



THE COLUMNS

HSD's newsletter: Issue 72

by pupils; for pupils

On Friday 9th December we are running a multi-cultural day in Baxter. It is over lunchtime and is completely free – yes! Free! You will have the opportunity to try food from a wide range of the cultures represented in the school. There will be a chance to see pupils in traditional dress and also to talk to them about their family heritage. There is a World Cup Cricket and a World Cup Football on Tuesday 6th and Thursday 8th at lunchtime. Please do take part and enjoy!

Editor-in-Chief, Sahar
Jafferbhoy

Bonar's Sparrowhawk

Mr Higgins says, "Great to see some wildlife here but a pity it wasn't eating a seagull!"



CIVIL UNREST IN CHINA

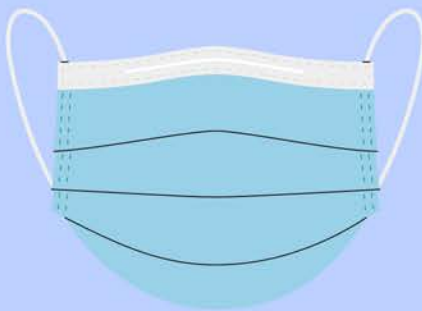
Jack Mitchell

Crowds of demonstrators have been gathering in central Guangzhou over recent weeks to protest against the city's harsh COVID measures. Thousands of residents have been confined to their homes as part of China's severe zero-COVID policies. Districts can be placed in lockdown without any prior warning if a large percentage of people have contracted the virus. Citizens feel that they are being held back from their lives and that the economy is facing a lengthy period of stagnation. These measures have been in place since early 2020.

Riot police made their presence very noticeable and wore white hazmat suits. They also held shields. Many demonstrators ended up clashing with the police and threw glass bottles and other debris at them. Clips shared on social media show many demonstrators being led away in handcuffs. Another video showed a tear gas canister in the middle of a narrow street lined with market stalls. Although most of the protests that turned violent were held in Guangzhou, other large demonstrations took place in cities such as Shanghai and the capital, Beijing. Many have called for President Xi Jinping to stand down amid these mass rallies. Government leaders have said they will, 'resolutely crack down' on the protests.

UK relations with China are certainly not strong, especially after a BBC journalist who was reporting on the protests was arrested. A video shows police officers beating the man but he was let go only a few hours later. In his first Foreign Policy speech of his premiership, Prime Minister Rishi Sunak said that the 'golden era' of UK-China relations is over whilst at the Lord Mayor's Banquet. He also said that close economic ties with the country (which former PM Cameron tried to kickstart) during the 2010s was 'naïve'.

As the Chinese Government attempt to constrain rallies, it looks like Xi Jinping will be keeping his job and that many protesters are facing a stint behind bars.



INTERACT UPDATE: MOVEMBER!

A successful HSD Movember has raised an amazing £328 which will go toward supporting and caring for men's health.



WEEK 1 UPDATE



WEEK 1 UPDATE



WEEK 2 UPDATE



WEEK 2 UPDATE



Who was Benedict Arnold?

Maisey Lafollette

A young new country, fighting a war for independence; there were Loyalists, Patriots and turncoats, who believed in the Patriot's cause, but were persuaded by money, greed or promise of protection from the British to betray America to be spies. There were many from farmers, blacksmiths, civilians, soldiers and a high ranking general, who was named Benedict Arnold.

Born on January 14th, 1741 in Connecticut, to a wealthy family, Benedict lead a privileged childhood but when he was young, his mother died and many of his siblings didn't live that long; and his father's life of debt and alcoholism led to the Arnold family money to disappear.

Before his betrayal Benedict was a brave soldier fighting for the Colonies in many battles. He helped capture Fort Ticonderoga from the British in 1775; and, in that same year, was chosen to lead his local militia. He also helped set up America's first ever navy. It was a small one of only 17 ships, which managed to keep the colonies' northern hold. In 1778, he was named Military Governor of Philadelphia. He had the misfortune to lose his leg in a battle! With all of his success and power George Washington trusted him as if they were family. Benedict Arnold had a wife named Margaret Mansfield, who died and he remarried to a daughter of a wealthy colonial, named Peggy Shippen, and she is believed to be the one who convinced him to become a turncoat.

Benedict had done so much for his country, but many in Congress felt he was a criminal. He felt as if he wasn't given enough recognition for all his accomplishments and this made it easy for Peggy to convince him to become a traitor. Peggy was friends with a British commander named John André who was stationed in New York. They sent him a letter in code, using the code name Monk. The British couldn't believe that Benedict Arnold, a high ranking Patriot, would turn on the cause. He started to sell secrets to André and when he was offered a position that would have given him the recognition he wanted, that of Divisional Commander, which he had to turn down. This plan he and the British made, to capture West Point, had it succeeded, would have given him £10,000!

His plan failed. John was captured by a group of hunters who found plans in his boots. Colonel Jameson sent a letter to West Point (he probably didn't know Arnold was in charge as he was probably mentioned in the papers.) André was sentenced to hanging. When Jameson's note arrived, George Washington was there for a meeting, but Arnold had already left. When Washington read it he was furious. He had trusted Arnold with his life! The Patriots never earned their revenge, as he fled on the ship, the Vulture, to England where he died in 1801.

Benedict Arnold was the first leader of the American navy. He led many battles and was given high positions and yet he didn't feel that he was given the recognition he deserved. He betrayed his country for money which gave him what he wanted. However, he did not go down in history as a hero as he had imagined but as the worst traitor in America's history.



FIGURE SKATING

Izzy Clark

History is made every day, by all kinds of people. But very rarely is history made by someone so young as Kamila Valieva. The day is February 6th 2022, and it's a cold morning in Haidian, Beijing. Fifteen year old Kamila steps onto the ice at the Capitol Indoor Stadium. Everything relies on this. At the sidelines, her teammates watch with bated breath, her coaches with cold, narrowed eyes. This is what she was made for - all of her hard work has brought her here, to the Olympics themselves. She has two minutes and forty seconds, and in that time, she's going to fulfil her destiny, and she's going to make her coaches proud. No matter the means.

It's an easy victory for the girl who's won it all, fifteen points ahead of the girl trailing behind in 2nd place. It's the same routine she's performed hundreds of times before, muscle memory kicking in as the world fades away and all that matters is this next moment, this next movement, this next step. Everything concentrates inwards as Kamila's feet leave the ice and the world spins around her- one, two, three, four!



Despite all that follows - a drug scandal and an international war - Kamila Valieva makes history as the first woman to ever land a quadruple jump in Olympic competition. It's the first time in thirty years that a new jump has been debuted by a woman at the Olympics. Back in 1992, Midori Ito, age 22, landed a triple axel - a forward facing jump with 3.5 spins - reforging the limits of what was though possible for female skaters. One wonders how she might have felt. Nervous? Focused? Confident? Would she have known what she'd begin?



The triple axel began the first revolution in ladies' skating. The floodgates had been opened - Midori had shown them an inch and the world had taken a mile. But as for Kamila Valieva and the quad jump, it's hard to foresee a similar legacy.

Any kind of quad is wildly different from a triple axel. When doing a triple axel, you jump facing forward, whereas in all other jumps you take off backwards. During a quad, skaters spin at close to a dizzying 400 rotations per minute, or almost seven full spins per second. The amount of centrifugal force these women - girls, even - undergo is intensive and sickening, and the forces that ricochet through them upon landing have been proven to cause microfractures in the bones that can later develop into serious health concerns. Additionally, quads are reliant on completely different factors to all other jumps; whilst doubles and triples rely on strength and momentum, quads are all about two different things: weight and prerotation.



The first of these things, weight, is self-explanatory. Athletes that weigh less can jump higher, and of course, younger athletes will weigh less. Female skaters often undergo extremely dangerous diets from a young age, but this isn't enough to combat growth spurts and inevitable puberty. There's a reason that, of all the female skaters to land quads, only one of them did so over the age of 18. This was the then-nineteen year old Elizabet Tursynbaeva, one of three non-Russian women to land a quad, being from Kazakhstan. She's joined in this distinct and exclusive category by Americans Mia Kalin and Alysa Liu, who can also jump a triple axel.

The reason that three-quarters of the twelve quad-jumping ladies are Russian is the fault of one woman: Eteri Tutberidze, and the aforementioned second factor: prerotation. Eteri has coached multiple Olympic medallists since the 2014 Sochi Games, including the aforementioned Kamila Valieva, as well as Anna Shcherbakova, Alexandra Trusova, Evgenia Medvedeva, Alina Zagitova and Yulia Lipnitskaya. She's also trained the seven of the nine Russian quad jumpers. The reason that Eteri's training is a quad production line is down to how she teaches technique: before her student's skates have even left the ice, her torso has already completed nearly one full rotation, reducing the amount of effort needed to accomplish the four aerial spins. This practice is known as prerotation, and skaters get away with this cheating practice because the International Skating Union haven't made moves to penalise it, and it doesn't seem like they will. Prerotation places incredible strain on skaters' bodies and is widely regarded as extremely dangerous, especially for young skaters who are still growing.

All of Eteri Tutberidze's students are children, usually in their mid to late teens, because, as it seems, only children can land quads. Once you begin maturing into womanhood, you lose the ability to jump like a child. And whilst older figure skaters still compete, the sheer discrepancy in points that a quad gains an athlete puts them way ahead of their competition. Alysa Liu, the first American woman to land a quad, retired at seventeen after losing her quad. Most of the woman still jumping quads are nearing the end of their careers, and unless they can completely change their harmful jumping technique, they won't be competing in the next Olympics.

And by 2026, who knows who Eteri will have on her side? Her newest jewel in her crown, Adelii Petrosian, will be eighteen then. If just jumping triples how Tutberidze teaches has left Evgenia Medvedeva unable to turn her spine to the left, what will quads do to the bodies of these young, malleable, manipulated young girls?

The triple axel and the quad are ultra-c elements, the highest-valued skills in terms of point values. Their presence can guarantee a teenage skater glory and gold, and both are spine-twisting, body-breaking, child-abusing misuses of coaching power. These jumps have forever changed women's figure skating. No longer is this a sport about artistry, strength, and the delicate, knife-point balance between the two. No, this is a blood sport on ice, with all the competitors children who are slowly being broken down and torn apart by the cold, unfeeling adults around them who are supposed to be helping them.

AFTERSUN REVIEW

'Aftersun' is a recently released film written and directed by Charlotte Wells, a Scottish screenwriter and director. Her debut film has received much critical acclaim and has been nominated and won many awards. It was funded by 'Screen Scotland', the primary backer for the Scottish Film Industry, and it centred around a father (Calum, played by Paul Mescal) and a daughter (Sophie, played by Frankie Corio) on holiday in Turkey.

The visuals of the film are incredible. It begins with the titles on a black screen, and the sound of an old, handheld, camera zooming. Then, the picture becomes visible, and we see through the camera footage. We hear a laughing voice - a little girl with an Edinburgh accent. She's filming her father, Calum, who has an even more pronounced accent. She's interviewing him. The little girl, Sophie, asks her dad what he did for his 11th birthday, and he stills and says nothing. The scene cuts off. The scene is sweet, when you think of it, but the way it's seen through the footage is almost a little unnerving, suspenseful. You are immediately filled with the idea that something bad is going to happen, something is going to go wrong. As an opening scene, it is highly effective, intriguing and atmospheric. The audience are immediately engaged.

The movie is interspersed with ambiguous scenes in a different setting. The main location is Turkey, in their resort and around the country; but the other location is very far from this. It's dark, filled with blues and neon lights and appears to be some sort of party. It's trippy and uneasy, and you see Calum and Sophie in this place, with all these people. Calum is the same as he is in Turkey, but Sophie is older. She's not a child anymore. These scenes are abstract and the true reason behind them is never truly revealed, nor is whether they are real or imagined. They are interspersed throughout, normally following scenes where that uneasy feeling that something is going to go terribly wrong is at its strongest. The cinematography and editing and composition of these scenes are immaculate, and pulls the audience in, with a sense of curiosity, confusion and speculation. What is it about? What is going on?

They choose to show the story through these ways: the standard filming style; through the camera footage they shot while on their holiday; the trippy, abstract party scenes; and scenes from the future of Sophie, older, with her family, and watching the footage back. This made the film unique and interesting, gave a very strong mood and feel to it, and was very emotive for the audience.

The cinematography of the film, overall, is incredible. The general colour scheme is yellow and blue. The blues of the trippy, abstract scenes; the yellow of the sun and the colour it makes the walls; the blue of the sky; and the blue and yellow of their room. There is a wonderful shot that shows the room and the bathroom adjacent to it in the same frame, and the view is of both rooms and the wall splitting them. On the left is the bedroom, filled with warm, sunny yellows. In the bedroom is Sophie, happy and excited, talking to her father. Her father is in the room on the right, the bathroom. It is filled with blues, and Calum sits, the blood dripping down his arm from his cast looking black in the lighting, as he sits above the blue bucket filled with water. He answers Sophie's questions and continues her conversation as if nothing is wrong, he is calm and collected. The contrast of the warm yellows and the cool blues mimics Sophie's joy and Calum's sadness and the scene is very melancholic. You know he's pretending everything is okay for her, and there's an ache for him in knowing this. This theme continues: Calum pretending things are okay as not to worry Sophie, when it isn't, not for him. Even though, in the next scene, Calum's arm is fine, and the cast is off, there's something unnerving about the abrupt transition from seemingly not okay to completely fine.

The ending is not very resolute, or very finished. Loose ends are left untied, questions left unanswered, ideas unfinished, yet the end did not feel annoying or like there was really any more you needed to see. The way it was left unfinished mimics the way not all the loose ends in life are always tied up, and how there are some questions you would ask your parents that you will never know the answers too. It mimics their relationship in how Sophie won't know everything about Calum's life, how he grew up, but also how she won't understand. She won't, can't (especially at that age) understand how different his life is and was to hers. He grew up in a very different environment to her, so she can't understand why he feels some ways about things, why some lessons he finds very important to teach her even if she doesn't understand why. I think it's a very important and touching thing to explore. The final shot is immaculate, heartbreaking and perfect. You don't understand how important the final shot of a film is until you find one that impactful, and it really hits you.

The screenwriting, directing and acting are incredible, and there is a reason this film has been nominated and won so many awards. Charlotte Wells, Frankie Corio and Paul Mescal did an amazing job. It was nominated for 13 awards at BIFA (British Independent Film Awards) this year, and only out of the craft awards (the rest are announced on the 4th of December) 'Aftersun' won Best Editing, Best Cinematography and Best Music Supervision.

It's an superb watch, and I highly recommend it to any film enthusiasts. It made me think; it kept me tense throughout; I felt a very strong sense of melancholy, especially at the end, and sadness for the characters within the film. It has an ambiguous, heartbreaking yet beautiful ending, and a touching plot about how there is always something more going on in people's lives that you don't always show the people you love. It has prevalent, heard hitting themes and it is exquisitely beautiful. Not only that, but it was inspiring. It has two main characters, and a simple plot, and likely not on a large budget, by a debut Scottish screenwriter and director, debut actress Frankie Corio and it felt, afterwards, as if you could almost make something like that yourself. It was simple in the initial idea, but the execution and complexity of the ideas and themes raised the film to an entirely new level. It was a movie that managed, completely, to get you to care about its characters.

Mrs Watson's Awful Xmas Jokes

Which month is the best for sleepovers?
Deslumber

Why did the jazz musician play his trumpet
outside during December?
Because he liked cool music ...

What do you have in December that you can't
have in any other month?
The letter D

How was the snow globe feeling after the scary
story?
A little shaken

Why did the child only wear one snow boot?
There was only a 50% chance of snow

What did the snowman have for breakfast?
Frosted Snowflakes

Why do snowmen keep their money?
In a snow bank

EDITOR'S NOTE

Sahar Jafferbhoy

*Get your
tickets for the
Christmas
dances. I am
looking
forward to
mine on the
22nd
December
and tickets
are still on
sale for those
of you who
have not yet
planned
ahead. Have a
great
weekend.*

**happy
weekend!**

THE COLUMNS TEAM