

Unity

Backchat



Editorial

Welcome Everyone to 2021's final Backchat edition! After what seems like simultaneously the longest and quickest year in history we have finally reached the season of sitting by the fire and drinking hot cocoa. Looking back on this year for Backchat, we started the year holding virtual meetings and slowly progressed through regrouping, renewing and finally to releasing an issue. What underpins the whole year for us was UNITY and the idea that no matter how far away we were from each other, a Friday Backchat meeting could be relied on. As we once again came together as a school in September there seemed no more fitting theme for this issue.

On a personal note, this is also my last issue as editor as I step back to focus on the "fun" 6 month period leading up to A Levels. I have enjoyed all the highs and lows of making each Backchat issue and I am eternally grateful for little Year 8 me for signing up to help out. I think back to all the team members I collaborated with (shoutout to Mr Viesel for always putting up with our last minute deadlines!) and cannot thank each and every person who contributed or read enough. For without YOU there is no issue and I hope that we can all continue to enjoy students' work in the future. For now, enjoy this 24 page fix and have a very happy holiday season.

Jess Cressey-Jones
Editor in Chief

Meet the Team

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The word unity is defined as the state of being united or joined as a whole and in what feels like an endless universe of cinema, unity seems to always be a present theme when a screenwriter's pen is put to paper and the story begins. Although finding a theme and developing unity is not usually high on a screenwriter's list of priorities, it really is one of the most underrated aspects of screenwriting that holds a story together and allows a movie to flow drawing the watcher even deeper into its plot line. Quentin Tarantino may disagree, in that a common theme in his films is the lack of plot line or at least a distorted one that doesn't necessarily have the normal climax at the end of a movie. But I believe that the normality of a film is in no doubt without unity as it's theme, essentially it's what the movie is about. In a world of cinema, screenwriters and directors constantly crave the idea of originality but without unity does a film worth watching even exist?.

Unity in Film

I spent the evening of Sunday watching the new movie *Spencer*, directed by Pablo Larraín, featuring Kristen Stewart playing the late Princess Diana. This beautifully captured movie which depicts the life of Diana may not have its central theme involving unity, however with its biopic nature the unity here is simply the actress unifying with the person, who lived and existed and is now being portrayed through cinema. The film tells us the story of Diana's experience in being part of the royal family and her marriage to Prince Charles. What's so special is that we get a close up perspective of someone who actually existed through the wonders of cinema. Primarily Kristen Stewart's brilliant portrayal of Diana in *Spencer*.

The simplest kind of unity is seen in some of our favourite movie franchises of all time, that is of course the good vs evil and sometimes even the ugly. We are shown through these classic films that the good within people can combine an unlikely group of people to come together to triumph over an evil empire. Even great works such as Tolkien's *Hobbit* and the *Lord of the Rings* which Peter Jackson skillfully turned into such engaging movies are based on such a simple unity that holds the films together and keeps us completely engaged and immersed in how that theme will play out. Even though we know how it ends, great movies driven along by unity keep us coming back to watch them again. One of the most highly critically acclaimed movies of all time has possibly the most simple unity as its central theme, *Shawshank Redemption* is all about freedom, a feeling which I loved so deeply and it's ultimately so uplifting because it's all about what we crave most, freedom.

Another great theme that's revisited in movie land time and time again is the unity or indeed the disunity of family and probably the greatest exposition of that is the *Godfather*. I can imagine many of the readers are familiar with the *Godfather* but from my own personal experience the epic classic about love, life, family and adversity is *Fanny and Alexander* directed by the great Ingmar Bergman none of you have ever heard of it but if you ever find yourself with a spare 7 hours on a miserable wet Sunday afternoon I thoroughly recommend.

We have high expectations for the latest incarnation of Frank Herbert's 1965 *Dune* which is also based around the unity theme of good vs evil.

By Bea Valavanis

An in depth observation on the importance of unity between Azumane Asahi and Nishinoya Yū in Haikyū!!

In this essay I will analyse the unity between two side characters in the series Haikyū!!, Azumane Asahi and Nishinoya Yū of the Karasuno's Boys' Volleyball Team, and the impact their relationship has on their team that further showcases their bond's necessity. Asahi, the team's ace (a player who specialised in attack), was left with a mental block that took a toll on his playing when the team lost to Date Tech, three months prior to the storyline, leading to an argument between Asahi and Nishinoya, the team's libero (a player who specialised in defence), where Asahi blamed himself for the team's loss. This argument resulted in a broom being broken by accident, a metaphor for the team breaking, along with Asahi and Nishinoya's relationship. A second argument between the pair, after Asahi failed to appear at practice, was concluded with the principal's vase being broken and Nishinoya being suspended. Once his suspension period was over, Nishinoya still didn't return to the team as Asahi had not rejoined, his argument was "if I played in a match and our team won, it would be proof that we could do without Asahi-san" displaying that he refused to imagine being on a team without Asahi. This left Karasuno without two of their key players that are fundamental to a team's basic structure and shows the unity between Asahi and Nishinoya, as although Nishinoya loves volleyball, he gives it up due to not being able to play with Asahi. To display their rekindled unity, the broom that snapped was mended by Asahi and Nishinoya together as a way of saying that their relationship was being fixed so the team could be too.

In terms of volleyball as a game, the libero and the ace also are a perfect duo as when the ace's spikes are blocked it is the libero's job to receive the ball to allow the ace the opportunity to attempt to score once more. The libero is a purely defense based position and is responsible for receiving an attack or serve from the opposing team in order to put the ball in a position for their own team to attack. Liberos are rotated throughout the game with the weakest in defence (usually middle blockers) and are thought to be the pillar of defence in a team and Nishinoya is described as 'Karasuno's Guardian Deity (or God),' showing that the libero is of utmost importance to a team. Without a libero there would be holes in a team's defence which helps set players up to attack, as Karasuno's coach Ukai states "victory goes to the team that connects" which means that without connecting to the ball in defence, there is no way to attack in order to score the points needed to win. Therefore, the libero is a crucial part of a team's play as without defence there is no way to attack.

Contrastingly, the ace of a team focuses on attack as they specialise in attacking with brute force. Although the ace needs a huge amount of fighting power (so is preferred to have high mental strength), and is expected to be able to score when no one else can, to be able to find a solution when they are cornered, and to deliver the last point after long rallies. The ace is incredibly important to the team and allows for points to be scored during difficult situations when wing spikers and middle blockers cannot score, they also score points for purely defensive players, like liberos, who cannot score themselves. The necessity of a bond between the libero and the ace in a team is shown in a quote from Nishinoya, "I'm a liberol A vital part of our team's formation! And yet, scoring points is impossible for me... I'm not allowed to attack. And I have no intention of blaming you, no matter how many of your spikes don't go through. But to just accept defeat so selfishly... that's something I cannot forgive!" This shows how fundamental the unity between the libero and the ace are in a game and how much they are needed to work in synchrony due to the trust between the two players.

Haruichi Furudate purposely made Asahi and Nishinoya connected as there is a series of examples of them being exact opposites, i.e. their birthdays, heights, personalities and even their names. Asahi and Nishinoya are foils, with their birthdays being an inverse of each other (01/01 and 10/10) and also their heights, Nishinoya standing at 5'2" while Asahi is at 6'1", being complete opposites of the spectrum. Their personalities are even contrasting: Nishinoya being energetic, excitable and impulsive whilst Asahi is quiet, gentle and is said to have a "glass heart," therefore showing the intentional opposites of the characters. Further evidence of them being contras is their name kanji, their last names Azumane and Nishinoya meaning 'east peak' and 'west valley' and their first names Asahi and Yū meaning 'morning sun' and 'evening.' The opposition written between Asahi and Nishinoya by Furudate serves as a way to show their contrasting characters and the way this unifies them.

Furthermore, Asahi and Nishinoya's relationship as a whole is of key importance to the Karasuno volleyball team as their bond adds to the unity of the libero and the ace and to the team as a whole. Nishinoya deeply trusts and admires Asahi and is seen as the one to generally stand up for or comfort him; i.e. when Nishinoya guards Asahi after he is marked by Aone from Date Tech. Asahi deals with low spirits and a lack of self-esteem and Nishinoya is always attempting and succeeding to motivate and reassure Asahi

other than just blocked, like think has got it! It's about want to hit highlighting the well as how and respect shows the respect for refuses to shots or lost



through issues his attacks being "what other people nothing to do with whether you still spikes." Thus bond they have as much they care for each other. Asahi same level of Nishinoya, and blame any missed games on the

libero, he will voice how incredible Nishinoya's passion and advanced abilities are and calls Nishinoya "a seemingly perfect player," this inspires Asahi to try to improve so he can't let the team, mainly Nishinoya, down in future matches. They consistently support each other even after leaving highschool, as Asahi is one of the few that Nishinoya kept in contact with from Karasuno and they even travel together due to having a meaningful relationship off the court, and Asahi opens up to Nishinoya about his dreams to become a fashion designer resulting in Nishinoya being the inspiration to attend fashion college.

In conclusion, the important unity between Asahi and Nishinoya has a huge impact on Karasuno's volleyball team and without their bond the team would be incomplete and unable to begin reclaiming the position of a powerhouse school once again. Even though they are exact opposites, it has been formulated this way to show a form of connection between the two players especially as their relationship allows for them to be supportive and to admire each other, further emphasising their connection, whilst being able to be honest to avoid another disagreement like before. Asahi and Nishinoya's positions in the sport also need a deep trust of one another which translates to on and off the court and the times they are not unified is the times when the team are struggling and lose or when arguments between the two players occur. Overall, showcasing Nishinoya and Asahi's unity has a great importance throughout the series

AN INTERVIEW WITH MR PIETROPAOLI

MR P.: BONJOUR.

GRACE & CHARLOTTE: BONJOUR.

GRACE: SO WHAT DO YOU THINK ARE THE MOST OBVIOUS CULTURAL DIFFERENCES, IN YOUR EXPERIENCE, BETWEEN THE UK AND FRANCE?

MR P.: EATING TIME IS THE ONE THAT STRAIGHT AWAY GETS YOU WHEN YOU MOVE TO THE UK, ESPECIALLY DINNER TIME WHICH IS MUCH, MUCH EARLIER IN THE UK THAN IT IS BACK IN FRANCE. IN FRANCE, PEOPLE WILL EAT BETWEEN 7 AND 9, DEPENDING ON WHERE THEY ARE. THE MORE SOUTH YOU GO, THE LATER PEOPLE TEND TO EAT, WHEREAS HERE IT'S AS EARLY AS HALF 4 - 5 SOMETIMES AND I FIND THAT REALLY STRANGE.

GRACE: SO OBVIOUSLY YOU HAVE A COMMUNITY WITH MADAME ORVÖEN BECAUSE YOU HAVE THAT SHARED EXPERIENCE AND SHARED COMMON LANGUAGE; BUT HAVE YOU FOUND A COMMUNITY OF OTHER FRENCH PEOPLE IN ENGLAND THAT YOU CAN SHARE EXPERIENCES WITH?

MR P.: THERE ARE QUITE A FEW FRENCH PEOPLE IN NORTHAMPTONSHIRE, SO I'VE BUMPED INTO A FEW, ESPECIALLY WITH SPORTS CLUBS. SO I'VE MET A FEW FRENCH PEOPLE PLAYING BASKETBALL AND FOOTBALL AS WELL. SO ALTHOUGH I DON'T KNOW ALL THE FRENCH PEOPLE THAT LIVE AROUND, I KNOW QUITE A LOT. WHEN YOU MOVE ABROAD, YOU DON'T REALLY TEND TO LOOK FOR PEOPLE OF YOUR COMMUNITY BECAUSE YOU WANT TO EMERGE IN THE NEW CULTURE YOU'RE IN. SO I WASN'T REALLY LOOKING FOR FRENCH PEOPLE. THERE ARE SOME, BUT I DON'T FEEL THAT I NEED A FRENCH COMMUNITY AROUND ME.

CHARLOTTE: OK. IF YOU DO MEET FRENCH PEOPLE, DO YOU SOMETIMES THINK: "THAT'S NICE! I CAN CATCH UP IN FRENCH" OR YOU KNOW, SPEAK YOUR LANGUAGE AGAIN?

MR P.: YEAH, YOU JUST NATURALLY TEND TO JUST SPEAK FRENCH IF YOU MEET FRENCH PEOPLE. YOU JUST STRAIGHT AWAY SWITCH TO FRENCH BECAUSE YOU SPEAK ENGLISH ALL THE TIME AND YOU'RE LIKE "AH, I CAN JUST SPEAK MY LANGUAGE FOR A BIT" AND IT'S NICE. SHARING THE LANGUAGE WITH SOMEONE IS ALWAYS NICE.

GRACE: SO HOW LONG HAVE YOU BEEN LIVING IN THE UK AND HOW DID YOU FIND THE TRANSITION WHEN YOU MOVED?

MR P.: I HAVE LIVED IN THE UK FOR 15 YEARS, BUT THERE WERE 2 YEARS WHEN I WENT BACK TO FRANCE SO 17 YEARS AGO IT WAS THE FIRST TIME I HAD MOVED ABROAD TO THE UK. IN TOTAL I HAVE SPENT 15 YEARS, BUT I STARTED IN SCOTLAND. I SPENT 1 YEAR IN THE HIGHLANDS AND 3 YEARS IN GLASGOW. THE CULTURAL DIFFERENCES BETWEEN SCOTLAND AND ENGLAND ARE DIFFERENT AND MY FIRST EXPERIENCE WAS NOT ENGLAND, IT WAS SCOTLAND.

GRACE: WAS IT HARDER TO UNDERSTAND THE LANGUAGE WITH THEIR ACCENTS?

MR P.: NOT REALLY BECAUSE IT WAS THE FIRST TIME I WAS EXPOSED TO ENGLISH PROPERLY. WHEN YOU LEARN AT SCHOOL IT'S VERY DIFFERENT TO WHEN YOU MOVE SOMEWHERE SO IT WAS THE FIRST TIME I WAS EXPOSED TO THE LANGUAGE. I DIDN'T FIND IT HARD. NOW WHEN I GO BACK TO SCOTLAND IT TAKES ME A WHILE TO TUNE BACK TO THE ACCENT.

GRACE: DO YOU THINK THAT FRANCE IS MULTICULTURAL IN THE WAY THAT ENGLAND IS OR DO YOU THINK THEY'RE THE SAME.

MR P.: FRANCE IS MULTICULTURAL AS WELL BUT IT'S NOT PERCEIVED THE SAME WAY. I THINK YOU MIGHT EXPECT THERE TO BE MORE RACISM IN FRANCE, FROM MY GENERATION AND THE ONE BEFORE ME, BUT IT'S NOT AS RACIST AS IT USED TO BE. GREAT BRITAIN SEEMS TO BE MORE INCLUSIVE, ALTHOUGH FRANCE IS GETTING THERE.

GRACE: SO WHICH LIFESTYLE DO YOU PREFER: FRANCE OR THE UK?

MR P.: THE FRENCH LIFESTYLE. IT'S SLOWER PACED. DEPENDING ON WHERE YOU ARE, BUT MOST OF THE TIME IT'S SLOWER PACED. IN FRANCE, YOU SPEND MORE TIME WITH THINGS THAT MATTER, SO EATING, SPENDING TIME WITH PEOPLE, WHEREAS THE UK IS VERY WORK BASED. THE REST COMES AFTER, BUT IN FRANCE MOST OF THE TIME IT'S THE OTHER WAY ROUND. YOUR PERSONAL LIFE IS IMPORTANT AND WORK IS PART OF IT.

GRACE HAMMOND AND
CHARLOTTE HUSAUNDEE



The Halo Code is a campaign pledge, signed by schools and businesses, that promises members of the black community that they have freedom and security to wear all afro-hairstyles without restriction or judgement. It was founded in December 2020 by a collective of 30 black women who had personally experienced hair discrimination. Now, this is contrary to the 2010 Equality Act where race-based hair discrimination had been made illegal in the UK. Hair discrimination remains a source of racial injustice for black people. Despite the law, it is still widely believed that black hairstyles are not suited for formal settings, as it is considered unhygienic, messy and disruptive. These ideas attack the freedom and dignity of black people and instate shame in us about our blackness.

Early discrimination of black hair began in the 15th century where European colonists classified being closer to fur or hair. They used black dehumanisation, exploitation. Slave the heads of captives strip them from their colonialism, slaves as a way of paying came from and it was slaves because they escape. Although subjected to harsh non-black groups as their own, where understanding for the curls and locs. Men and women outside the black community were praised for their “new” and “trendy” looks, which appropriated black culture.

"Don't touch my hair"

afro-textured hair as wool than human hair as validation for enslavement and traders would shave in a brutal attempt to humanity. During would wear cornrows homage to where they a sign of resistance for used them as maps to these hairstyles were criticism, it didn't stop from adopting them they showed a lack of deep history of braids,

Derogatory attitudes towards natural hair continued, so black people began to use hot combs and harsh chemicals in order to “tame” their hair to make it similar to European textures. Straighter hair and looser curls became synonymous with “good hair” and were considered a requirement for accessing social and career opportunities; maintaining the idea that natural, afro-textured hair was unacceptable and unprofessional. These racist beauty standards were normalised around the world and still is today.

During the Civil Rights Movement, the Afro became a symbol of pride and unity within the black community. The way hair was worn became a purposeful act of defiance against the beauty standards that had degraded black hair for hundreds of years. Black people stopped using damaging hair products and started accepting and valuing their natural hair.

The most common dilemmas that black people face: “do I let people touch my hair and under what circumstances?” The question “can I touch it?” is one of the most awkward social moments for black people. Aside from the sanitary concerns that come with people touching your hair, the act itself is inappropriate and unprofessional. Some may say, ‘I don’t understand what is so bad about asking to touch their hair’. You may also be thinking ‘but I really like her braids and want to see how they feel’. It is an invasive and a micro-aggressive behaviour to ask a black person if you can touch their hair. The only thing more offensive is assuming that it’s okay to touch a person’s hair without permission; especially

history behind it. times where up to me to touch the compliments it is also extremely

1 in 5 black pressure to for work. 58% of experience uncomfortable their hair, 1 in 4 negative in relation to their 46% of parents say school policy For many black a struggle battling without being inappropriate.

organisations are working with different institutions to support them to adopt the Halo Code. Many companies and schools already follow the campaign, including Dove, M&S, New Look and Wilko.

To conclude, the Halo Code celebrates afro-textured hair worn in all styles from afros, locs, braids, cornrows and definitely many more. They encourage staff, students and black people in general to embrace all of their hairstyles. Even I personally had once been embarrassed by my natural hair and always compared it to girls in my school. But now, I have learnt to embrace it. I love my thick, coarse hair, even if it can be a hassle at times. When I do get frustrated with the appearance of it, I remind myself of the history that proves the actual reason our hair is considered unsuitable: because it’s so beautiful, it has the potential to overpower white supremacy.

What you need to know about the Halo Code and why it matters

considering the There have been people have come my hair. Although are quite flattering, uncomfortable.

women feel societal straighten their hair black students name-calling or questions about black adults had a experience at school hair texture and their children’s penalised Afro hair. pupils and staff, it is their dress codes deemed

Because of this, the

Ogohgoh Osehenye

The Many Romantic Escapades of...

Julie D'Aubigny

Julie d'Aubigny, also known as La Maupin, was a sword-fighting, opera-singing, French bisexual. She lived on the wild side and her adventure included dueling, arson, grave robbing and even stabbing herself in the chest on stage for dramatic effect.

The story begins in 1673, when Julie d'Aubigny was born to the secretary of Count d'Armagnac, King Louis XIV's Master of Horse. She was his only child, and he raised her along with other pages he trained. She was taught how to fence like a man, how to ride a horse like a man, and she also dressed like a man. Her father was obsessed with her chastity and would threaten to kill any man who made advances towards her.

In 1687, d'Aubigny had had enough of her father's overprotectiveness and slept with the Count d'Armagnac, her father's boss and therefore a man he definitely could not kill. The Count d'Armagnac then had her married off and promptly sent her new husband away to an administrative position in Southern France, keeping her in Paris with him. D'Aubigny continued to excel in fencing, but the Count d'Armagnac grew tired of her unladylike ways.

In response to her lover's disinterest, d'Aubigny ran off with a swordsman to travel around France. She made her living through performing sword-fighting displays which became very popular, particularly with the ladies. She was so talented that there were rumors, she was really a man dressed as a woman dressed as a man, as they couldn't believe a woman was so very adept at fencing. Naturally, d'Aubigny then began ripping off her blouse during live performances, much to the delight of her audience.

Her next lover was the daughter of a wealthy merchant. Their relationship was so very scandalous, that the merchant sent his daughter away to a convent, to keep the two apart. D'Aubigny would never give up so easily. She joined the convent and began to hatch their escape plan. First, d'Aubigny stole the body of a nun who had recently died and dragged it into her girlfriend's room. She then proceeded to set the convent on fire. The couple fled,

intending for the convent to assume they had both died in the fire and not to look for them.

Alas, d'Aubigny grew bored of the merchant's daughter. She was also charged with kidnapping, grave robbing and arson, and sentenced to death. Julie went running back to the Count d'Armagnac, her first love, and he appealed to King Louis XIV on her behalf. Amazingly, she was granted a royal pardon. She then turned her attention to the arts, and went off to be an opera singer in Paris.

Her life as an opera star was filled with rougery. She had another brush with the law, when attending a ball whilst dressed as a man. D'Aubigny spent the entire evening flirting with a young lady, much to the displeasure of the girl's three suitors. The suitors' patience was greatly tested, when d'Aubigny kissed the young lady in full view of everyone. They snapped and challenged d'Aubigny to a duel - which was illegal. She beat all three of them with ease and potentially killed them during the fight. King Louis XIV brushed this off and granted d'Aubigny another royal pardon, joking that the dulling laws only governed men, and didn't say anything about women.

One of her many lovers during her opera career was a man named d'Albert. The pick up line he had tried on her, upon first meeting her, earned him a sword straight through the shoulder. However it must have had some effect as later d'Aubigny paid him a visit in hospital and they became romantically involved. The two then became lifelong friends, but could not spend long together as, due to the illegal duling, d'Aubigny fled to Belgium.

In Belgium, d'Aubigny became the mistress of the elector of Bavaria. He tired of her antics, as her previous men had, and offered her money to leave him and return to Paris. She refused it and threw him down the stairs.

Back in France, she fell in love with the rich and beautiful Madame la Marquise de Florensac. They lived happily together for two years, until Madame la Marquise de Florensac died of a fever. D'Aubigny was never able to recover from such heartbreak, and in her despair she abandoned the opera and joined a convent, where she died at 33.

By Gaia Howell

untitled

I do not know you

I hear your names, know not your face

I hear your cries, know not your fears

I hear your flowers, know not your fields

Your echoes ripple, a red blanket in a distant
sky

Written: November 2021

Mo Lomas



Why I find the existence of homophobia in soulmate AU fanfiction to be unrealistic

Homophobia shouldn't exist in soulmate AU fanfiction. That statement is the basis of this essay, because despite the fact that no one I've asked has found it strange, I think that the existence of homophobia in soulmate AU fanfiction is unrealistic and just used to add drama and tension (which isn't necessarily a bad thing, fiction is primarily meant to entertain, after all). In this essay, I will explain why - in a realistic soulmate AU - homophobia wouldn't exist.

Let me start by explaining what a soulmate AU is. AU stands for alternate universe, which - in fanfiction - is any universe that differs from the original universe in which a piece of media takes place. Alternate universe fanfiction encompasses a wide variety of fanfiction, from one small thing being different to the original (such as changing the first meeting of two characters ever so slightly) to universes that are completely different to the original (such as the ever so popular 'Harry Potter AU' in which all your favourite characters are now students at Hogwarts). A lot of alternate universes fall under the umbrella of 'soulmate AUs'; there are alternate universes in which the first words your soulmate says to you are written on your arm (this tends to be one of the most popular and most commonly used examples of a soulmate AU), AUs in which you can't see colour until you meet your soulmate, AUs in which you and your soulmate both have some sort of identifying mark somewhere on your body, as well as so many more. What all these universes have in common is the existence of soulmates, and the existence of some way to identify them.

So we have the base definition of a soulmate AU: an alternate universe in which soulmates exists, as does a way of identifying them. For the purpose of this essay, I will say that the thing that identifies who your soulmate is is some sort of magical force. I feel the need to state this because AUs in which soulmates are chosen by some sort of compatibility test carried out by the government exist too, but I would count these as different type of AU and will therefore not be bringing them up again in this essay. I'm only bringing them up now in order to avoid being accused of ignoring them completely because they don't fit with the point I'm trying to prove.

I will not go in depth about the logistics of soulmate AUs, or how people figured out that this identifier would lead them to their soulmate, simply because I don't know. It's not the kind of thing that people tend to dwell on when writing fanfiction, therefore I have never come across the origins of soulmates as a concept in these universes being explained. Due to this lack of explanation, I will be operating on the assumption that for whatever reason, people just know that these identifiers are linked to soulmates (divine intervention, perhaps, if that's something you're into).

To get back on topic, the fact is that, homophobia should not exist in soulmate AU fanfiction. I believe this to be the case because the root of homophobia is the belief that homosexuality is "unnatural" or "against God's will" or the like. In a soulmate AU, there's no way to deny the validity of homosexual soulmates because they're identified in the exact same way as heterosexual soulmates. You can't say that they're unnatural because the identification system proves that they're completely natural.

To me, this is a simple fact; if homosexuality is proven to be completely normal - and it has always been fairly common - homophobia won't exist. You can't deny the soulmate system in one of these AUs without denying something which in these worlds is seen as a fact as simple as "you need oxygen to breathe", hence the existence of homophobia in these AUs is unrealistic.

Since this is the case, I find it particularly troubling that everyone I asked (and I did ask quite a few people) thought that it was completely realistic for homophobia to exist in soulmate AU fanfiction. This means that homophobia is so normal, so natural in our society that we can't imagine it not existing, even in a world so vastly different from ours. Someone stated that 'Reason and bigotry are not usually seen together' as a reason for the existence of homophobia's existence in soulmate AUs. I believe, however, that what these people fail to understand is that in these AUs homophobia has never been taboo as there was never a reason for it to be. There was never a reason for people to think that it was in any way different to the norm.

As girls, specifically in a single sex school, we are continuously reminded of how women can be successful, independent and inspiring in their authentic professions. However, it is never harmful to remind or enlighten ourselves on the millions of women who have made a name for themselves in their own respective careers. Today, I am going to focus you readers on the English actress, presenter and activist Jameela Jamil. When thinking about writing this article, many women came to mind, I was spoiled for choice. But for me, Jamil came as a clear winner; an obvious inspiration for all of us girls at Northampton High School.

Jamil began her career in 2009 on Channel 4, where she hosted the pop culture series in the T4 strand.

Jameela
Jamil

Backchat: Women In Careers



Stated in an NPR interview she spent the early days of her career working as a teacher, before she was discovered by a producer at a bar and was given an audition as a presenter. The audition was a great success, leading her onto an appearance on Music Zone on E4 toward the end of 2008. She then went on in 2009 to present the Morning TV show 'Freshly Squeezed' alongside Nick Grimshaw.

2016 is when we saw Jamil's transition from presenting to acting. She has been involved in acting ever since.

Jamil left London in 2016 and moved to LA. Having no experience or plans of acting, Jamil had aspirations of becoming a screenwriter. However, her agents informed her of Michael Schur, who was head hunting for a British actress for an upcoming comedy series, The Good Place. Despite a small amount of experience in stage acting, Jamil auditioned and eventually bagged the role. The Good Place has gone on to become a well known sitcom on Netflix.

For
suggestions
email us or
DM our insta
@nhsbackchat

Let us know
who you want
to see on
Women In
Careers! Any
female who
inspires you or
has a career
story that
interests you
deserves to be
mentioned on
Backchat!!

Despite all this, what I also want to focus on, is her recent podcast, 'I Weigh With Jameela Jamil' which debuted in April 2020. On this podcast Jamil discusses topics on women's accomplishments, body positivity, activism and racial inclusivity. In October of 2020, the podcast was nominated for an E! People's Choice Award.

On a final note, I encourage all of you to listen to this podcast as a source of empowerment as I'm sure many of us can relate to or find solace in a number of the topics Jamil speaks about.

Hannah Smyth

What are you looking forward to most this holiday? What are you looking forward to most this holiday? What are you looking forward to most this holiday? What are you looking forward to most this holiday? What are you looking forward to most this holiday? What are you looking forward to most this holiday? What are you looking forward to most this holiday?

Anonymous:

Catching up with what I don't understand in lessons, being able to get a good nights rest and being able to organise my life

Georgie Lockey:

Taking time to catch up on sleep, spending time with friends, and getting to see extended family again after covid.

Indi:

Going skiing to my chalet in France

Anonymous:

Christmas celebrations and a break from school

Rosie:

Spending time with my family who we haven't been able to see very much due to COVID.

Anonymous:

sleep

Ques-li De Bruin:

No school work. A time to relax and spend time with family anf friends and have fun!

Anonymous:

going ice skating with me friends and Christmas baking with my sister- potentially going to winter wonderland

Anonymous:

playing videogames

Anonymous:

Lots of sleep and food :D

Anonymous:

Ice skating birthday party and revising for mocks

Anonymous:

Christmas celebrations and a break from school



*Have a very
happy holidays!*



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