

# The Quarterly Gazette



happy holidays





# The Quarterly Gazette

*Christmas Edition*



## Traditions Around the Globe: The Weird and the Wonderful

**IN THE DECEMBER EDITION:**

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# Traditions Around the Globe: The Weird and the Wonderful

By James Taplin

## Kentucky for Christmas – Japan

Christmas in Japan has never had the same traditional aspects that we see in the Western world, and does not revolve around the birth of Jesus Christ. Some couples use it as a romantic holiday, where they dine at upscale restaurants, but for most Japanese people, KFC is the only tradition they look forward to.

The concept started recently after KFC opened in Japan in 1970, and came to the manager of the first Japanese KFC, Takeshi Okawara, in a dream. He envisioned a ‘party barrel’ that would be sold at Christmas, and then a few years later in 1974, KFC took the marketing plan national with the slogan

‘*Kurisumasu ni wa Kentakkii*’, or in English: ‘Kentucky for Christmas’. Nowadays, Japanese people have to book their Party Barrels many weeks in advance, and they have a lot more options. You can buy a traditional box of chicken, or even a ‘Premium’ options, which may include a whole roasted chicken, sides, wine, and cake!



## Democracy Sausages – Australia

‘Democracy Sausages’ have become an integral part of the Electoral process in Australia, and most Australians believe that voting wouldn’t be the same without them. They consist of two ingredients: A freshly barbequed sausage and a slice of bread (generally a slice from a white loaf, but also tends to be whatever bread is available), often served with ketchup, mustard, or caramelised onions. They may seem meagre, but the image that they represent is greater than their physical form. Voting is compulsory in Australia, and always take place on a Saturday, so to make the experience more enjoyable, it has become traditional to open up food stalls and fundraise for local schools, churches, and community projects.

The stalls mainly sell the aforementioned Democracy Sausages, but many sell cakes, coffee, and hot drinks. The stalls are meant to be politically neutral and are culturally only for local fundraising.





# Traditions Around the Globe: The Weird and the Wonderful

By James Taplin

## Groundhog Day - USA

Groundhog Day is a tradition that originates from Dutch immigrants in Pennsylvania, a North-Eastern US state, and it uses a groundhog in order to predict the changing of the seasons.



At 7:25 AM on the 2nd of February every year, a groundhog, a land squirrel often referred to as a woodchuck, is ceremoniously brought out from a burrow. If the Groundhog sees its shadow and goes back into the burrow, then six more weeks of winter is heralded; however, if the Groundhog is not scared, then an early spring is foretold.

The most popularly considered place of origin is in Punxsutawney, Pennsylvania, and many of you may recognise this name from an iconic 80s film. In 2024, Punxsutawney Phil called for an early Spring. It has yet to be confirmed whether the groundhog's mystical powers are accurate, but the tradition stays alive.

## La Noche de los Rabanos - Mexico

'La Noche de los Rabanos,' meaning The Night of the Radishes, is a tradition that takes place every year in Oaxaca, Mexico, and involves the carving and arrangement of oversized radishes to compete for prizes. It originated at a Christmas fair in 1897 and was so popular that it was turned into an annual competition! Here are some award-winning sculptures:



# Traditions Around the Globe: The Weird and the Wonderful

By James Taplin

## Cooper's Hill Cheese rolling – England

During the Spring Bank Holiday, most people are relaxing and enjoying the sun, but some have their own ideas of fun: barrelling down a 180-metre-long hill chasing a big wheel of cheese. The cheese normally reaches speeds of around 70 MPH, and to catch it, participants need to bash and roll their way through the competition.

Injuries are common in the race, and the cheese has injured spectators when not caught. The cheese is a 3 kg wheel of Double Gloucester cheese, and the only prize for winning is the cheese itself and the bragging rights that ensue.

There are a few races for each gender, and participants come from all over the world to compete. The winner of the women's race in 2024 was Abby Lampe from North Carolina, USA, and she also won in 2022!





# COP29 What Happened and Why Was It Important?

By Zara Travers

The United Nations Climate Change Conference was an event where world leaders and negotiators came together to further global progress on climate change as a collective effort. This took place from 11th to 22nd November 2024 in Baku, Azerbaijan.

This was done with business leaders, young people, climate scientists, Indigenous Peoples, and civil society to share insights and best practices to strengthen global climate action. As this is the world's only multilateral decision-making forum on climate change, it brings together almost every country on Earth to help decide its future.

The key focuses for the COP29 discussion were on finance, as a large amount of money is needed for countries to drastically reduce their individual greenhouse gas emissions and to protect lives and livelihoods from the worsening impacts of climate change. This can be seen through the floods that occurred in Malaysia and Thailand, which killed at least 12 people, proving the necessity of these commitments as they have a direct impact on those in countries closer to sea level.

COP29 came to an agreement on the rules for a UN-backed global market for trading carbon credits, which represent an emissions reduction equivalent to 1 tonne of carbon dioxide. These can be purchased by a company or country to count towards its own carbon reduction goals. The plans aim to pave the way for country-to-country trading of carbon credits and to incentivise companies and countries to cut emissions. However, this is still a new system, so critics are sceptical of its ability to function effectively within the current global marketplace.



# COP29 What Happened and Why Was It Important?

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At the end of COP29, the new collective quantified goal was proposed as a target of \$300 billion a year by 2035, which is triple the previous target. This is the threshold amount that countries promise to mobilise to help developing nations switch to clean energy and mitigate the impacts of the climate crisis.

However, according to experts, this drastically fails to meet the \$1.3 trillion needed and what many of the developing countries called for. Whilst recognising this gap, the deal does include a promise to increase finance from public to private sources to meet at least \$1.3 trillion per year. Although there are no specific details about how this will be done, it leads us to question whether or not it will be as effective as hoped. This new finance deal allows for voluntary inputs from developing nations that have not previously provided official climate finance, such as China.

Overall, despite the higher numbers, the developing countries' representatives have expressed their disappointment at the final promise. The African Group of Negotiators described it as 'too little, too late,' whilst a representative from India called it a 'paltry sum.' However, as the head of the UN climate body said, 'no country got everything they wanted.'

In conclusion, there is still a lot to do to make a difference with climate change, which will hopefully be addressed next year at COP30. At the end of COP29, the new collective quantified goal was proposed to be a target of \$300 billion a year by 2035, which is triple that of the previous target. This is the threshold amount that countries promise to mobilise to help developing nations switch to clean energy and mitigate the impacts of the climate crisis.



# Assisted Dying Bill: What does it mean for the future of our national identity?

By Jemima Robinson

A historic moment occurred on 29 November 2024 when 330 MPs voted in favour of a bill proposing the legalisation of assisted dying in England and Wales. For the first time in over a decade, MPs have voted on a highly divisive topic which could completely alter existing legislation which currently makes it illegal, with a maximum of a 14-year prison sentence, to encourage or assist suicide under the Suicide Act (1961). Considering the great legal transformations that could await us, what will this bill mean for the future of our national identity?

Labour MP, Kim Leadbeater's 'Terminally Ill Adults (End of life) Bill, makes an argument for legalising assisted dying for over-18s who are terminally ill. Many agree with this proposal due to the belief that legalising assisted dying will give terminally ill adults the autonomy to retain dignity in death by preventing tremendous pain and suffering. However, the bill was highly controversial with over 45% of MPs voting against it and many medical and legal professionals speaking out to contend that the bill would be vulnerable to corruption and mistakes as well as legally damaging because of the inevitable likelihood of post-legislative expansion. With the bill now facing many more months of debate and scrutiny by MPs and peers before it becomes law, it is important that we consider the impacts of this bill and how it will shape our nation's future identity. Arguments from campaigners such as Care Not Killing are concerned that legalising assisted dying would create a complicated system exposed to corruption and abuse with vulnerable people being placed under extreme pressure to end their lives early.

It is believed that terminally ill people will be at risk of external pressure and coercion and may even agree to sign for their assisted death in cases where they fear that they are being a 'financial, emotional or care burden' upon others. However, Kim Leadbeater assured that her legislation would feature the 'strictest protections' which would make coercion illegal and would require numerous safeguards, such as the approval of two independent doctors and a High Court judge, to make a person eligible for assisted dying. Leadbeater stresses that the proposed law would be a major social reform designed to correct the injustice of Britons who cannot afford to travel abroad to end their lives on their own terms, as well as Britons who can afford this, but die prematurely as patients need to be well enough to travel.



# Assisted Dying Bill: What does it mean for the future of our national identity?

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Those in favour of the bill will emphasise that this will greatly improve fairness and equality in society as it provides a future for Britain where terminally ill adults and their family members are no longer persecuted or restricted by expense but empowered to take measures for dying on their own terms.

Other reasons for supporting the bill are that legalising assisted dying will give terminally ill adults the autonomy to retain dignity in death by preventing tremendous pain and suffering. Despite the use of palliative care to alleviate suffering, terminally ill patients can still suffer extreme physical or mental pain in the final days of their life and supporters of the bill advocate that legislation should be changed to avoid this. Campaigners, Dignity in Dying, argue that terminally ill adults who are mentally competent should have the right to control the timing and manner of their death. Recent polling of 2,000 people across Great Britain from 'More in Common' found that 65% support the principle of assisted dying while 13% oppose it and the rest are unsure, which highlights huge numbers of the public support this bill. Therefore, it is unsurprising, in this statistical climate, that MPs would vote in favour of a bill designed to give rights to terminally ill adults that will make it legal for them to control their suffering and manner of death.

However, a big argument against the bill is that it will become a 'slippery slope' because there is no guarantee that assisted dying will be restricted to the terminally ill. Critics of the bill believe that there will be an inevitability of post-legislative expansion because most assisted suicide laws have widened after enactment. For example, Canada has dropped its legal requirement that death be 'reasonably foreseeable' and the Netherlands, who already allow euthanasia for the mentally ill, has proposed extending the law to elderly people with 'completed lives'. This demonstrates that an assisted dying bill will not necessarily be restricted to the terminally ill and any attempt to draw the line may become problematic and increasingly complicated.

# Assisted Dying Bill: What does it mean for the future of our national identity?

*By Jemima Robinson*

Professor Philip Murray argues this issue by contending that ‘principles on any attempted line would undermine and subvert each other’. For example, if autonomy is the main principle for the bill, why is the lawful killing restricted to terminal illness? And if suffering is the main principle for the bill, again, why is the lawful killing restricted to terminal illness? In both cases, the restriction of the assisted dying bill to the terminally ill is exposed to debate and highlights that questions are likely to arise as to why only the terminally ill, and only terminally ill adults, deserve this right. Justice Secretary Shabana Mahmood shares this concern and articulated her belief that Leadbeater’s bill could lead to ‘death on demand’. Therefore, it could be argued that our nation’s future identity is dangerously uncertain and at risk to creating a system of social inequality which discriminates and only gives a single group, who meet a specific set of conditions, a right to an assisted death.

Ultimately, the concept of assisted dying is an incredibly delicate and sensitive topic with merits in arguments from both sides which offer contrasting predictions of a nation’s future identity. The idea that the bill cannot be restricted to the terminally ill is a potential reality to consider as post-legislative expansion could create a national system that enables many groups in society to be entitled to the rights proposed in the assisted dying bill. On the other hand, people may consider that arguments concerning post-legislative expansion are extreme and completely lose the essence of the bill which seeks to give terminally ill adults the autonomy to retain dignity in death by preventing tremendous pain and suffering. However, it certainly seems as though the majority of the nation and MPs support the bill and view it as a move towards social reform because it provides a future for Britain where terminally ill adults are empowered to take measures for dying on their own terms. With the bill now facing many more months of debate and scrutiny by MPs and peers, we must anticipate a great legal transformation in Britain that could significantly alter our future national identity for the years ahead.



LITERARY REVIEW

# Barrowbeck

By Danielle Tan

Though Christmas is right around the corner, I've decided to dive into the world of folk horror with Andrew Michael Hurley's newest novel *Barrowbeck*. The novel is an exciting blend of atmospheric storytelling and deep psychological tension. I am not a huge fan of horror novels; however, despite the saying "don't judge a book by its cover," I did, in fact, pick this book out for its cover. The novel dips its toes into the supernatural and the uneasiness of humanity's relationship with nature and how it haunts the residents of the valley.

*Barrowbeck* consists of many stories that are all interconnected with one another through the *Barrowbeck* valley. Over a period of more than 1,000 years, each story unfolds in the valley and has its own tragic end. Numerous characters are introduced, yet it is the valley that remains the main pivotal character throughout. Its remoteness and dark history set the tone for the whole story, along with the different tales of spiritual possession, familial problems, and existential dread.

**“The soul rising vaporously out of a spent and supine body and into a starry beam of light.”**

**“The rain gave the recollection a seasoning of melancholy and romance.”**



The land itself serves as the backdrop for much more profound struggles, eliciting a growing sense of unease within the reader. Sinister undertones are hinted at throughout the novel, and as the plot progresses, the imminent danger only increases. The villagers who live there ultimately have a hard time, as the land seems to be influencing their course of life and leading them down a darker path.

LITERARY REVIEW

# Barrowbeck

By Danielle Tan

Hurley's writing is unlike anything I've read before. From the start to the end, the language he uses draws the reader in, and the mood he magically creates sustains throughout the novel. There's a certain aspect that is so captivating and imaginative. He uses the five senses to capture the little details that slip through his writing, yet still leaves enough for the reader to conjure up with their imagination. The dread he evokes through his writing is subtle; it creeps up on you and slowly fills you up without you knowing. Hurley has always been known for interweaving modern-day issues into his novels, particularly those of rural life, such as poverty, social isolation, and unemployment.

I don't particularly like individual stories that tie into one bigger story, as I find them disjointed and poorly written most of the time, so this novel was definitely a step out of my comfort zone. However, Hurley's ability to connect all the stories together seamlessly is a testament to his skill as a writer. The novel is fascinating in its own right and is different from the books I usually pick out, and I do not regret my decision.

**“His soul gradually slithered out of his navel and into the ether.”**

**“Yes, he had a gleeful smile. And very red lips. And too many teeth.”**

Horror, in itself, is a hard genre to pull off in books as well as in film, as I am sure we are all aware. The essence of predictability is something that ultimately ruins the genre and makes the reader uninterested. A good horror film or book always has a sense of unpredictability, and I can assure you that *Barrowbeck* falls into that category. This novel is a haunting piece of fiction that truly highlights the supernatural elements of the land of *Barrowbeck*.



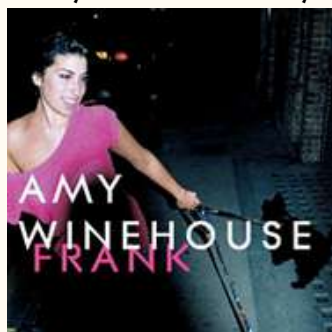
# Debut: The Emergence of a Dynamic Discography

By Georgia Baynham

## Amy Winehouse: Frank

Released on 20th October 2003, Amy Winehouse's debut album *Frank* pays direct tribute to Frank Sinatra, one of Amy's earliest inspirations. The album is a beautiful hybrid of genres such as jazz, hip hop, and bossa nova. The tracks run in a smooth order, with some being combined together. Despite its success and popularity, Amy was highly self-critical of the album, claiming that she never listened to it in full and refused to possess it. She received several accolades as a result of the positive feedback, including an Ivor Novello award. The album has sold over one million copies in the UK and will always be one of my favourite albums.

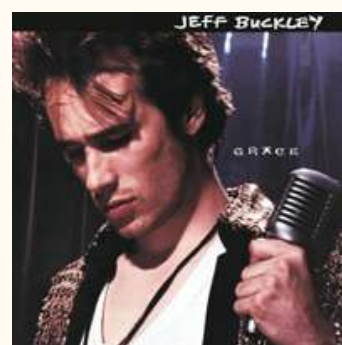
Some of the most admirable tracks include: *What Is It About Men*, *Amy Amy*, *In My Bed*, and *Know You Now*.



## Jeff Buckley: Grace

The 30-year-old opening album from Jeff Buckley is personally important to me due to the raw emotion and yearning that is evident in his lyrics, as well as his voice. I personally hold this album closely to my heart, and it will always be one of my favourites.

*Grace* is the only album ever completed by Buckley, with his discography containing recorded live performances and compilations of singles. Despite his unfortunate death, Buckley's music continues to resonate. Some of his most recognisable tracks from *Grace* include the title track, *Lover, You Should've Come Over*, *Last Goodbye*, and *So Real*. The entire album is a poetic classic.



## The Beatles: Please Please Me

If you were to ask most musicians who the most significant and influential band in history is, the name you would hear the most is The Beatles. Inspiring some of the most successful names in the industry, such as Oasis, Radiohead, The Verve, and David Bowie, The Beatles' distinctive sound allowed them to lead the music industry in the '60s. The most popular tracks from their 14-track debut album, *Please Please Me*, include *Twist and Shout*, *Love Me Do*, and *I Saw Her Standing There*. The Beatles progressed to produce some of the most popular and recognisable songs ever created, such as *Let it Be*, *Hey Jude*, and *Here Comes the Sun*. Collectively, the band wrote some of the most graceful love songs in history, reflecting each member's personal love lives. The women, such as Pattie Boyd and Jane Asher, whom the members dated during the band's active years, played a key role in The Beatles' heartfelt love tracks, such as *Something* and *And I Love Her*.



# Debut: The Emergence of a Dynamic Discography

By Georgia Baynham

## The Smiths: The Smiths

For me, The Smiths' self-titled album is the starting point of greatness, with three following studio albums, such as *The Queen Is Dead*, along with a range of soulful singles, such as my overall favourite song, Half a Person. The band gained initial global recognition from the single *This Charming Man*, the second single to be released by the band following *Hand in Glove*, which failed to chart. The singles were later released as tracks on the self-titled album, gaining traction from promotions such as the band's appearance on *Top of the Pops* in 1983. The discography of The Smiths represents progression, experimentation, and political outcry from frontman Morrissey. This included anti-establishment connotations within songs, as well as shaming the meat industry with the title track *Meat Is Murder*, which did much for vegetarianism in the '80s and led many to question their morality.



## Massive Attack: Blue Lines

Although the term was not widely used before 1994, *Blue Lines* is generally deemed the first trip-hop album.



The band used guest vocalists, such as Shara Nelson and Horace Andy, interspersed with original sprechgesang stylings and what became regarded as an essentially British creative sampling production. The single *Unfinished Sympathy* was a chart hit in Europe and was later voted the 63rd greatest song of all time in an NME poll. Although Massive Attack has their own sound that fails to be matched, they have been compared to Portishead on various occasions due to the similarities of the trip-hop genre. The band now continues to perform, but only with two members, Robert Del Naja and Daddy G. If you are looking to expand your playlists, I not only recommend Massive Attack but trip-hop music as a whole.





# BLUE LEATHER: What Does It Mean To Be an Icon and is Cultural Significance Enough?

By Kemi Williams

i-D magazine recently released its 'Great Britons' edition featuring Gabriel Moses, Slawn, Clint 419, and Mowalola. This got me thinking about the cultural zeitgeist of the UK creative industry and the turn it has taken since the pandemic in 2020. Self-proclaimed creatives Slawn, Mowalola, and Clint have risen significantly in the past four years and seem to place themselves somewhere at the top in terms of Black Brits impacting 'the culture'. But is there really a cultural identity for them to be influencing, and are they the right people to be doing so?

Often, it feels that Black British artists slip into the appropriation of African American history as a means of constructing their own identity. Slawn is the perfect example of this. Nigerian-born Olaoluslawn labels himself a scam artist. He began working at the popular Lagosian skate shop 'Wafflesncream', which caught the attention of brands such as Supreme, and Slawn started to help with editorial shoots for London-based publications. In 2019, he moved to the UK to study graphic design at Middlesex University, picking up painting as a result of boredom during lockdown. His work is now being sold for more than £30,000 at a Sotheby's auction co-curated by Skepta.



Slawn toys with a playful primary colour scheme which is sharply disrupted by his graffiti-style golliwogs. It is important to recognise the origin and history behind the golliwog before criticising Slawn's interpretation.

Golliwogs are striking, grotesque, anti-Black caricatures often depicted with jet-black skin, bug-like, white-rimmed eyes, and clownish red or white lips. They are often styled in a jacket, trousers, and a bowtie, with a colour scheme of red, white, blue, and yellow. The golliwog started as a character in American-born English cartoonist Florence Kate Upton's work. The story follows Peg and Sara Jane, who run loose in a toy shop and encounter "a horrid sight, the blackest gnome." This gnome wore bright red trousers, a red bow tie with a white collared shirt, and a blue swallow-tail coat.

Upton named this character Golliwog, who was based on American, black-faced minstrels that she had encountered as a small child in New York. The character was often drawn with paws for hands and a mass of tangled, wild hair, a cross between animal and human. Slawn claimed that he wanted "to get to a place where people feel comfortable with stuff that's taboo. If I can manipulate their mind into thinking it's cool, then that's cool. That's what I'm trying to do."

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The Cambridge Dictionary defines reappropriation as the act of taking something back or using it in a new or different way. Slawn's attempts to remove racial connotations from an anti-Black American caricature are not re-appropriation but appropriation. Slawn has no American heritage and grew up in Lagos, removed from the direct impacts of these harmful stereotypes. He has no connection to the caricatures aside from his Blackness. Many argue that this isn't enough.

It can be said that Slawn's attempts to destigmatise the golliwog are unclear in his work, and so it is read as him emphasising and possibly perpetuating damaging stereotypes. Slawn is able to see the golliwogs as lesser of a deal because, as a Nigerian-born man, his only link to the golliwog is the colour of his skin, rather than the racist culture surrounding them in African American history, therefore draining his art of its intended purpose.

A lot of the time, it feels as though the British creative industry is very quick to label someone as a cultural icon. Putting so many people at cultural icon status suggests that they have impacted, more specifically in this case, Black British culture in a way that is worthy of veneration. Clint 419 is someone who has been given this title time and time again, but it can be argued that, in the same way Slawn has, Clint has just clung to African American pop culture and labelled it his own.

Clint (also known as Clint 419) is the founder of Corteiz, a popular streetwear label founded in 2017. The brand gained traction through its marketing strategies, such as limited product drops, password-protected e-commerce, and drops in London, Paris, and New York. At the time of writing, Corteiz has 1.4 million followers on Instagram and is evidently doing well for itself. But is breaking even enough to label Clint as having a significant cultural impact on Black British culture?

If we use the semantic understanding of a brand being able to create hype and demand while breaking even as the defining feature of a cultural icon, then Binley Mega Chippy is culturally equivalent to Corteiz, which is therefore also equivalent to Primark. Corteiz has also been heavily criticised for the poor quality of their clothes and designs becoming more generic, almost as if they are just churning out low-quality pieces in high amounts simply for the money. Looking at the brand from this viewpoint, Clint has created a capitalist creature that feeds on the ritualistic nature of hype, and this has nothing to do with Black British culture. When the hype dies down, what remains are glorified influencers who blur the lines between marketing and cultural impact.

# BLUE LEATHER: What Does It Mean To Be an Icon and is Cultural Significance Enough?

By Kemi Williams

Similarly, Mowalola falls under the same umbrella of creatives who have been labelled cultural icons all too hastily. Born in Nigeria, the artist moved to England at the age of twelve and attended boarding school. She later joined the prestigious Central Saint Martins, where she began to grab the attention of Kanye West and Virgil Abloh, which helped her brand, Mowalola, rise in popularity.

Mowalola has faced significant controversy for different reasons. In 2023, she featured a miniskirt with a print of a dirtied Saudi Arabian flag. The flag is often not used on clothing or apparel due to it containing the Islamic Declaration of Faith. People took to the internet to call her out for disrespecting the flag, with her only adding fuel to the fire by replying “Cry me a river” and “A mini skirt being an act of war in 2023 is so dystopian.” Mowalola seemingly interpreted people’s anger as being due to the sexualisation of the miniskirt, when it was, in fact, largely due to the religious context of the flag. She later deleted her responses and published a tweet reading: “One of my key inspirations for SS24 was to use the national flags of different countries. After the show, I found that one of these flags – Saudi Arabia – features sacred words, and its use has caused great offence. Now that I’ve been educated on this topic, I sincerely apologise for this. I’ll ensure this design is removed from the collection. I deeply regret any hurt or offence my oversight may have caused. Thank you for holding me accountable, and I appreciate your understanding as I learn from this experience.”

More recently, the designer came under fire for her SS25 collection, which featured a troop of models dressed in identical platinum blonde wigs, black G-strings, and fitted red tops reading ‘EBONY’, while all of her models passed the paper-bag test with flying colours. Further issues arose when pictures of Mowalola looking cosied up with alleged rapist Ian Connor were released. Connor, often known online by the name ‘Mr 21’, is associated with numerous allegations and claims made against him. When rumours arose of the two being engaged, her response was: “People lie on me every day. Let’s stop giving liars a platform.”

Mowalola has made a name for herself with her often-abrasive responses to controversy, as have Slawn and Clint. Whether you consider them to be cultural icons of Black Britishness, they all fail to prove themselves worthy of the title and feed on the artificial culture of the internet to breed an equally superficial fanbase. In order for there to be cultural icons of Black Britishness, there needs to be a social definition of Black Britishness aside from a piece of blue leather.



**SPORTING SPOTLIGHT**

# Recently at Gordon's School

by Petra Oshiga

What an incredible few weeks it has been in sport! One of the highlights that stood out for many is the Gordon's Ace Rugby team snatching a win against the previously defending champions, Hartpury, in the 2024 Hartpury Ace League finals.

What an amazing game it was—the atmosphere was electric, with the school bringing over a hundred students to witness the historic final against 12-time winners, Hartpury College. The school only entered the ACE League in 2021, and now, in its fourth season, has claimed the ACE League title. While hundreds attended, many watched the nail-biting game via stream and saw some phenomenal gameplay. Some star players definitely had their moments of glory on the pitch, many of whom shed a few tears of victory after such a hard-fought and well-earned win. The crowds embraced the newly titled champions, with some diving towards family and friends to celebrate the occasion.

There was no doubt that the spectators of the game were having a blast, taunting the opposition with a few words of “kindness.” But all in all, it showed once again how strong the camaraderie within the school is, as well as the respect for the many sportspeople who dedicate themselves and put their hearts on the pitch.

The passion was electric, and the talent was deeply respected. It is a remarkable rise from a new side to champions, making history along the way and breaking Hartpury College's unbroken run of victories since the post-COVID era. We have no doubt that the boys enjoyed their celebrations after the win, and as a school, we are so proud of everything they have accomplished. A big thanks should also be given to the amazing rugby coaching team, who manage the players excellently to instil a confidence that cannot be shaken, even by the toughest competition.



## RFU ACE Boys League Finals Results:

Wednesday 4<sup>th</sup> December (Sixways Stadium)

Final: Gordon's 34-24 Hartpury College

3<sup>rd</sup> Place: Beechen Cliff 23-16 Bishop Wand

5<sup>th</sup> Place: Gosforth Academy 12-25 Stourport High

7<sup>th</sup> Place: Brooksby Melton College 12-18 Bishop Burton College

Tuesday 3<sup>rd</sup> December (Sixways Stadium)

9<sup>th</sup> Place: Newman College 37-40 Truro College

11<sup>th</sup> Place: SGS College 22-16 Exeter College

13<sup>th</sup> Place: City of Oxford College 34-29 Oaklands College

15<sup>th</sup> Place: Moulton College 27-32 Myerscough College

**RECIPE OF THE MONTH**

# Chocolate Chip Cookies

## INGREDIENTS

- 250g butter
- 50g dark brown sugar
- 75g self raising flour
- 40g chocolate chips
- 1 tsp golden syrup



## METHOD

1. Preheat oven to 180°C
2. Cream together the butter and sugar to form a smooth paste
3. Stir in the golden syrup
4. Add the flour and chocolate chips. Combine to form a dough. You may need to use your hands
5. Divide the dough into 8 equal portions and roll into balls.
6. Place on a baking tray well apart as they will spread. Bake for 10-12 minutes until pale and golden at the edges

## TOP TIP!

The dough can be frozen in balls and then cooked when needed. Keep some in the freezer for when you need a chocolate biscuit!

# Puzzle Page



## Christmas

q w z v d o n n e r d v  
x m c o m e t y c p k h  
h a c b l i t z e n g a  
q l d a n c e r n e h r  
z s c a r r o t s e e u  
c h f j c h i m n e y d  
p r e s e n t s d c j o  
w j d v i x e n l u t l  
s l e i g h i z e p o p  
j d a s h e r k e i y h  
m i l k r b w y v d s z  
o r q e y p r a n c e r

reindeer  
Rudolph  
Prancer  
Vixen

Comet  
Dancer  
Donner  
Blitzen

Dasher  
Cupid  
sleigh  
chimney

carrots  
milk  
toys  
presents



# *Christmas Tree Competition*



The Quarterly  
Gazette invites YOU  
to submit your top  
Christmas tree  
photos

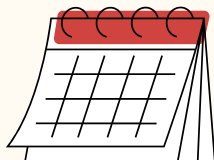
The top pictures will be  
featured in the next edition of  
The Quarterly Gazette!

Send your pictures to :



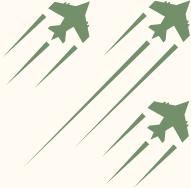















**18wilss@gordons.school**



## UPCOMING EVENTS IN JANUARY



Take a look at the upcoming events for January.  
There is plenty to be excited about!

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6 Boarders Return- 7:00pm 	7 First Day of Spring Term 	8 CCF RAF Flying Day 	9 Y13 Mock <b>A+</b> Exams Begin  Y11 Academic Consultation Evening 	10	11	12
13	14	15 It All Adds Up- Y12 Math Conference 	16	17 Y12 Real Tennis Trip 	18 Whitehall Parade 	19 Guildford Parade 
20 Y9 Options Information Evening 	21 Y13 Mock <b>A+</b> Exams End  Y9 Academic Consultation Evening 	22 Inter-House Art- Girls 	23 Inter-House Art- Boys 	24 EXEAT begins 3:35pm 	25 EXEAT 	26 EXEAT 
27	28 Senior School Production 	29	30 MUN Conference - Bilbao 	31 Residential Boarder Trip- Kickx Arena 		

### Find us on Instagram!

The Quarterly Gazette is officially on Instagram! Follow us for access to all of our past issues and the latest news.



4 posts    290 followers    19 following

The Quarterly Gazette  
Welcome to The Quarterly Gazette, the student-run newspaper at Gordon's School.

@thequarterlygazette\_gordons



# MEET THE TEAM



**SADIE WILSON**

**EDITOR**

The Quarterly Gazette has come on leaps and bounds this term, and I am so grateful to our amazing writers and great team for their efforts. There is so much to look forward to next term, and I hope to grow our team even further. Best Christmas wishes from everyone at the Gazette, and we hope you enjoy reading!



**GEORGIA BAYNHAM**



**ZARA TRAVERS**



**KEMI WILLIAMS**



**PETRA OSHIGA**



**JAMES TAPLIN**



**DANIELLE TAN**



**RYAN HUNTER**



**JEMIMA ROBINSON**

WANT TO JOIN THE TEAM? HAVE SOMETHING EXCITING TO SHARE FOR OUR NEXT EDITION?  
CONTACT OUR EDITOR SADIE WILSON FOR MORE INFORMATION AND TO GET INVOLVED!