

ND

**Notre Dame Sixth
Form presents**

NO.4

November 2024
Issue NO.4

Film and TV

Better Call Saul
Percy Jackson

Music

Whiplash: Review
Find Your Own
Tunnel Song

Literature

Classics VS Modern

The Origins of
Halloween...

& more...

Contents



Autumn 2024

- 4 Editorial and Thank you**
- 5 The Origins of Halloween**
An exploration of the history of Halloween and Pagan traditions.
- 7 The Cycle of Adaptations**
A discussion on the racial hate directed at adaptations.
- 9 Manchester City Wins**
An overview of the Manchester City vs Tottenham Hotspur match.
- 11 Puzzle Page**
- 13 Everything is Alive: Slowdive 2024**
About Slowdive, a indie rock band with a long history.



Contents

- 15** **Better Call Saul**
The perfect episode, the perfect show.
- 17** **Classic Vs Modern Literature**
Debating the cultural merits of the different forms of literature.
- 20** **Recipe Corner**
- 21** **Whiplash: Review**
How jazz music is treated like a background character in Whiplash.
- 23** **Fallout New Vegas**
Determining the ultimate ending of the popular apocalyptic game.
- 27** **Find Your Own Tunnel Song**
From Perks of Being a Wallflower - that song you can blast in the car.
- 29** **NDHS Clubs**
- 31** **Percy Jackson & The Olympians: Review**
How successful was this Disney+ book adaptation?

Follow us on Instagram! @ndhs_sixthform



Editorial and Thank You

The first thank you goes to you - the reader! For picking up a copy of our magazine and giving it a read. With this issue of PULP, our brilliant writers have brought you topics from the cultural to film and TV so there's bound to be a topic that interests you.

Our team has worked hard to produce this magazine not just by writing, but by formatting the design, creating puzzles and riddles for you to solve, and keeping the team organised. We made this magazine because of our collective passion for sharing our interests and stories, and we're so grateful to you for giving us that opportunity.

Thank you for supporting us! We hope to see you in the next issue.

- The PULP team



Organised by:

Isabella Brown
E. Eburne
Tess Graham

Edited by:

E. Eburne
Adrian Patterson
Amelia Humphreys-Piercy

Graphic Design by:

Isabella Brown
E. Eburne
Tess Graham

With articles by:

Amber Aitken
Isabella Brown
E. Eburne
Lilianne Isitt
Leona Mathias
Adrian Patterson

L
Tristan Sykes

And special thanks to:

Mr Pritchard

Cover Story



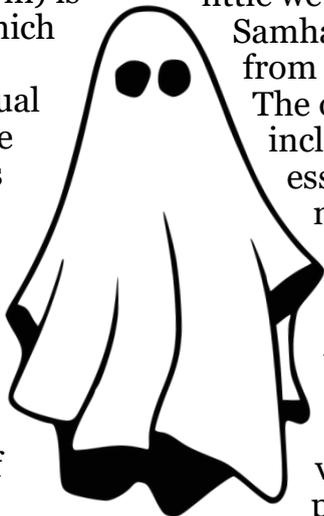
The Origins of Halloween



How did the 2000 year old tradition of Samhain evolve into the modern and commercialised Halloween of today?

Could we even call it evolution - or have we lost out on a festival that used to have a far more spiritual meaning?

Samhain (a Gaelic word, pronounced Sow-win) is a Pagan festival, which in itself originated from a Celtic spiritual tradition. The name Samhain translates to “summer’s end”. Typically it is celebrated across October 31st and November 1st to welcome the harvest and bring forth the “dark half of the year”. Those who celebrate it believe that the veil between the



physical and spiritual world breaks down and becomes thinner during this time. Little is known about the activities associated with Samhain specifically, as over time it was phased out as Christianity rose in popularity. However, what little we do know about

Samhain has been derived from scrolls of Irish monks. The observance of Samhain included: Stocking up essentials for the winter months, killing cattle and then disposing of the bones in “bone fires” - which is thought to be the origin of the term bonfires”. Because the veil between the physical world and the spirit realm was thinner,

About the author:

Amber Aitken is a year 13 student who is enthusiastic about the environment and loves drama and art. She has been part of the Pulp team since September 2023 and is currently enjoying studying Psychology, Politics and English lit. She hopes to gain a job in media and marketing.

there was a danger that harmful spirits would pass through into the physical world. In order to avoid the threat of the spirits, people wore masks and costumes to blend in with the demons - thus avoiding harm. Therein lies the origin of “dressing up”, and it offers an

Culture

explanation as to why usually more frightening caricatures are favoured during the holiday. Of course the holiday naturally included a gathering in the community for feasting and drinking. While this went on everyone took time to feel the presence of their lost loved ones.

Christianity quickly became largely influential across the UK and this changed the way that the holiday was celebrated. Instead, people commemorated "All Hallows Eve" and it was a night of fasting, vigil and prayer in preparation for honouring the Christian Saints the next day. Bonfires were still lit (but in honour of Christian Heroes instead) and the turning of seasons was still observed only then in celebration of the glory of Christ rather than focusing on natural world and the enhanced connection to the spirit realm.

There was a shift in focus again as Halloween continued to evolve. The centre of attention was no longer on spirituality or religion, but more a generalised holiday that was aimed at the youth. This shift was arguably due to the introduction of Halloween in the United States.

America has become known for its extravagant Halloween parties and house decor. But how did this come about?

Halloween was introduced in the US in the late 19th and early 20th century by Irish immigrants. However "All Saints Day", as it was previously known, came with pranks and mischief - often ending in violence. The Great Depression was said to

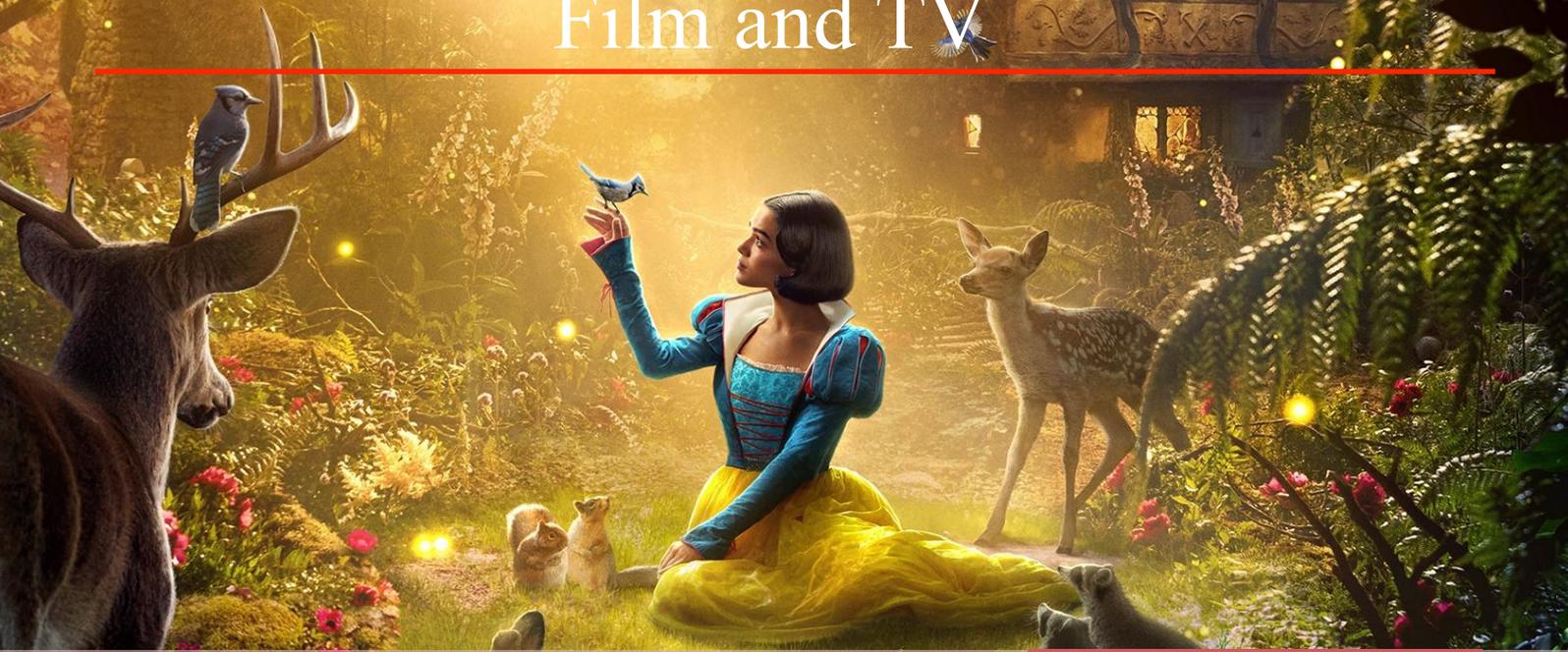


have exacerbated this issue, with Halloween mischief devolving into vandalism and in some instances - assault. So the American people began to organise the holiday in order to try and prevent rowdy behaviour. In the 1920s American cities planned parades, parties and costume contests in order to make Halloween into a more controlled and safe community event, rather than it being an excuse for people to vandalise and wreak havoc. This plan of organisation was successful and so the modern "Halloween" was born.

However, during the outbreak of World War Two, trick or treating fell into the shadows due to

rations on sugar (which led to there not being many treats to hand around). The post-war baby boom brought America and Halloween back on track, as the sugar no longer had restraints and Halloween began to rise again in popularity. The day itself is considered the nation's second largest commercial holiday and it is estimated that 3.1 Billion US Dollars are spent on "Halloween Candy" alone. Companies soon began to sell Halloween products like cards, sweets and costumes. So - Halloween had been commercialised.

Have we lost all traces of the old Halloween? Well, traditional Halloween is still deeply important to "Neo-Pagans", who still uphold the values and traditions that were observed in Samhain. But even without Neo-Pagans and modern day witches, the traditions of dressing up behind masks and costumes, incorporating spiritual creatures reflects the original feeling and traditions of those celebrating Samhain. So threads of the "original Halloween" still shine through, even if it has started to slide into a world of business, profit and consumerism. Do you think that we have come to an era where the elements of history over time have reached a balance, or do you feel we have lost the spiritual nature of the holiday?

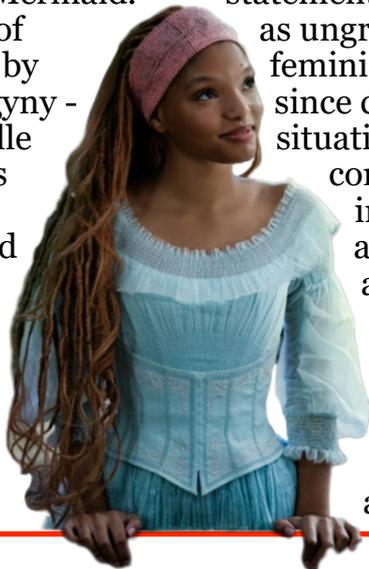


The Cycle of Adaptations

Adaptations are always hard to get right; there is already a substantial, age-old fan base established, with thousands of different and contradicting opinions. When a story has already touched the hearts of so many - is there any way to successfully build on it? The answer varies. But the fact is that fans can be ruthless, no matter what.

Last year saw the release of the live action Little Mermaid. And then a wave of criticisms fuelled by racism and misogyny - all directed at Halle Bailey, the actress for Ariel and an extremely talented woman of colour.

Soon after this, Rachel Zegler emerged as the live action Snow White and



received hate online for statements she made during interviews.

On press for 'Shazam! Fury of the Gods', Zegler was asked why she decided to join the DC universe. Zegler replied, "I needed a job." And recently, Zegler claimed that the original Snow White was outdated and that *her* Snow White won't 'need a man to save her'. Because of these statements Zegler was labelled as ungrateful and anti-feminist. The internet has since compared this situation to a similar yet completely different interaction that a male actor experienced. In an interview with Jacob Elordi, most notably known for his roles in 'Euphoria' and 'Saltburn'. He was asked why he chose

About the author:

E.Eburne is a Year 13 student studying History, English Language and Literature and Art. They are planning to study English / Creative Writing and Illustration in Uni and then eventually become a published author and illustrator. They have been a part of the Pulp team since Sep 2023 and enjoy writing/reading books/poetry and listening to music 24/7.

his role and he replied "I need a job". Unlike Zegler, this resulted in him being labelled as 'real' and 'down to earth'. And, regarding Zegler's other comment, I feel safe in saying that a movie (Snow White) originally made in 1938 is, in fact, outdated.

I have since seen the trailer for the live action Snow White (coming to theatres in 2025). It was...questionable to say the least. Still, Disney's execution of subpar CGI and costume design is not an excuse to completely condemn a talented actress of colour.

Soon after this, Leah Sava

Film and TV

Jeffries was casted as the (white) book character, Annabeth Chase. I have spoken numerous times on the injustice of the hate she continues to receive.

And now, Nico Parker (known for her role as Sarah in 'The Last of Us') has been casted for the role of Astrid in the upcoming 'How to Train Your Dragon' live action. As expected, there was an unfortunate flood of hate directed at the young actress of colour. And I, for one, am getting tired of this cycle.

Some critics have cried out, 'Unrealistic!' because 'all Vikings were white'. So, they all had dragons as well, did they? Moreover, the Vikings were largely Celtic, Nordic, Scandinavian etc, yet the

majority of the voice actors in the original, animated films were American (Not to mention, America Ferrara, the original voice actor for Astrid, is a woman of colour).

All this to say, criticisms based on accuracy are completely baseless when the adaptations include fantastical things such as; mermaids, talking mirrors, centaurs or dragons. Who's to say a mermaid can't be black? Have you ever met one?

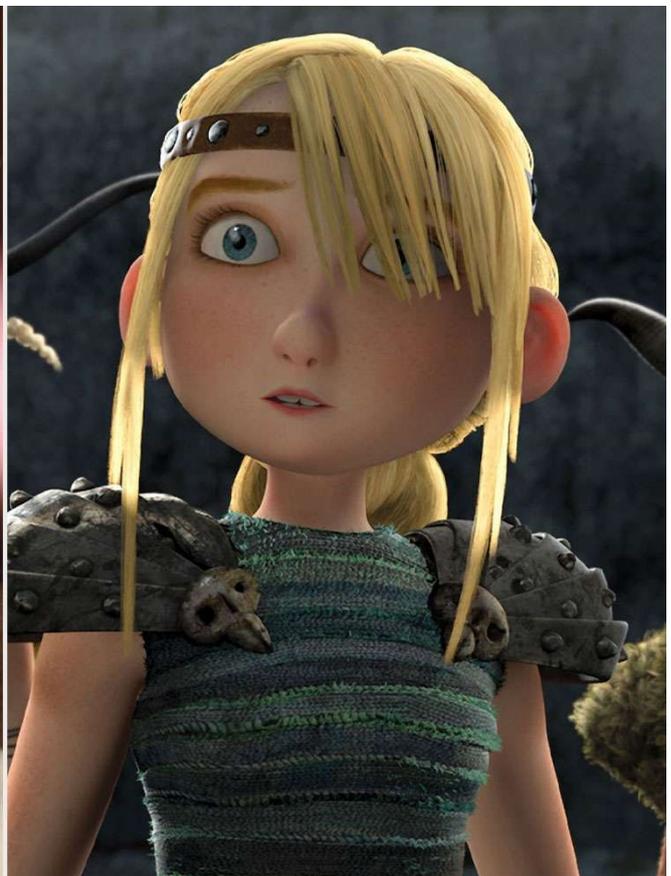
Yes, there are arguably too many remakes being made at the moment. Original stories with people of colour in leading roles serve as a much better form of representation than people of colour playing characters that were

previously white. However, to an extent, I believe actors should be allowed to play any character - no matter their race - Especially if the colour of the character's skin is not central to their story! And the overproduction of remakes is by no means an excuse to harass actors of colour.

It's ok if the remake is not completely accurate - that's why we have the original story and that is what fans need to learn.

Check out the live-action adaptation of 'How To Train Your Dragon'

—Coming to cinemas in June 2025!



Manchester City Wins

About the author:

Tristan is a Year 13 student studying English, History and French. He joined the Pulp team in October 2024. He is planning to study History at university and pursue journalism as a career. He enjoys music, sports and gaming. Finally, a passion for travel ensures Tristan will take time to see the world after A levels.



Aké stabs home late on to send Blues through to the 5th round

The 9,000 travelling Manchester City supporters watched on gleefully as they saw their side finally score, and win, at the Tottenham Hotspur Stadium. City started brightly, dominating the play in the first 5 minutes and even had the ball in the net through a close range Oscar Bobb tap in. However, a marginal offside call resulted in the 20 year old being denied what would've been his second goal in two games. An end to end encounter then ensued with both sides moving the ball up the pitch quickly: Spurs often choosing to bypass the midfield press by going long to Richarlison whilst City looked to find Foden and Alvarez in between the lines. Guardiola's men looked to be the more promising of the two sides as they continued to play their

possession based football, exemplified by a move starting from their own penalty area which finally resulted in a mishit cross from Josko Gvardiol. The Croatian, along with England's Kyle Walker, occupied high and wide positions whilst City had possession in an attempt to stretch the Spurs midfield three and create space for the likes of Foden and Kovacic. Spurs then responded with some quick attacking play, looking to exploit the pace of Werner, Richarlison and Johnson in behind the City defence but an interception from Walker and a high sweep from Stefan Ortega denied The Lilywhite's of any clear cut chances. The game was then halted at the 30 minute mark due to difficulties with one of the linesman's technology. City looked to end the half on a high note with Kovacic and Bobb both having shots blocked inside the box, the

latter by a last ditch sliding challenge from ex- City talent Pedro Porro. Phil Foden then whistled a volley past Vicario's right post but by the end of the six minutes of added time the two sides were still level going into the break.

City began the second half on the front foot and had the first major chance of the game: Bobb delivering a ball to Alvarez at the back post who took just too long to pull the trigger- allowing Van de Ven to fly across and deny the shot with an outstanding piece of defending. However it was Spurs who had the next goal scoring opportunity, this time it was Brennan Johnson racing onto a through ball but he couldn't lift it over the onrushing Ortega who smothered the shot with his body. Kovacic and Udogie both picked up bookings for cynical fouls before the first substitutions of the game were made by the away side on 65 minutes ; Alvarez and

Sports

Bobb departing for De Bruyne and Doku. City's defensive stalwart Ruben Dias also received a yellow card from Paul Tierney followed almost immediately by the the long awaited return of Spurs' chief playmaker James Maddison- who alongside Oliver Skipp- replaced Johnson and Bentancur to loud cheers from the home supporters. The introduction of both sides' main creative spark increased the tempo of the game with Rodri making an important challenge on Udogie on the edge of his own box before Bernardo Silva went down in the box searching for a penalty which he would not be awarded. With the substitution of Alvarez, City had moved to a system where De Bruyne was playing as the False 9 and it

was to the Belgian that the next chance came; Pierre-Emile Højbjerg giving the ball away on the edge of his own box but City's number 17 could not convert this golden opportunity, firing the ball just wide of the post. At the other end, Timo Werner looked to be clean through on Stefan Ortega's goal but an incredible show of pace from Walker allowed the Englishman to recover possession before Werner could shoot. The Citizens' winner came in the final two minutes of the 90, Kevin De Bruyne whipped an inswinging corner directly onto Vicario who, plagued by the interference of Ruben Dias stood next to him, flapped at the delivery and it was stabbed in by Nathan Aké from a yard out. Vicario- alongside his teammates-

rushed to Paul Tierney demanding a free kick but to no avail, with the Italian shot stopper even picking up a booking for his troubles. Aké's finish marked the first ever goal scored by City at the Tottenham Hotspur Stadium, despite the over 100 shots that had been taken by the Blues since the stadium's opening in 2019. 5 minutes of added time were allocated and the City fan's joyfully embraced in a three-tiered 'Poznan' as their players expertly ran down the clock in the corner of the Spurs' half. The full time whistle marked a brilliant occasion for Pep Guardiola and his side as they finally fulfilled an ambition that had avoided them for so long- a victory in the white half of North London.



Puzzle Page

Autumn Wordsearch

Z	G	U	S	T	L	I	N	Q	U	R	R	E	T
F	P	L	I	N	R	Y	F	O	G	O	N	P	B
O	K	M	E	H	R	Z	S	N	L	K	Z	Y	O
C	I	N	N	A	M	O	N	G	P	U	C	N	N
H	R	O	Z	S	V	B	Q	O	I	M	T	G	F
F	A	Y	P	O	R	E	T	U	N	S	V	F	I
U	C	R	K	U	V	A	S	A	E	N	H	A	R
B	O	N	V	P	M	Q	L	V	C	Q	C	T	E
N	R	S	Z	R	U	P	R	Z	O	G	R	I	L
I	N	C	I	I	K	A	K	Y	N	T	F	R	T
K	S	A	R	E	H	F	R	I	E	A	V	Q	P
V	A	R	H	Q	P	A	C	N	N	R	B	U	S
C	E	F	N	O	M	C	M	O	E	C	O	Z	Y
L	Y	X	N	R	U	S	T	L	I	N	G	R	R

- LEAVES
- HARVEST
- BONFIRE
- COZY
- PUMPKIN
- CINNAMON
- SOUP
- SCARF
- SQUIRREL
- ACORNS
- PINECONE
- RUSTLING
- FOG

Riddles:



Riddle Answers

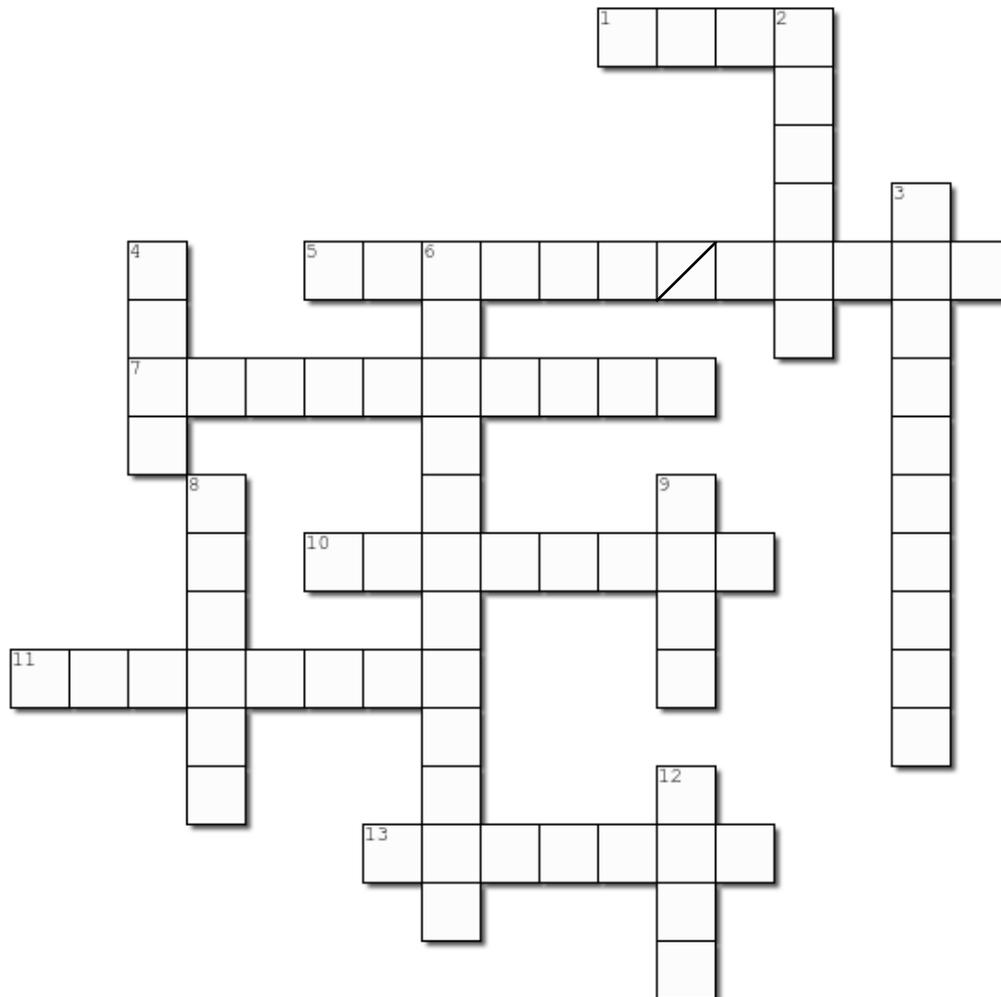
- 1) What can you break, even if you never pick it up or touch it?
- 2) A man who was outside in the rain without an umbrella or hat didn't get a single hair on his head wet. Why?
- 3) I shave every day, but my beard stays the same. What am I?
- 4) What can't talk but will reply when spoken to?
- 5) The more of this there is, the less you see. What am I?
- 6) What gets bigger when more is taken away?

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

Puzzle page answers on page 35

Puzzle Page

Pulp Crossword



Created using the Crossword Maker on TheTeachersCorner.net

Across

- 1.** A small group of musicians and vocalists who play music such as pop, jazz, or rock
- 5.** Websites and applications that enable users to create and share content or to participate in social networking
- 7.** A film, television drama, or stage play that has been adapted from a written work
- 10.** A person who has committed a crime
- 11.** A person who plays a musical instrument, especially as a profession, or is musically talented
- 13.** Literature in the form of prose that describes imaginary events and people

Down

- 2.** An American multinational mass media and entertainment conglomerate
- 3.** Written works, especially those considered of superior or lasting artistic merit
- 4.** A pair of posts linked by a crossbar and typically with a net between, forming a space into or over which the ball has to be
- 6.** A contest for the position of champion in a sport or game
- 8.** The action or practice of playing video games
- 9.** A type of music of black American origin characterized by improvisation, syncopation, and usually a regular rhythm
- 12.** A written or printed work consisting of pages glued or sewn together along one side and bound in covers

Music



Everything is Alive: Slowdive 2024

Slowdive, the iconic 1990s shoegazer band played at the LCR, UEA on February 19th, 2024. It was a part of the 'Everything Is Alive' tour, in recognition of their 5th studio album of the same name. Formed in 1989, Slowdive are considered by many as pioneers of the shoegaze genre of indie/alternative rock: a dreamy and distorted sound that is created by using many guitars whose sounds have been distorted by using effects pedals, which is where the name 'shoegazer' comes from.

The band is most well known for their 2nd studio album 'Souvlaki', which has been recognised as one of the greatest shoegaze albums of all time. In 1993 when it was released, it received mixed reviews, however over time developed recognition as one of the best

albums of the '90s. Through their first active period from 1989-1995, the group's membership was quite turbulent, with the band forming with five members, but gaining and losing multiple other members. In 1995, the remaining five members (different from the original five) disbanded, with some



forming a new group under the name *Mojave 3*. In 2014, five of the original group reunited and began producing music once more, releasing their 4th studio album in 2017, their

About the author:

Emily is a year 13 student studying English, History and Philosophy, who hopes to study English and American literature at university in hopes of becoming a journalist. She has been part of the pulp team since February 2024 and enjoys playing video games and making fun of her cat.

first in 22 years.

Last year, Slowdive released their fifth studio album 'Everything Is Alive', which reached the top ten in Belgium, Germany, New Zealand, the Netherlands and the UK. Leading on from this, they launched their 'Everything Is Alive' tour on the 7th December 2023, consisting of many locations across the world, including Norwich. Doors opened at 19:30, which gave the long line of people time to explore the venue and prepare for the concert. *Slowdive's* opener was another Shoegaze/Dream pop band called

Music

'Whitelands', who are a relatively new band, being active from 2018. Originally consisting of two members, the now four-person group takes large inspiration from bands such as Slowdive, so they were a fitting opener for the show. Playing some of their popular songs such as 'Cheer', their soft voices and dreamy guitars were a perfect opener to set the mood for the upcoming concert.



At 21:00, *Slowdive* started their show with 'Shanty', the first track from their 'Everything Is Alive' album, which was the second most featured album during the show, second only to Souvlaki. They played a total of twelve songs throughout the show, which varied between their newer material and their older material.

Their most popular song 'When the Sun Hits' was the 11th, and penultimate track of the show, meaning that there had been a suitable atmospheric buildup beforehand. Their most well known song, having recently gone 'viral' on TikTok, generated the largest reaction throughout the show, especially due to being one of

their more upbeat songs. They closed with their popular song '40 Days' from their album 'Souvlaki'. However, after about a short break and crowd cheering, they came back on to play an encore of three songs: 'Sugar for the Pill', 'Dagger', and 'Golden Hair' (a Syd Barrett cover).



Photo taken by Emily



Average watch time: 3 months

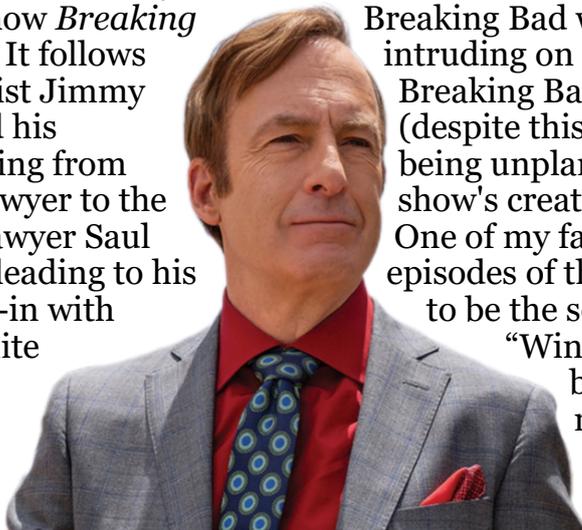
Age range: 15 and up

Episodes: 63 (6 seasons)

Rating: 5/5

—SEASON FOUR, EPISODE TEN : “WINNER”—

Better Call Saul (15+) is one of the greatest shows ever aired on any streaming site. It is a prequel (sequel and even midquel) to the Emmy award-winning show *Breaking Bad* (15+). It follows Ex-con artist Jimmy McGill and his journey going from criminal lawyer to the *criminal* lawyer Saul Goodman leading to his fateful run-in with Walter White and Jesse Pinkman. Not only does this



show have some of the most well-written plot lines in the history of television, but it further expands on the characters and universe of *Breaking Bad* without ever intruding on what *Breaking Bad* set up (despite this prequel being unplanned by the show's creators). One of my favourite episodes of this show has to be the season 4 finale “Winner”, which I believe manages to demonstrate the best

About the author:

L is a Year 13 student studying Politics, Sociology and Psychology. They are planning to study sociology and psychology at Uni. They have been part of the Pulp team since January 2024 and they enjoy sociologically and politically analysing media and playing video games.

Film and TV

parts of the show and heavily rewards viewers who have seen Breaking Bad with its character development.

Spoilers for Better Call Saul and Breaking Bad ahead!!

Do yourself a favour and make sure you watch the shows before reading on...

One major strength of the episode is its perfect balancing of two different storylines along with its two different main characters, allowing us to see crucial turning points in each

character which define them in the later seasons and their Breaking Bad iterations. This is seen in Mike's first on-screen kill (not counting flashbacks) in a heart-wrenching scene that mirrors the ending of John Steinbeck's novel, *Of Mice and Men*. Meanwhile, Jimmy slowly erodes into a more and more deplorable character that causes viewers to stop sympathising with him, and he finishes his own transformation into the titular "Saul Goodman". Both of these acts were not only carefully built up throughout the series (with Jimmy's transformation being alluded to throughout the season) but even the episode itself, opening with Jimmy getting his lawyer licence for the first time.

Not only does this episode maintain and improve upon the two main characters, but the side characters in the show are constantly being built upon, with Lalo Salamanca's calm, charismatic, sociopathic tendencies leaking through as stalks the equally terrifying Gus Fring. But the show also has Kim mirror how the audience feels throughout the episode, watching Jimmy become something less and less human.

Overall this episode is excellently crafted and truly exposes the best parts of *Better Call Saul*, containing the tenseness, distressed emotions and morally grey characters that the show is best known for.



Literature

Classics vs Modern Literature

About the author:

Leona is a Year 12 student studying English Literature, History and Sociology, and plans to study English at University in hopes of becoming a full-time writer. She has been part of the Pulp team since September 2023 and enjoys reading books, webcomics, writing, listening to old songs and fixating on movies/TV shows for unhealthy amounts of time.



The debate over the superiority of Classics over Modern Literature is one that has persisted over time and will continue to be debated as time goes on.

The definition of 'Classical Literature' finds its origins in Ancient Greece and Rome, with Greek and Latin literature, now evolving *'for the literature of any language in a period notable for the excellence and enduring quality of its writers' works.'* (1)

Nowadays, Classical Literature often finds itself inseparable from the association with the upper classes. Classical literature emerged in Britain around the late 17th century and was generally reserved for upper-class individuals who could afford the extensive tuition required for the study of Greek and Latin. Furthermore, knowledge of

these languages was a fundamental requirement to study at prestigious universities (such as Oxford and Cambridge University) until around the early 20th century. This is arguably how Classical Literature became a staple of stature among the upper classes who used it as a sign of prestige, status, as well as ability to engage with sophisticated culture and intellectually challenging material (2).

However, particularly during the 19th-century Victorian era, characterized by its emphasis on philanthropic ideas of social responsibility, there was an increase in literary rates in Britain. This was due to a surge in public libraries, which made classics more accessible to all groups of people (3).

Nevertheless, in 21st-century Britain, there is still a massive polarization between the

upper-middle and working classes, and classics have persisted as a distinguished tool of class exclusionary



practice. One example of this can be seen through the social media platform TikTok, where there has been a growing 'booktok' community.

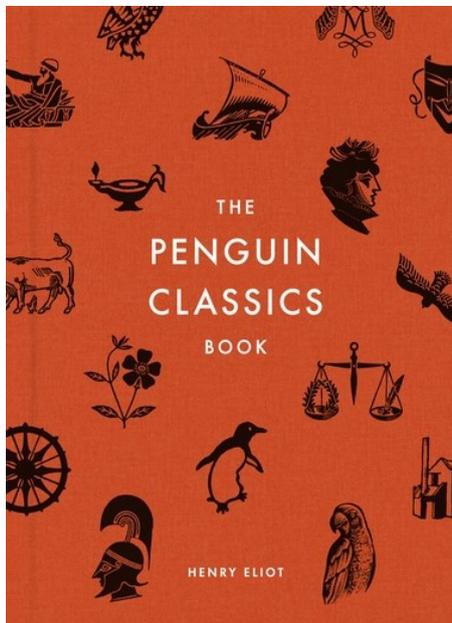
Here, discussions around literature frequently centre on classics, reinforcing their

Literature

association with intelligence and sophistication. However, this emphasis on classics often leads to the shaming of those who prefer modern novels, perpetuating elitism and exclusionary attitudes.

Examining the establishment of the literary canon also sheds light on the ever-evolving nature of classics. In Britain, the idea of the literary canon was primarily shaped by the Romantic and Victorian movements, which elevated authors as iconic and their works as timeless. These included poets such as William Wordsworth, Coleridge, and novelists like Dickens. A simplistic definition of the literary canon nowadays would be *'the group of authors or works that a consensus of academics, historians and teachers recognise as worthy of study.'* (4) The establishment of the literary canon was also influenced by institutions such as universities, libraries, and publishing houses. For example, in the video 'Classics or Literature...Or are They' by Michael K. Vaughan, he explains (using 'The Penguin Classics Book') how publishing houses determine what they print as classics. Unfortunately, this determination often boils down to sales figures. This inevitably leads to many once-revered titles being relegated to insignificance, all due to insufficient profitability. Vaughan further discusses the fluidity of literary classification, questioning the stability of a work's status as

a classic over time. He emphasizes how titles must "maintain their position...like a battle to the death," illustrating the dynamic nature of the literary canon. This challenges the notion of classical literature's inherent superiority, as both classics and modern works undergo continual reassessment and change. Conversely, the book itself summarizes how while an author may wane in popularity, equally 'a cultural



effort to champion or rehabilitate an author' may also call for a revision for the titles included as classics. Essentially, there is a likelihood that some Modern novels will become classics themselves one day, so why is there this attitude of disapproval towards reading them?

Furthermore, when looking at current modern novels, it is clear to see that there are a lot more books with diverse representation, and that

tackle modern social issues in a meaningful way. While perhaps not *all* modern novels are good (let's not start on Colleen Hoover...) it is unfair to categorize such a broad category and genre of books as 'bad' simply because of a few anomalies. The same premise goes for the classics – while one can argue the monotony of 'Little Women' as arguably one of the duller books in the world, it is not fair to say that all classics are bad because of it.

A good book I personally recommend as one of the current best modern novels is a book named 'Long Way Down' by Jason Reynolds. The story reflects a broken society where the protagonist, Will, grapples with the sudden murder of his brother and believes that revenge is the best way to cope with his grief. The idea that men can only grieve through violence rather than emotional expression is deeply rooted in toxic masculinity, which is central to the novel.

Reynolds also has a unique way of conveying this story to his readers, breaking it up into around 250 poems. His use of form is incredibly witty, emulating the feel of going down an elevator with verse, and using formatting to mirror moments where time seems to pause. It is this attention to detail to convey emotion, not just from the use of words but from how they are presented, that makes this novel worthy of praise. It is something that challenges the norms of

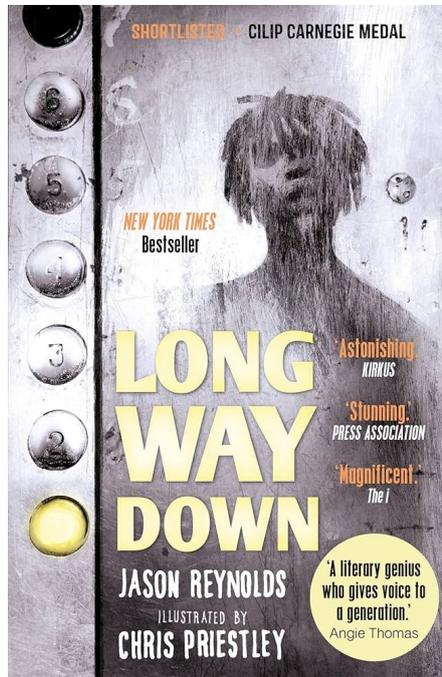
Literature

poetic form and encourages innovation in literature that deviates from standard ideas. Toxic masculinity and harmful gender expectations of men have been an issue that has prevailed over time and increased in importance. In the 21st century, for example, we see men making up around $\frac{3}{4}$ of the suicide rate each year (6). Therefore, the novel holds a lot of relevance to global social issues, making it an important read to be recognized and understood.

There are so many other instances of such modern novels as well; 'The Hate You Give' allowed for open discourse around police brutality against Black people, and opened conversation surrounding the 'Black Lives Matter' movement.

Critics often heavily downplay the impact of these modern novels in opening up space for, and contributing to, contemporary discourse. They argue that classics are

far superior in how revolutionary it was for its time and for the development of literature as a whole.



However, it can be argued that placing Classics on a pedestal inhibits the exploration of diverse voices and experiences, perpetuating a narrow understanding and access to literature. For example, the literary canon is almost entirely made up of white

middle/upper-class writers – not reflecting the experiences in current society by a much more diverse population. Additionally, the modern language used in modern novels is much more familiar and easier for people to grasp than the complex, outdated language of most classics. Propagating the idea that everyone must exclusively read such complex language can be what alienates people from reading.

In conclusion, it is important to note that neither Modern nor Classic novels are necessarily superior. Both offer unique insights into the human experience and deserve recognition for their contributions to literary culture. By embracing the diversity and fluidity of literature, we can create a more inclusive and enriching literary space for future generations, as new authors arise and evoke change, or as older ones are 'revived' and celebrated.

SOURCES:

- (1) *Britannica, 'What is classics?' by Professor Tim Whitmarsh FBA*
- (2) *'Classic OR Contemporary Novels in Schools? An Endless Debate' a 'Medium' article by The Youth POV*
- (3) *'Education in Victorian England', British Literature Wiki*
- (4) *'Literary Value and the English Canon' Shuttleworth College*
- (5) *'Classics or Literature...Or are They' Michael K. Vaughan (YOUTUBE VIDEO)*
- (6) *CALM report*

ADDITIONAL RECCOMENDATION:

'Classics for the people' by Durham Classics Professor, Edith Hall

Recipe Corner

Cook
Time:
45 Mins

Goosey Chocolate Brownies

Serves 20

Prep
Time:
20 Mins

Ingredients:

- 75g flour
- 1/2 tsp baking powder
- Pinch of salt
- 175g dark chocolate
- 250g butter
- 5 eggs
- 450g golden caster sugar
- 1tsp vanilla extract

1. Preheat the oven to 180 (degrees Celsius).
2. Sift flour, baking powder, and salt together in a bowl.
3. Break chocolate into pieces and melt it with the butter in a glass bowl over a small pot of simmering water.
4. Once melted, take it off the heat, gently smooth the mixture with a spatula and leave to cool.
5. Break the eggs into a large bowl, then add the sugar and vanilla extract, beat together till you obtain a thick mixture.
6. With a spatula, add the melted chocolate and sifter ingredients to the large bowl.
7. Pour the mixture into a lined baking tray. Place in the oven and cook for 40–45 mins, until the brownie is dry on the top and firm to the touch.
8. Remove from the oven and leave to cool completely before cutting into brownies.

Top Tip:

- To test if the brownies are done, insert a knife near the center and if its comes out clean then they are ready.



Music



WHIPLASH : REVIEW

A Film of Competitive Ambition - A Distortion of the Essence of Music and Jazz

Award Winning, Best Motion Picture, “Whiplash”, first hit the screens in 2014, illustrating the drive and dedication of young musician:

Andrew Neiman (Miles Teller), who falls

victim to the cut-throat reality of the Music

Industry and in turn, loses almost *everything for a taste of success.*

Whiplash certainly caused more than a crescendo upon release. The more than evident split in criticism between the average, self-proclaimed “cinema connoisseur” and musician, highlighted a prominent flaw in Damien Chazelle’s cinematic masterpiece. Albeit an extraordinarily well-executed film

with a defining colour narrative and an innovative expression of Neiman’s journey, its basis - jazz, could almost be forgotten.

About the author:

Lilianne is a Year 13 student studying English, History and Psychology. She joined the Pulp team in October 2024. And, after A-Levels, she is planning to study English at University College London and thoroughly enjoys listening to jazz music and reading the classics.

Its soundtrack, composed by Justin Hurwitz, notably also the composer of “La La Land”, seemed to almost ‘play it safe’ in terms of capturing the essence of

Music

the jazz genre. Its formulaic, typical swing jazz rhythms, vary just enough to keep the audience engaged but to claim itself a “jazz film” as Chazelle does, basing it solely off his own experiences as a young student, it seems a gross overstatement. Considering the extent of repeating subtle motifs across pieces such as “Overture” and scenes like “Fletcher's Theme in Club” or “Hug From Dad”, there is a subsequent lack of variety although the improvisation is credible. The reserved approach to the soundtrack hindered greater advancements of the film and inhibited a greater insight to the emotions of characters and atmosphere auditorily,

while this was predominantly conveyed through the colour palette rather than the music as you would expect.

From the perspective of the average person, Whiplash is in no doubt a very unique and beautiful film. With casting as good as that of Whiplash with J.K Simmons playing Terrence Fletcher, as an audience we are undeniably drawn to the drama and atmosphere.

However, it's almost central focus it set out to elucidate (the music), does still drown miserably in a weak and narrow portrayal of jazz. With no mention of its history and no references to any form of real, personal inspiration, a

very one dimensional insight to musical passion is projected, deromanticizing jazz entirely - one of the most romantic and emotive sectors in music. It instead centres around the concept of competitive ambition which could very easily have been the plot point for any film regardless of any music. While jazz is no more or less demanding than any other genre in the industry, it subsequently served more as an underlying theme to Neiman's journey to success as the amalgamation of *appropriate musical elements were nowhere near enough to make Whiplash a “jazz film.”*

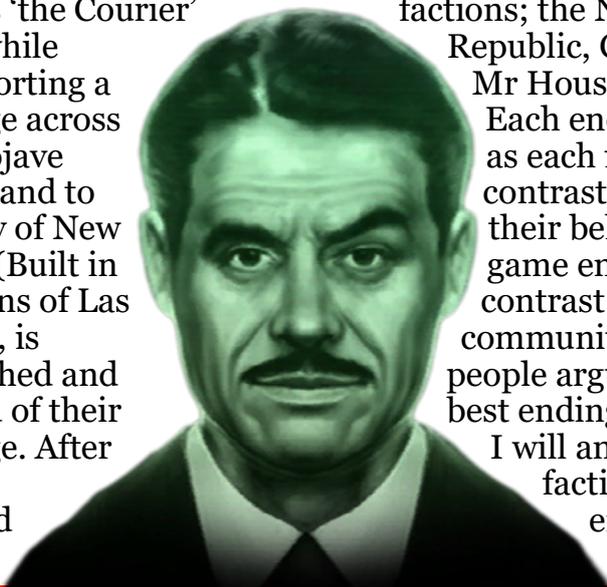




Fallout New Vegas: Which Ending is the Ultimate One?

Fallout New Vegas is an action RPG set in a post-apocalyptic world that includes parts of Nevada, California and Arizona. The game is set in a world that deviated from our own due to atomic age technology which led to a nuclear apocalypse, in the year 2077, known as “the Great War”.

In the game, players take control of an individual known only as ‘the Courier’ who, while transporting a package across the Mojave Wasteland to the city of New Vegas (Built in the ruins of Las Vegas), is ambushed and robbed of their package. After being rescued and



nursed back to health by the residents of a small frontier town, the Courier begins a journey to find their attacker, recover the package and ultimately getting caught up in the fight for the Mojave Wasteland and New Vegas.

Within Fallout New Vegas or FNV, there are 4 primary endings which can be achieved by joining 4 respective factions; the New California Republic, Caesar's Legion, Mr House and Yes Man.

Each ending is unique as each faction deeply contrasts one another in their beliefs and their game endings. This contrast has divided the community of FNV as people argue which is the best ending. In this article

I will analyse every faction and their ending to conclude which

About the author:

Klyde Lawrence Letero is a year 13 student studying Politics, Business and Economics. They joined the Pulp Team in January 2023. They are planning to study Politics and International Security at Manchester. They enjoy cycling, walking and exploring Norwich.

one, if you were to play the game, you should pick.

[Spoilers ahead for Fallout: New Vegas and associated DLC's.]

The first Faction to analyse is the **New California Republic or NCR.**

The NCR is a Recreation of the Pre-War American Government that stands for freedom, the rule of law and democracy. It boasts a well-equipped military that has many outposts across the Mojave and has built roads, farms and water pipes. However, the NCR suffers from a severe weakness; imperialism which has led to its overextension and ineffectiveness in protecting

Gaming

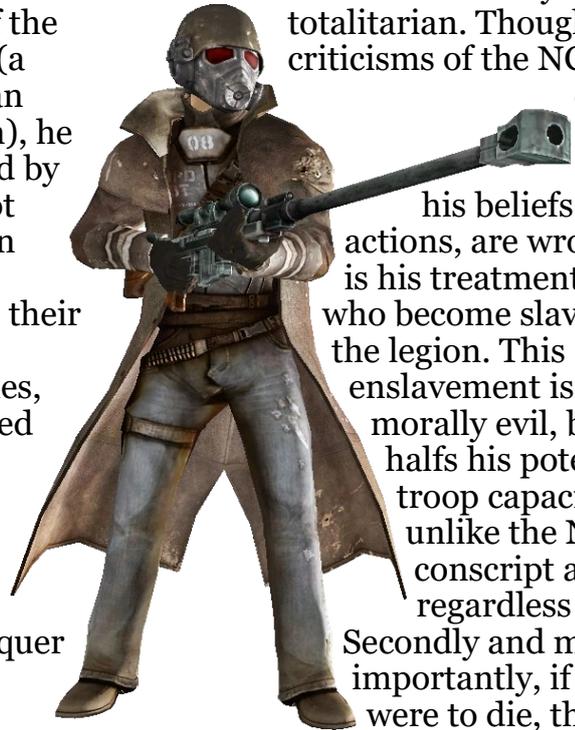
towns and roads. This is best presented in Primm, a town overrun by Convicts who escaped a nearby prison. These convicts have terrorised the town and kidnapped its Deputy, Beagle. If Beagle is freed he asks the player to find a sheriff to bring back law and order. If we talk to Lt. Hayes, we can ask if he can protect the town but he responds by saying that he doesn't have enough troops or supplies. Why has this happened? Because the NCR only cares about protecting its own citizens (and the Hoover dam, which supplies the republic with water and electricity). Meanwhile towns, like Primm who are not part of the NCR, struggle to stay afloat. But, this does not have to be the case. Through the interventions of the Player we can provide Lt. Hayes with soldiers, bring order to Primm and guide the NCR as a whole to protect the entirety of the Mojave. But this only happens with Player intervention, without it the NCR stays imperialistic and weak. In conclusion, the NCR is a well meaning Faction that genuinely wants to help the Mojave, but due to its greed for land and resources has overextended itself to the point of inefficiency.

Second is Caesar's Legion. Caesar's Legion originated from the conquest of 86 tribes, replacing cultures

with unwavering loyalty to Caesar, Formerly Edward Sallow, a member of the Followers of the Apocalypse (a humanitarian organisation), he was captured by the Blackfoot tribe while in Arizona. Recognizing their military vulnerabilities, Sallow trained them in Roman tactics, eventually leading them to conquer seven other tribes. Renaming them Caesar's Legion, he imposed Roman customs and assimilated additional tribes, solidifying his power. As the years went by Caesar grew to despise the NCR as he considered it a bloated bureaucracy, lacking discipline and moral integrity (not too dissimilar to the Roman Republic). If given the chance Caesar will point out that the only time the NCR was effective was during president Tandis' reign of 52 years, "things ran smoothly, more or less. And as soon as she was gone, as soon as there really could be "democracy"... the NCR [became] weaker." Caesar sees his

Legion as superior to the NCR as it is more disciplined, lacks bureaucracy and is totalitarian. Though his criticisms of the NCR are correct, Caesar himself, his beliefs and his actions, are wrong. First is his treatment of women who become slaves under the legion. This enslavement is not only morally evil, but also halves his potential troop capacity, this is unlike the NCR who conscript anyone regardless of gender. Secondly and most importantly, if Caesar were to die, the legion would collapse in on itself. This is noted by Caesar's former Legate (second in command), Joshua Graham. "I think only Caesar can lead the Legion, I've never met anyone who could take his place...the legion dies with Caesar." The legion lacks capable leadership that is able to replace Caesar and so would fall. In conclusion, Caesar's legion presents an interesting contrast to the NCR as they represent the fight between authoritarianism and democracy. But there is no future in Caesar's legion as when Caesar dies, the Legion would die with him.

Thirdly is Mr. House. Mr. House is an affluent businessman who founded the foremost robotics firm before the Great War and currently is, "President, CEO and sole proprietor of the



Gaming

of the New Vegas strip". Mr. House presents himself as an intelligent and ambitious man who is a benevolent "autocrat". He has survived so long due to a life-support system and talks to the player through a screen. His primary goal is to maintain control of the New Vegas Strip and expand his influence to the entirety of the Mojave. However, his ultimate goal is to advance humanity through technology and scientific innovation to ensure a continued prosperity.

Mr. House contrasts effectively between himself and the NCR, especially when it comes to efficiency. He is not accountable to anyone and so lacks the bureaucracy that plaques the NCR. But, many criticisms can be levelled at Mr. House. The most important being: Prosperity for whom? This question has to be asked since Mr House has shown a want to progress mankind but normally leaves behind the actual people who make up humanity. This can be noted by looking at the divide between the New Vegas Strip and Freeside. On one side is the New Vegas strip: Full Tourist attractions, casinos, booze and more. The Strip is built to cater to those of money and wealth and provides accordingly. Moreover, it is guarded by Mr House's securitrons (his private robotic army) who enforce his rules in his

absence. On the other side is Freeside: a crime, drug and poverty ridden place, ruled by a gang called the Kings, which sits directly opposite the Strip. This division shows



House's hypocrisy, he wishes for mankind's prosperity and yet he leaves the actual people of humanity to waste away. In conclusion, Mr House may present himself as the best of both worlds, wanting to help humanity and not interfering in personal affairs unless they connect to his goals, while also having the strength and longevity to see his plan through. However, Mr House's ambitions to help humanity blinds him as he leaves those who he does not care about or can't afford his technology behind.

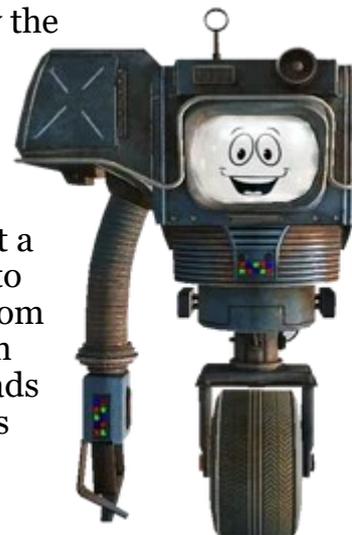
Lastly is Yes Man.

Yes man was initially a securitron, built and programmed by Mr. House. But, he was reprogrammed

and now must serve whoever speaks to him, becoming a 'yes-man'. Yes Man's Function in FNV is not just to help the player but, through his ability to overthrow Mr.

House and take control of his Securitrons, to present the player with the opportunity to shape the fate of the Mojave as they please. By opting for Yes man we are able to create an independent Mojave, free from the limitations and fatal flaws of the major factions discussed previously. This is done by kicking Caesar's Legion, and the NCR, out of the Mojave. However when we force out the NCR, General Oliver says, "Do you know what you're doing? Making a Nation... Think you got

the guts to carve a frontier? Build towns, protect the roads, run supplies, train troops?" These sarcastic questions bring up an important point. Although the primary factions aren't exactly perfect, they have the resources, wisdom and manpower to manage the Mojave. This is contrasted by the Courier and their army of securitrons who take the Mojave on a whim without a plan on how to help towns from raiders, which eventually leads to more chaos as Fiends (Raiders



Gaming

drug) take over outer New Vegas. Another criticism is that gameplay with the Yes Man ending is just the house ending with some variations in how it's achieved and what's in the actual ending. In conclusion the Yes Man ending gives the player the ability to create an independent Mojave that is free from the other major factions, however the Courier has no experience in nation building which eventually leads to mayhem.

Another criticism is that gameplay with the Yes Man ending is just the house ending with some variations in how it's achieved and what's in the actual ending. In conclusion the Yes Man

ending gives the player the ability to create an independent Mojave that is free from the other major factions, however the Courier has no experience in nation building which eventually leads to mayhem.

While no faction is flawless, it is clear that the NCR is the best choice for the wasteland. Its dedication to freedom and democracy allows for accountability and are ideals we can agree on, even if they do lead to bureaucratic inefficiencies. This presents a framework for the NCR to improve and reform. Coupled with player interventions, this can lead it to break free from its imperialistic tendencies. Furthermore, as

we help the NCR, the chaos of the Wasteland is eventually tamed by order and stability from its military. This is due to NCR patrols which help fend off raiders and lead to more trade, helping settlements prosper. This can be contrasted to the legion who may keep traders safe but in exchange force them into a brutal and authoritarian society. Or Mr. House who may technologically progress the Mojave but only for those who can afford it. Or Yes Man who leads to a one man rule and more chaos. In conclusion, the NCR is the best faction as they stand for old world ideals, provide stability and a framework for self improvement.





Find Your Own Tunnel Song

The term ‘tunnel song’ was coined by Stephen Chbosky in his infamous book “The Perks of Being a Wallflower.” In the final scene, Charlie and his friends are driving through a tunnel that leads to the city. He then climbs out of his seat and stands at the back of the truck while a montage song on the radio echoes around them (Heroes by David Bowie in the film which I HIGHLY recommend). With arms outstretched like wings in the orange hued lights, the story ends with an incredibly powerful quote:

“I know these will all be stories someday, and our pictures will become old photographs...but right now, these moments are not stories. This is happening... I can see it. This one moment when you know... you are alive. And you stand up and see the lights on the buildings and everything that makes you wonder. And you’re listening to that song, on that drive with the people you love most in this world. And in this moment, I swear, we are infinite.”

About the author:

Leona is a Year 12 student studying English Literature, History and Sociology, and plans to study English at University in hopes of becoming a full-time writer. She has been part of the Pulp team since September 2023 and enjoys reading books, webcomics, writing, listening to old songs and fixating on movies/TV shows for unhealthy amounts of time.

It was when watching this particular scene in the film that I realised the real power that music can have over a person, its potential to briefly make us feel untouchable, and remind us of what it truly means to be alive.

The only issue is that there are over a billion songs out there in the world with many different genres, styles and artists to choose from. Where do you even start if you wish to find your own ‘tunnel song’, that makes you feel equally as powerful as ‘infinity’?

Well, as someone who has a whole playlist dedicated to ‘tunnel songs’, here’s my advice:

Music

Firstly, keep an open mind. Don't immediately limit yourself to what you think you like, try exposing yourself to a wide range of genres, eras, and styles. After all, the best songs are usually the ones that surprise you. It's inevitably what makes that song feel personal, and something special.

For example, if you had told me I'd become obsessed with Simon and Garfunkel before my dad first played it in the car, I would have called you ridiculous. Now their songs make up a good third of my playlists!

Furthermore, there are no 'right' or 'wrong' songs to like. It's easy to feel embarrassed when your interests might be quite niche to shy away from exploring them further.

However it's important to remember that everyone's 'tunnel songs' are going to be different from each other. There's no question about that, since we are all unique with completely different experiences to each other.

So, for example, some people might truly feel a personal connection with the 'macarena', whilst others enjoy the symphony in the lack of lyrics, listening to 'Chopin'. At the end of the day, what unites people in music is not always what we listen to, but how we feel listening to it.

Finally, the journey of finding your 'tunnel song' never truly ends – and that's what makes it so exciting! After all, songs from the 2000s are no longer the bane of my existence (as it once was when I was 8 years

old), now filling me with a sweet sense of nostalgia. Our tastes will flux alongside our experiences and with an average of 4 million songs per year being produced, there are many 'tunnel songs' that you have yet to explore! So have fun with it.

So, to help you get started, I've included a few of my own 'tunnel songs' as inspiration. I know not everyone is privy to owning a truck, open roof cars and able to travel through tunnels with their friends. So, perhaps try some of the songs out the next time you're on the bus or walking on your way to school.

Who knows, maybe one of your own 'tunnel songs' could be among these?

Why else should you bother listening to music (THE FACTS):

- *Music can be extremely good for your mental health, and has been used in medicine for thousands of years. Ancient Greek philosophers believed that music could heal both the body and the soul. Native Americans have used singing and chanting as part of their healing rituals for millennia. It is therefore also arguably an important part of our heritage as a collective human race, and is what makes us belong to something greater.*

- *A study, reported in Nature Neuroscience, also found that dopamine was up to 9% higher when volunteers listened to music that they enjoyed. Furthermore, there*

Eyes Without A Face

by Billy Idol

Yellow

by Coldplay

All These Things That

I've Done

by The Killers

Somewhere Only We

Know

by Keane

Everybody Wants To

Rule The World

by Tears for Fears

1979

by The Smashing Pumpkins

Not Nineteen Forever

by The Courteeners

Lovers Rock

by TV Girl

Birds Don't Sing

by TV Girl

Dancing in the Dark

by Bruce Springsteen

Livin' on A Prayer

by Bon Jovi

We Didn't Start the Fire

by Billy Joel

This Charming Man

by The Smiths

Radio Ga Ga

by Queen

are many studies have shown that listening to music can also lower your blood pressure and your heart rate (both spike when you're stressed), and even lower stress hormones in your body.

Clubs

Pulp:



Pulp is the school magazine (the one you're reading), open to Sixth Formers. This issue is testament enough as to why you should join us. We would love help from any field whether that is graphic design, writing, photography, research, art, or anything else. You can write almost anything, you have creative range to do anything you'd like, as long as it's appropriate. We meet on Monday lunchtimes in M36 (or M35), and we can't wait to have you join the Pulp team.



Choir:

Choir rehearsals take place every Wednesday lunchtime in room 14 from 12:45. Singers from all year groups, all abilities and any voice type are welcome, with no audition necessary. We sing a variety of songs, from 'Africa' by Toto, to 'Think of Me' from the Phantom of the Opera. Being a member of the choir helps you to improve your vocal skills, music skills and confidence, and there are regular opportunities to perform in concerts and on trips. Past performance opportunities have included the Norfolk Showground, Walsingham, school concerts and during school Masses.



SVP:

The St. Vincent de Paul's Society organises charitable endeavours both inside and outside our school community, from collecting supplies for Ukrainian refugees to working with Samaritans and Corton House. There is a lot of opportunity to discuss and lead your own projects and so, if you're interested in helping with our current plans or have a specific cause you're passionate about and want the school to support, join the google classroom using the code: **ytiickn**

Clubs



PE Department Clubs Spring 2023



	Monday	Tuesday	Wednesday	Thursday	Friday
Sports hall (Lunch)	Y7 Basketball	Y8/9 Basketball	Girls Football – All Years	Y10/11/6 th form Basketball	Y7-8 Badminton – BSA
Gym (Lunch)		Open Table Tennis			
Astro (Lunch)	Y8 Football	Open Football	Y7 Football	Open Football	Y9 Football
Fitness Room Supervisor	IOR	ACL	JHD	MKI Female Only session	JKI
After school (3.30-4.30pm)	Badminton – Y9-6 th form (Sports Hall) Rugby – All Years (Astro) Y7/8 Netball (Playground)	Girls Basketball – all years (Sports Hall)	Hockey – All Years (Astro)	Y9-11 Netball (Astro)	



Lunchtime clubs are 12.30 - 1.15pm, and after school clubs run from 3.30-4.30. PE kit is required for all clubs, except the 'open' clubs which only require a pair of trainers.



Notre Dame Union:



The NDU is a debating society hosted every Thursday lunchtime in M35. This is run by Liam Moura de Sousa, Evie McLoughlin and Jackie. The topics are posted before the debate on the NDU Instagram account ([@notredameunion](https://www.instagram.com/notredameunion)). We cover a range of topics from serious political issues, to silly topics that you can just have fun with. We aren't expecting everyone to know everything about the issues we debate, there is an understanding of informing rather than chastising so you will never be made fun of or condescended. NDU is a place that allows you to learn, develop your ideas and gain a deeper understanding of issues and potentially change your opinions. Plus the ability to form well constructed arguments is a very useful life skill to develop.

Here are some of the NDHS Instagram accounts to follow!

[@ndhs_sixthform](https://www.instagram.com/ndhs_sixthform)

[@ndhs_geog](https://www.instagram.com/ndhs_geog)

[@ndhs.pe](https://www.instagram.com/ndhs.pe)

[@notredameunion](https://www.instagram.com/notredameunion)

[@ndhscultureclub](https://www.instagram.com/ndhscultureclub)

[@ndhs_environmental_club](https://www.instagram.com/ndhs_environmental_club)

[@ndhs_pulp](https://www.instagram.com/ndhs_pulp)

Film and TV



Percy Jackson and The Olympians

Percy Jackson and the Olympians is a Disney+ show about a 12 year old boy who discovers that his father is a Greek god and, on top of that, he must complete a quest in 1 week to save the entire world. The show released the season one finale this year on the 21st January and has already confirmed a season two. It has been incredibly well received by audiences', with 13.3 million people watching the show's premiere last year and earning a rating of 92% on Rotten Tomatoes. On top of all this success, Percy Jackson and the Olympians was originally a bestselling book series that has sold over 180 million copies to date.

Historically, Rick Riordan (the author of the books) has had a hard time with adaptations of his work. Some of you may have seen the movies that

came out in 2010 and 2013. Whilst the movies themselves are arguably entertaining, they were extremely panned by the Percy Jackson fan base for their inconsideration of the original books - including Rick Riordan, who has spoken often and passionately about the ineptitude of the movies. So, how accurate was the show?

Tish Morgan, the costume designer, incorporated Grecian elements into her work but was careful not to overdo it and stayed true to the contemporary setting. This created a perfect balance between mythical and modern. Morgan has stated in an interview that, when she asked the producers how she should approach the costume design, they said 'Follow the book.' And it's clear in the show, the book was their main

About the author:

E.Eburne is a Year 13 student studying History, English Language and Literature and Art. They are planning to study English and Creative Writing in Uni and then eventually become a published author. They have been a part of the Pulp team since Sep 2023 and enjoy writing/reading books/poetry and listening to music 24/7.

Average watch time: 5 hours

Episodes: 8

Age range: PG13

Rating: 4/5



source of inspiration in all creative choices made. For example, the set for Camp Half-Blood (the safe place for demigods to live) absolutely blew me away. It looked like it had jumped right out of the book!



Film and TV

There were many pros for Disney producing the show. Such as incredible special effects, CGI and the Volume Stage - a giant LED screen that displays a digitally created background. This has been used on other big projects like, 'The Mandalorian'. A Volume Stage is so much better than a blue screen as it fuels the young actors' imaginations. And, when working with the environment in front of them, it allowed the opportunity for better shots and choreography.



“It gave us an opportunity to see our world in real-time.”

- Production Designer, Dan Hennah

However, there has been some criticisms of the writing and pacing of the show, and not all critics were mistaken. Unlike the movies, Rick Riordan was involved in the writing of the show. This made sure that they stayed faithful to the books and it certainly made a lot of die-hard fans happy.

However, there are some cons to Riordan being involved since he is a novelist not a screenwriter. Many fans have complained about the extent of 'telling not showing' in the show. It is difficult to translate from book to screen and this process did result in an overuse of exposition. At first, I found it refreshing that our trio knew who every mythological monster that they faced was - because, honestly, their obliviousness in the book had me throwing it across the room. But, over time, it got old, as I felt a lack of mystery and suspense. And, I personally found the episodes too short - averaging

at 40 mins. This led to further exposition to benefit clarity and fight scenes that went by too quickly. Don't misunderstand me - the action sequences were absolutely epic. Seeing the actors, in the behind the scenes documentary, work tirelessly to learn and execute the choreography was so inspiring. The final confrontation between Percy and Ares had me on the edge of my seat. But, it ultimately felt slightly anticlimactic, as the fight I had been waiting

for all season ended in what felt like 5 minutes. Finally, the show needed a better balance between seriousness and humour. I had a sense that they couldn't decide whether it was directed to adults or kids. The books were originally written for middle schoolers and are consequently silly and fun - on top of being heavy and moving. In the book, Poseidon, God of the Sea, literally wears a Hawaiian t-shirt and sandals. It was this silliness that I feel didn't



Film and TV

communicate as well into the writing. But, luckily, these issues did not overshadow the brilliantly entertaining nature of the show and are also easily fixable. I hope the producers heed these criticisms when writing season 2.



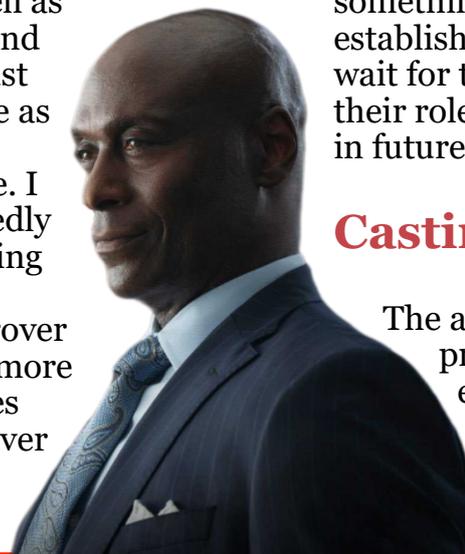
Casting: The Demigods

Some viewers have ridiculed the acting choices made, especially by the child actors. Considering their youth, they gave such skilled performances that will only improve with time. To ridicule them would be a mistake. They are learning. And are already under immense pressure from long term fans to play their character perfectly (which they all did).

I wrote about casting in the previous issue - specifically the casting of Leah Sava Jeffries as Annabeth Chase. Jeffries continues to be the most criticised out of the entire cast for unfathomable reasons. Now that the show is out fully, it is clear to see just how perfect she is for the role - this was recognised when she won 'Outstanding performance of a youth' at the NAACP AWARDS for the role of Annabeth Chase. And she's not the only one who performed amazingly. In this

writer's opinion, and many other viewers, every actor was a perfect cast. Walker Scobell, especially, had a lot to live up to with the role of the titular character. He blasted through each episode with just the right amount of tear-jerking emotion and sardonic energy.

Aside from Jeffries, there were many other actors of colour in the cast who played an originally-white character. Including, Aryan Simhadri - a.k.a Grover Underwood. Simhadri's performance was fun as well as moving and he was just as lovable as Grover should be. I am excitedly anticipating season 2 where Grover will face more challenges than he ever has before.



Dior Goodjohn as Clarisse La Rue was debated amongst fans before her debut because she is an actress of colour and Clarisse is (you guessed it) white in the books. But all doubts were surely swept away once she appeared on screen. Goodjohn brought such a palpable sense of jealousy and rage to the role that was perfect for Clarisse. She was easily dislikable as a bully but clearly a complex character and I am very excited for Goodjohn to expand on Clarisse's character in season 2, where more of her motivations are revealed. Charlie Bushnell, an Asian American actor, played Luke Castellan. Luke was a heavily anticipated character as he holds such an influential force over every character. Anyone who was sceptical of Bushnell, because of the colour of his skin or otherwise, were inevitably shut down by his show stopping acting ability. Bushnell has such an impressive understanding of Luke which was clear in all of his acting choices.

Every young actor brought something new to these long-established characters. I can't wait for them to build on their roles and acting abilities in future projects to come.

Casting: The Gods

The adult cast of this show presented an array of extremely talented and experienced actors; the perfect group to play the

Film and TV

Olympian Gods. But, the most notable performance was Lance Reddick as Zeus. First of all, he was thoroughly terrifying. In the final confrontation between him and Percy, his power and authority was apparent. His screen presence perfectly communicated the control that Zeus commands. As his final performance, it was awe-inspiring, and clearly displayed Reddick's limitless acting ability. Sadly, Lance Reddick passed away in March 2023 at age 60. The show was dedicated in his memory. And what an

amazing production to have been a part of. Reddick will be remembered for years to come as this spectacular show goes on to change the lives of so many. Just like the books before it.

On the whole, the show is notably faithful to the original source material and does a great job in bringing the wondrous world of Percy Jackson to life. I would recommend this show to anyone and I cannot wait to see more of my favourite book series adapted for the screen!

Check out Percy Jackson and the Olympians and join Percy on his quest to save the world - only on Disney+.

Look out for Season Two: 'The Sea of Monsters' - coming out in 2025!



Puzzle Answers

Autumn Wordsearch

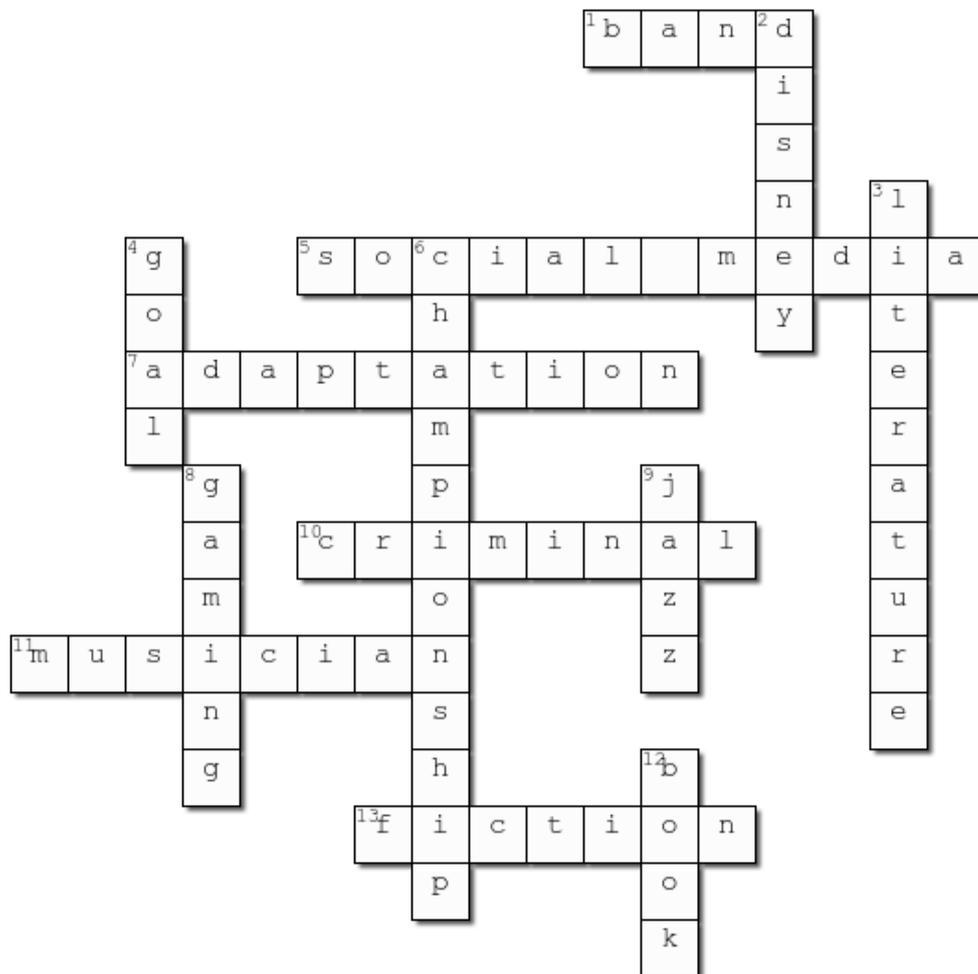
Z	G	U	S	T	L	I	N	Q	U	R	R	E	T
F	P	L	I	N	R	Y	F	O	G	O	N	P	B
O	K	M	E	H	R	Z	S	N	L	K	Z	Y	O
C	I	N	N	A	M	O	N	G	P	U	C	N	N
H	R	O	Z	S	V	B	Q	O	I	M	T	G	F
F	A	Y	P	O	R	E	T	U	N	S	V	F	I
U	C	R	K	U	V	A	S	A	E	N	H	A	R
B	O	N	V	P	M	Q	L	V	C	Q	C	T	E
N	R	S	Z	R	U	P	R	Z	O	G	R	I	L
I	N	C	I	I	K	A	K	Y	N	T	F	R	T
K	S	A	R	E	H	F	R	I	E	A	V	Q	P
V	A	R	H	Q	P	A	C	N	N	R	B	U	S
C	E	F	N	O	M	C	M	O	E	C	O	Z	Y
L	Y	X	N	R	U	S	T	L	I	N	G	R	R

Riddles:

- 1) A promise
- 2) He was bald
- 3) A barber
- 4) An echo
- 5) Darkness
- 6) A hole

Puzzle Answers

Pulp Crossword



Created using the Crossword Maker on TheTeachersCorner.net

Across

1. A small group of musicians and vocalists who play music such as pop, jazz, or rock (**band**)
5. Websites and applications that enable users to create and share content or to participate in social networking (**social media**)
7. A film, television drama, or stage play that has been adapted from a written work (**adaptation**)
10. A person who has committed a crime (**criminal**)
11. A person who plays a musical instrument, especially as a profession, or is musically talented (**musician**)
13. Literature in the form of prose that describes imaginary events and people (**fiction**)

Down

2. An American multinational mass media and entertainment conglomerate (**disney**)
3. Written works, especially those considered of superior or lasting artistic merit (**literature**)
4. A pair of posts linked by a crossbar and typically with a net between, forming a space into or over which the ball has to be (**goal**)
6. A contest for the position of champion in a sport or game (**championship**)
8. The action or practice of playing video games (**gaming**)
9. A type of music of black American origin characterized by improvisation, syncopation, and usually a regular rhythm (**jazz**)
12. A written or printed work consisting of pages glued or sewn together along one side and bound in covers (**book**)

This magazine was written, organised and designed by the Pulp team



If you are interested in any element of
journalism, photography or graphic
design, join us in M36 On Friday
lunchtimes to take part