real" filmmakers.

The romcom genre, however, provides deep, philosophical criticism of the human fear of loneliness and isolation. Most romcoms will have the third act conflict, this being the fight the two lovers have near the end which causes them to break up, forcing the main character realise their isolation without their lover.

The problems around romcoms are not so much the idea of a simple love story, but the execution of this. A highly rated romcom, such as "When Harry Met Sally" or "Four Weddings and a Funeral", will still have some educational value to it.

In both films the protagonists are likeable, charismatic and realistic people. You want to have Hugh Grant's friends in "Four Weddings and a Funeral". Romantic comedies capture the normality of life, showing us "ordinary people", enabling us to enjoy the story more because the characters are relatable.

Societally, we are taught to believe that if a woman is not married by the time she is 30, she has failed in life. She may have a great career or a wonderful life where she can be herself, but if she cannot share this life, her contributions are useless. Women blame themselves due to their internalised misogyny from a patriarchal society, which has manipulated them into believing they are failures.

However, romcoms combat this view, criticising the ridiculous expectation put onto women. "Bridget Jones' Diary", originally a book, is a staple for any rom-com fanatic. The story centres around Bridget and her 'failed' life, as with the new year she decides to turn her life around and focus on obtaining a nice boyfriend. Of course, this eventually happens, but the deeper meaning behind the story is that Bridget may have failed in some aspects of her life, but she is not a failure destined for loneliness. This is comforting for the viewer because they realise that their failures in love does not define them.

The story has a third wave feminist view of the world. Bridget, who is in her 30s, represented so many women during the 90s; women who were raised by second wave feminists and taught to live their lives for themselves. Therefore, this film becomes a criticism on societal expectations and attitudes towards women.

Though it may not seem like it, romantic comedies tend to be some of the best representation of average emotions, lives and relationships. These films teach us how to deal with jealousy, loss and grief, but also how to survive as a woman in a patriarchal society. I'll admit that I've learnt a lot from them. I'll also say that the guilty pressure for me is still there, I still feel some form of shame when I recommend these films because I don't want others to only see me as someone who watches romantic comedies.

ANA PERESCU, Y13
ART: LUISA WILSON, Y13



how we misread Lolita

In June of 2022, I was searching my shelves for a new book to read and came across 'Lolita'. This had been on my reading list for a while: I was intrigued by its infamy, and friends of mine had raved about the author's genius writing. 'Lolita' by Russian-born Vladimir Nabokov gained international attention after its American publication in 1958. However, much like I was when I read the first page of the book, audiences were astounded by the taboo nature of the subject matter and the starkness of the writing.

'Lolita' is the story of a 12-year-old girl, Dolores Haze, who is preyed upon by her mother's new husband Humbert Humbert. What makes this premise particularly interesting is the fact that Humbert, the child predator, is also the narrator of the story. For most people, it is very difficult to read this insight into the mind of a paedophile without feeling uncomfortable. Nabokov does not attempt to disguise or detract from Humbert's terrible deeds and intentions, meaning that we, the readers, are repulsed while simultaneously connected to his every thought throughout the entire novel.

When I first started reading 'Lolita', I was nauseated by the descriptions of Dolores (nicknamed, Dolly, Lolita and Lo by Humbert). The behaviours of Lolita which Humbert is drawn to are childish in nature: he delights in watching her grass-stained knees as she plays and finds her nose-picking enthralling. This led me to put down the book for a couple of weeks before I found myself returning - there was something deeply fascinating about Nabokov's writing style and his ability to craft a character like Humbert in such a way. Humbert is what is known as an unreliable narrator: one who misleads readers either deliberately or unwittingly. While Humbert attempts rather desperately to gain the reader's sympathy, his moral corruption is far too apparent for this to be effective.

What surprised me about 'Lolita' was how drastically the content, particularly the overall message, differed from the common portrayal of the book. The character of Dolores is something of a cultural icon – even if you haven't read the book or watched any of the film adaptations, you have probably seen an image of Lolita wearing red heart-shaped sunglasses and sucking on a lollipop. Or perhaps you've heard the book referenced without even realising it: the first line of Lana Del Rey's 2012 song 'Off to The Races' is the same as the first line of 'Lolita'.

If you were to go into Waterstones right now and pick up a copy of the book, the chances are it would be one of the hundreds of editions that feature some kind of sexualised artwork of a young girl on the cover. When book covers show Dolores as some kind of calculated seductress this compromises everything Nabokov spend five years building when he was writing the book. I think that for many readers seeing Dolores as what she is – a child and a victim – is too confronting. Perhaps these covers make the novel more palatable and therefore more marketable for publishers. However, part of me suspects that these portrayals reflect general predatory attitudes towards children throughout society which often go unaddressed.

'Lolita' has had two film adaptations. If you have ever used Tumblr, you have probably seen stills from the 1997 film featuring a 15-year-old Dominique Swain. The more controversial adaptation was directed by Stanley Kubrick in 1962, and the original plot has been drastically altered in keeping with the Hays Code – the set of censorship rules that were imposed on Hollywood films from 1934-1968. For example, Dolores is 14 instead of 12 and is played by a 14-year-old Sue Lyon. Producer James Harris stated that Lyon was cast because 'we knew we must make [Lolita] a sex object' and 'not something that could be interpreted as being perverted'.

Of course, this utterly goes against Nabokov's original vulnerable Dolores, his 'poor little girl'. When writing to the book's first American publisher G.P Putman and sons, Nabokov clearly stated his wishes for the cover design: he wanted 'pure colours, melting clouds, accurately drawn details, a sunburst above a receding road with the light reflected in furrows and ruts, after rain. And no girls.' To me, this quote emphasises the disservice done to Nabokov's work.

I believe that many people could benefit from reading 'Lolita' - not only is it incredibly gripping and well-written but it also forces readers to reflect on the existence of evil in the world. Running away from the issue of child sexual abuse is not the answer - we owe it not only to Nabokov but to young girls to take the subject matter of the book seriously. In the words of Nabokov's wife Vera who worked closely alongside him, '[Lolita] cries every night, and the critics are deaf to her sobs'.

VIOLET HAYDEN, Y13

"Not only is Lolita gripping and well-written, but it also forces readers to reflect on the existence of evil in the world."

what the traitors says about society

What are our 'gut instincts' and who do we consider 'trustworthy'? A deep dive into the ways *The Traitors* reflect the prejudices and biases within society.

The Welsh Accent

The ubiquitous response to Charlotte's faked Welsh accent was 'why?' It felt like an unnecessary hurdle for her to contend with. But to be honest, it worked. If it weren't for bad luck in the final episodes, she clearly would have won. The very fact that there is a 'most trustworthy accent' says a lot about our prejudices, and she was willing to utilise that. When Charlotte speaks naturally, she sounds posh and southern, which would inevitably lead to the 'just too clever' accusations (which is only really thrown at the southern-sounding contestants). According to Dr Mercedes Durham, a sociolinguistics professor at Cardiff University, while Welsh is associated with friendliness, it isn't associated with intelligence. This highlights the role of pre-conceived ideas in guiding our 'gut-instincts', which inevitably hold repercussions in the real world as well, as different ethnic features are subconsciously aligned to certain values.

I wonder if there's also something to be said for the fact most English people probably couldn't identify class standing within a Welsh accent, freeing it from preconceptions and making it 'the most trustworthy accent'.

'It has to be a man who's a Traitor. It can't all be women in my eyes.'

Being a woman must give you an edge. But for the wrong reasons. While 2024's majority male traitors were largely accepted, people were weirdly obsessed with the all-female group this year. Online, Minah was accused of sexism, and within the game, contestants couldn't seem to wrap their heads around it. This played right into the traitors' hands, with Jake declaring that 'it has to be a man who's a Traitor. It can't all be women in my eyes'.



I think the root of this is that whilst men can be complex and strategic, these are not adjectives associated with femininity. Either you are young and a little bit clueless (think season 2's Molly or season 3's Miya) or a trustworthy middle-aged woman who becomes everyone's 'mum'. While lying about an identity is often just a way for the production team to make the boring contestants interesting, Leanne was smart to keep her ex-military status to herself; playing into stereotypes of femininity ensured no one would question her.

Essentially, the more you can remind people that you are a woman, the less likely the other contestants are to remember you... have a brain?

'The best traitor ever'

When Harry finished season two of the *Traitors* screaming 'the best traitor ever', it was a slightly cringy moment, but ultimately, he was right. Not only is he the only traitor to have won, but he was recruited from the very beginning and for the most part evaded suspicion throughout. His gameplay – to overplay his naivety – worked perfectly but also couldn't have been achieved by anyone else. He played up his 'young, dumb and fun' persona to the point that other contestants would have received heat. But on a young, working-class man, it was completely believable. As already outlined, what you're saying is heard differently depending on how it's being said. If you sound like you went to Eton, your words are perceived very differently to if you sound like you grew up in a council house in Slough (in Harry's case). The connection society draws between being working-class and lacking intelligence undermines the capability of those who didn't attend higher education or work a high skilled job, allowing for the dismissal of working-class individuals. This, paired with the fact he was conventionally attractive and young, allowed Harry to evade suspicion throughout.

Could a person of colour ever win the *Traitors*?

Around a third of contestants have been people of colour, and so far, there have been six winners. Meaning, if race didn't matter, two contestants of colour should have won. But I think it's fair to say race does matter. The game encourages gut-instincts, but what does that even mean? Who do we instinctively perceive as 'trustworthy' or not? Inevitably, this is a breeding ground for prejudice and unconscious biases. The contestants who come off worse from the random allocation of untrustworthiness hold a light up to the biases within society.

I'm not saying Armani was ever going to win, but when we look at the players accused in season 3 for the most far-fetched and unevidenced reasons, they consistently are not white. The most obvious example is Kasim, who was voted off for... being too nice? (Despite Linda still being in the game at this point - I mean, come on). If the role of pretty privilege, racial biases and ableism that had manipulated the game in previous series had been up to this point ignored by viewers, Kasim's confession - that he felt alienated and isolated – made this transparent. The players' prejudices, compounded with the mob mentality of the round table allowed for the social (and in this case literal) banishment of those deemed other. Early accusations of Freddie were also rooted in nothing, and the collective turning on Minah held no more evidence than could be applied to Frankie or Charlotte, who, for the most part, evaded suspicion. Combined with the other players who received incomprehensible banishments (Dan was accused of playing the game wrong, something he attributed to his autism), I think it's safe to say 'gut instincts' don't treat every player the same.

While the *Traitors* is just a TV show, the castle doesn't exist in a vacuum. According to the Crown Prosecution Service, defendants from ethnic minority backgrounds are charged at a rate of almost 10 percentage points higher than White British defendants. If the round-table scenes are anything to go by, Britain clearly has a problem.

From the constant misspelling of Minah and Fozia to the blatant alienating of Kasim, this series felt more social commentary than gameshow.

Ultimately, success on the *Traitors* relies on the perfect combination of stereotypes and biases. Much like the real world.

HANNAH DICKINSON-ROGERS, Y13

Spotlight
on
CMS

THE EXIA AWARDS
CNS FASHION WEEK
MAKING A VICTORIAN GOWN
PUZZLES
GALLERY PAGES

THE *EXiA* AWARDS

most likely to:

skip the cafe queue

the pastoral team

tell you off for not having a lanyard

Ms Nichols



become a professional athlete

Mr Pratt

become a successful author

Ms Jillett

get ID'ed

Mr Etheridge

call you the wrong name

the mfl department

reply to emails

Miss King

adopt a dozen cats

Ms Dobson



Ana Perescu and Georgia Ashbee
hosted this year's EXiA awards

THE RESULTS ARE IN...

most millennial

Ms Macklin-Betteridge

worst handwriting

Mr Scott-Carter

Asin avoid intaking → go further on a new idea at the end

best catchphrases

Mr Sayers

most tech issues

Mr Akroyd



best dressed

Ms Jillett

best hair

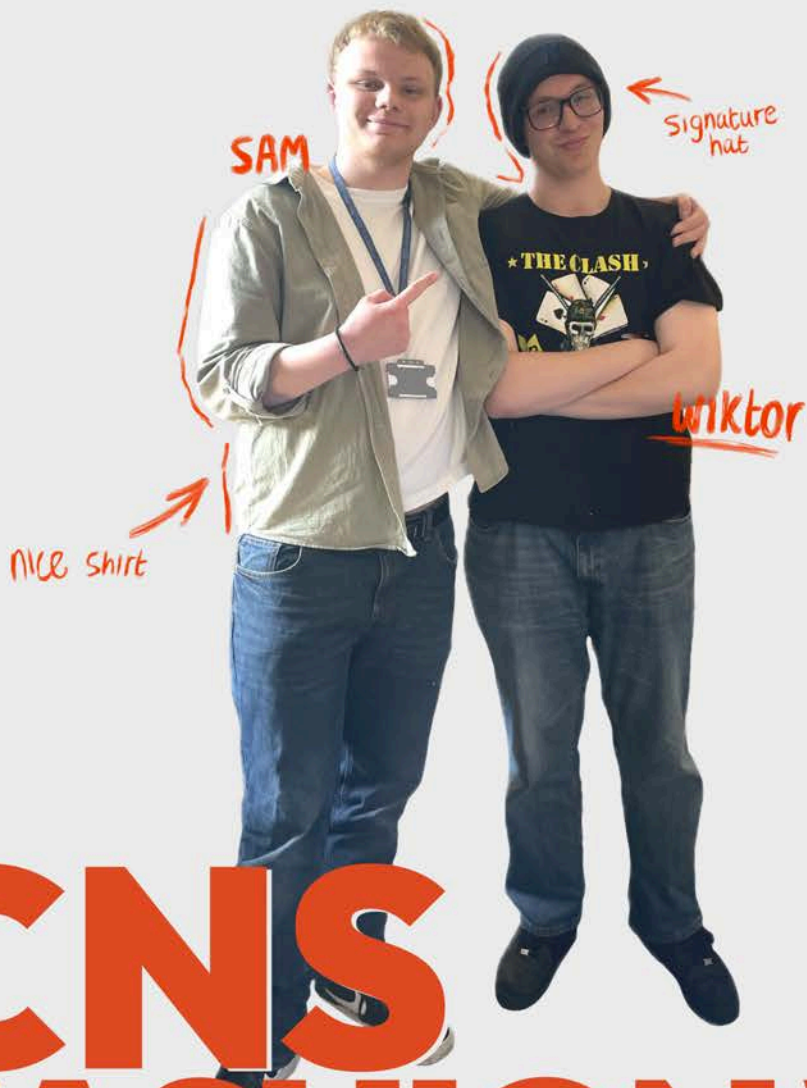
Ms Nichols

 least punctual

Mr Sayers & Mr Akroyd

most luscious locks

Mr Sutton



CNS FASHION WEEK








making a *Victorian gown*

This gown is an early 1890's style evening gown inspired by my great great grandmother. She was a singer, and the dress is designed to be worn on stage at concerts.

Luis



I made it as historically accurate as I could. The bodice is structured by imitation whalebone and the skirt is stiffened with turlatan, as it would've been in the Victorian era.

The 1890's was a time which valued practicality in women's dress. Though it might seem an impractical garment, this era of dress represents the changing needs of women in the 19th century, with their rise in the workforce.

This was the first decade in the Victorian era which didn't require a structural skirt support in some capacity to achieve the fashionable silhouette. An example of this was the whalebone 'bustle' of the 1870's and late 1880's, which was compared to a lobster tail by fashion critics at the time.

LAUREN MUMFORD SMITH, Y13
PHOTOS BY LUCAS HUDDLESTON, Y13

puzzles

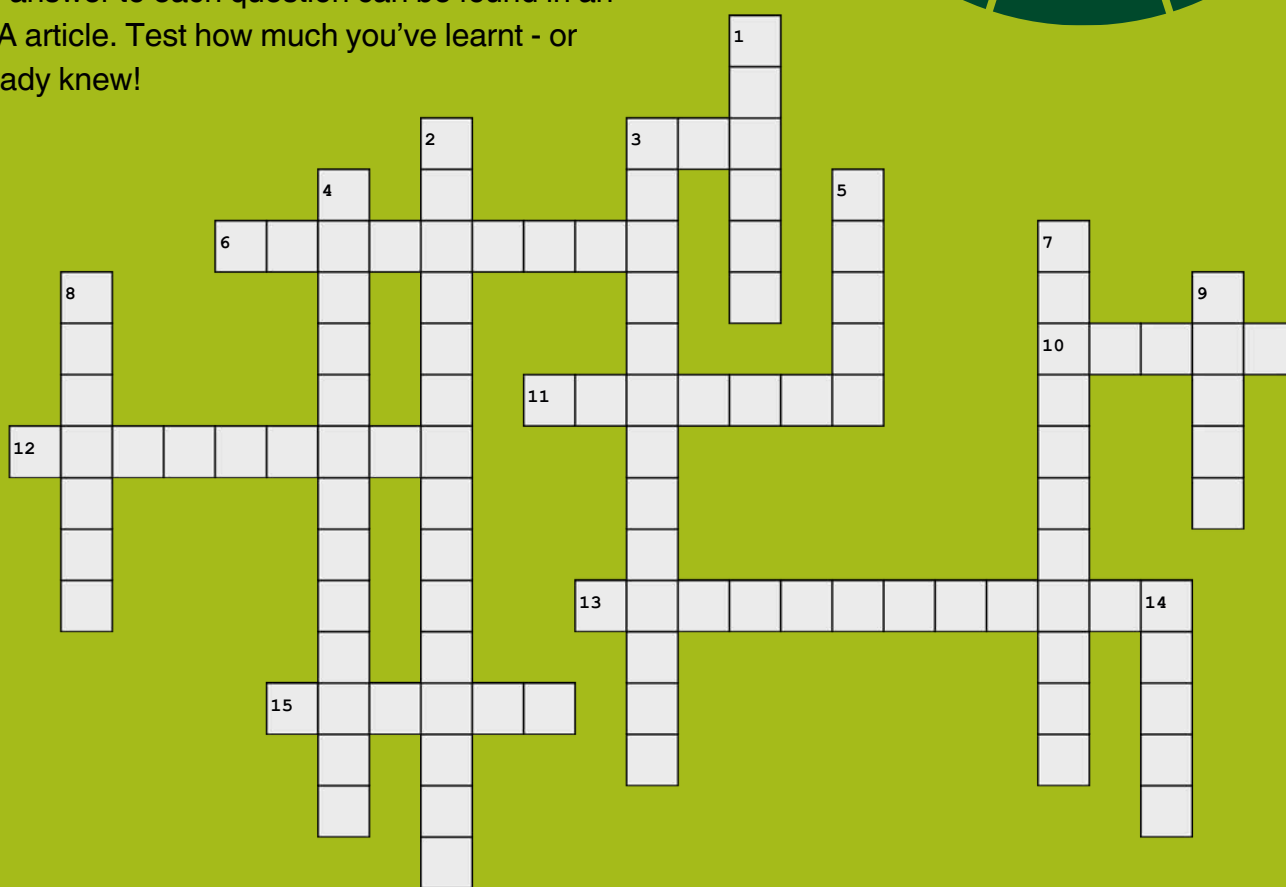
can you conquer them all?

Word Wheel: Make as many words as you can using the letters of the wheel. You must use the letter 'o' in every word, and get a point per word. +5 bonus points for finding the word which uses every letter. Target: 25 points.



Repeat Rewind: The Quick Crossword

The answer to each question can be found in an EXiA article. Test how much you've learnt - or already knew!



Across

3. CNS department most likely to call you the wrong name [3]
6. Iconic England woman's football team [9]
10. "The Best Traitor Ever"? [5]
11. Chappell Roan hit [3,2,2]
12. Athenian landmark from which the Elgin marbles were stolen [9]
13. Diary keeping rom-com protagonist [7,5]
15. Second hand shopping app [6]

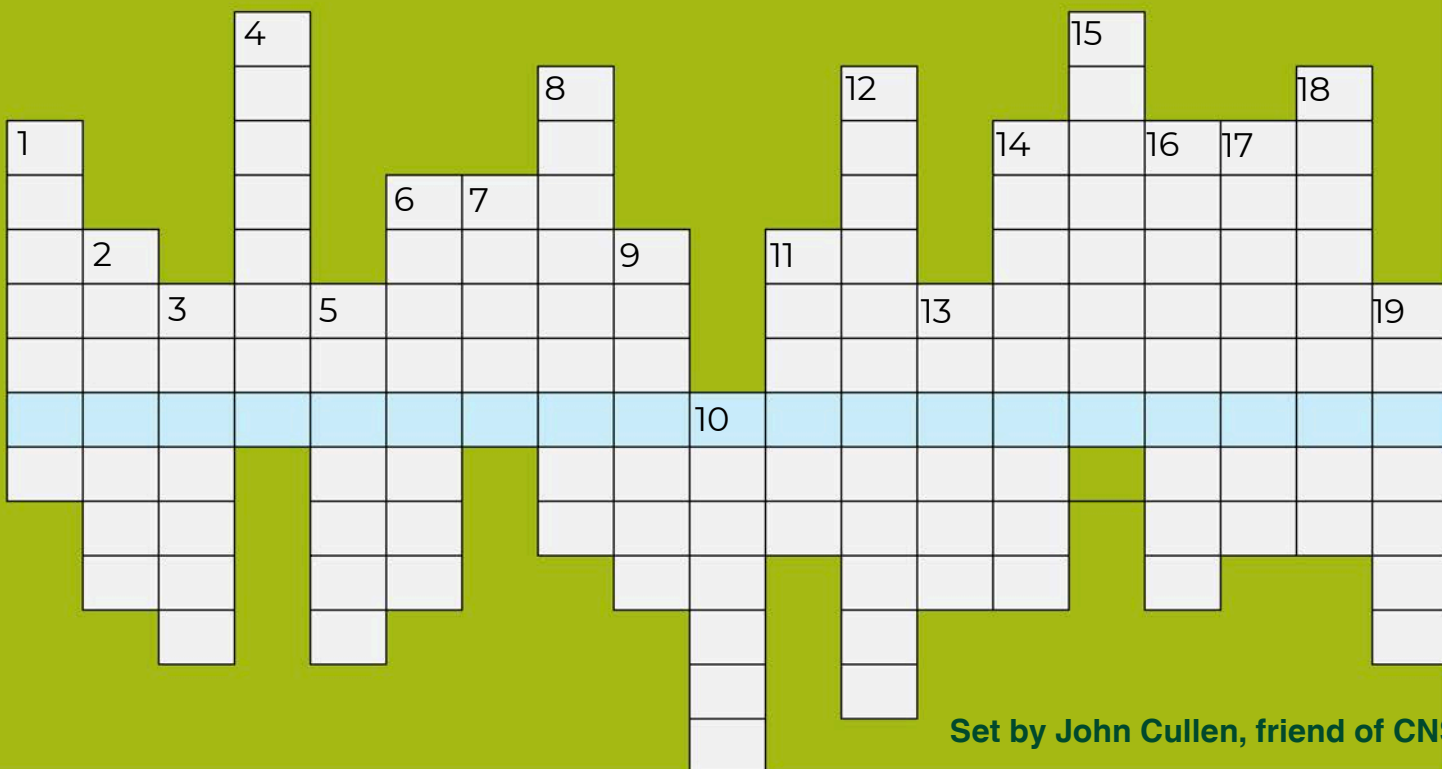
Down

1. Adam's first wife in Jewish folklore [6]
2. Buying more than you need [15]
3. CNS teacher with the worst handwriting [2,5,6]
4. Ms Macklin's fave album [4,2,3,4]
5. Proto-feminist Greek philosopher [5]
7. Quantum physicist with a famous cat [11]
8. CNS teacher's football team defender and midfielder [2,5]
9. Authoritarian populist US President [5]
14. Oil giant polluting the Niger Delta [5]

Cryptic Crossword

All the solutions to the clues below should be entered down from the numbered squares in the grid, and when entered will give the name of a familiar institution in the blue across line.

The solutions to the down clues are names, all of the same kind, and all in the vicinity of the familiar institution.



Set by John Cullen, friend of CNS

Sudoku: Fill in the grid so that every row, every column and every 3x3 box contains the numbers 1 to 9.

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

Clues down

1. A tractor boy is found here... (7)
2. ... and lies upset (7)
3. Cancel expression of gratitude (7)
4. Scott's novel series (8)
5. Owner of the Congo Free State (7)
6. Few lords get confused (8)
7. Not down and not up! (5)
8. Confused Doge owner (9)
9. Would Mad Max smell sweeter with this name? (7)
10. Stroll around the last month (7)
11. Rip Van Winkle's creator (6)
12. Aka Otautahi (12)
13. Heartily mixed up, that is, taken out (6)
14. Reformed rank besom (9)
15. We hear how Spooner might advise an attempt at conception? (5, 4)
16. An early redistributor of wealth from 8 down (5,4)
17. 8 down, more specifically (8)
18. Not calmer, confused (9)
19. French island in repair (4,3)

gallery pages

1. Bexie Woodrow
2. Alice Ling
3. Annie Searcey
4. Lucas Huddleston







Kling





Annie Gossing





Front cover: Sophia Miller
Back cover: Lucas Huddleston