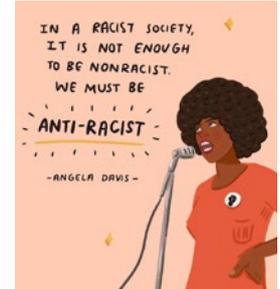


THE CHACE CHRONICLE

CHACE COMMUNITY SCHOOL'S STUDENT MAGAZINE

4TH EDITION



**BLACK LIVES MATTER
ANTI-RACIST INITIATIVE AT
CHACE**



**LAKSHMI BAI
DISCOVER THIS FIERCE
FEMALE REBEL**



**ANNA PAVLOVA
A BALLET PIONEER**

A TIME TO REMEMBER

by Theodora Thomas, Editor

You may have seen the assembly made by the Head Student Team last week, which reflected on the theme of remembrance. This year, the theme of remembrance is prominent, as we remember and honour the lives of those lost in the battle against Covid-19. Above is an image of just a few key health workers who we have lost. The fight against this disease is not yet over, but we must all keep in mind the sacrifice made by those on the front line. However, we must also draw attention to the fact that a disproportionate number of Black, Asian and Minority Ethnic (BAME) NHS workers have been affected, an issue that must be addressed moving forward and not forgotten in the wake of this crisis. Findings cited by the Journal of Hospital Infection state that a

'Preliminary analysis of 119 HCWs that have died in the UK with COVID-19 revealed that 64% of them were from the BAME community, despite this community representing only 21% of the workforce... furthermore, a survey of front-line doctors conducted by the British Medical Association (BMA) showed that, compared with their White colleagues, almost twice as many BAME doctors felt pressured to work in high-risk environments without adequate PPE'.

Continued on page 2

PLUS...
ALBUM REVIEW
MEET THE HEAD
STUDENTS
INCREDIBLE
CREATIONS

These statistics highlight the disadvantages that many face due to racial and socioeconomic inequality, and the fact that institutional racism is still present in the systems of this country. The reasons for the disproportionate death rates are suspected to be due to a variety of factors, such as living conditions due to socioeconomic status, an issue in itself that arises due to inequality in the workplace. The uncertainty around this disproportion highlights just how vital the continued research around this topic is.

Another important point to make is the use of term Black, Asian and Minority Ethnic (or 'BAME') which I used earlier in the article, and is used in many health reports and research about inequality. 'BAME' is problematic in itself in that it assumes all minority groups are homogenous,

therefore minimising the lived experiences of people that face inequality in their everyday lives. The term 'BAME' can therefore draw attention away from the realities of discrimination towards distinct groups (for example Black and Asian people).

Many public figures have spoken out against it. David Lammy MP has described the term as 'lazy' and 'a piece of jargon' that does not recognise his cultural identity. However, until this discrimination is recognised by all, the term is sometimes the only measure we have to identify discrimination. Lammy has suggested that the term is replaced by a more complex system which recognises individual heritage.

Of course this piece is only the tip of the iceberg, and I urge you

to read further around the issues I have mentioned. The King's Fund is an independent English health charity that shapes health and social care policy, and has a range of articles and blog posts by members of their team and healthcare professionals that provide insightful information on the topic of racial inequality in healthcare. I particularly recommend a piece written by Tracie Jolliff, Head of Inclusive Leadership and System Development at NHS England and Improvement (the link is in the circle below).

I hope this article has opened your eyes further to the racism we still collectively need to fight in this country, and the steps you can take to educate yourself and contribute to this movement for positive change.



David Lammy MP



CHACE COMMUNITY SCHOOL'S ANTI-RACIST WORKING GROUP (ARWG)

A MESSAGE FROM MS WIGGINS

Chace's ARWG was created in June 2020, in response to the global Black Lives Matter protests which occurred following the murders to George Floyd and Breonna Taylor by police officers in America and in response to increasing racism and racial inequality in all areas of society in the UK and across the world.

We as teachers decided that rather than doing things individually, we needed to work together to organise and coordinate a response which would galvanise our whole school community to change the narrative and create meaningful, long lasting positive change in our school through the power of education.

We used this quote by Angela Davies to focus our organising and started to speak to all members of the community about the changes they wanted to see. Through our research we then decided that incorporating the recommendations of the Runnymede Trust's report (Race and Racism in English secondary schools, 2020) using the NEU (National Education union) Anti-Racism charter (2020) would allow us to meet our aim which are to create an Anti Racist school by:

- 1. Improving the racial literacy of our staff and students.**
- 2. Ensuring that our workforce is diverse and reflects our community.**
- 3. Decolonizing our Curriculum and ensuring it is Race conscious.**
- 4. Reviewing school policies to ensure they are Anti-racist and not just non racist.**

We are planning ways to embed this in our school through meetings and consultations with students, staff, governors and the wider community.

If you would like to be involved, please email: Ms Wiggins (awiggins@chace.enfield.sch.uk) awiggins@chace.enfield.sch.uk



Get involved!
Email Ms Wiggins at awiggins@chace.enfield.sch.uk



Further reading!
<https://www.kingsfund.org.uk/blog/2020/07/necessary-words-racism>

Read more about the use of 'BAME'
<https://www.bbc.co.uk/news/uk-politics-43831279>

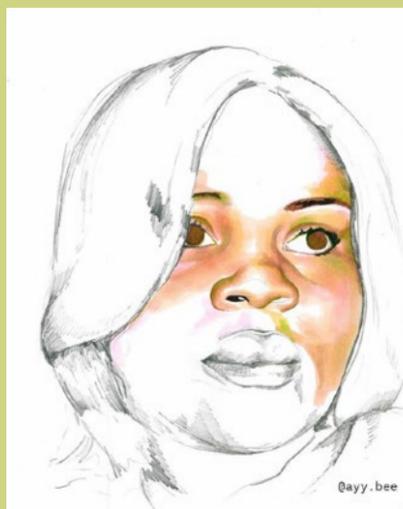
ARTISTS' RESPONSES TO BLACK LIVES MATTER

by Theodora Thomas

ADRIAN BRANDON



Aiyana Stanley Jones.
7 years old, 7 minutes of colour.



'Atatiana Jefferson. 28 years old, 28 minutes of color. Stolen on October 12th, 2019 in Forth Worth, TX.'

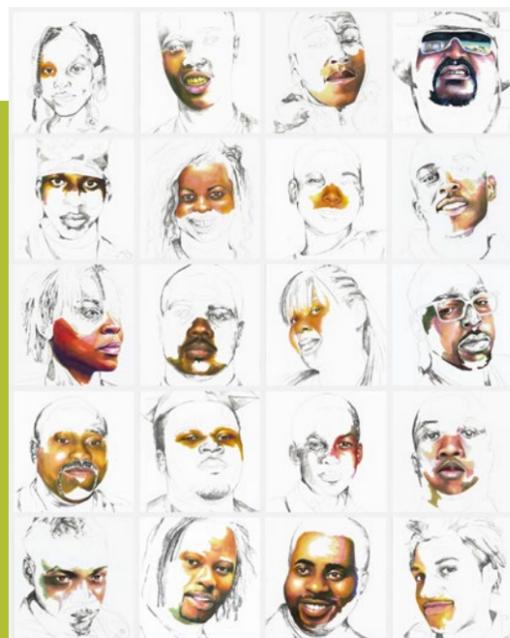
Jefferson was up late playing video games with her 8-year-old nephew. Police were responding to a neighbour calling about her front door being open. She was fatally shot by an officer.

Brandon's work focuses on the Black experience. The Brooklyn based artist says 'much of [his] work acts to raise awareness to the injustices that the Black community is forced to live with.'

'My goal is to create art that creates an understanding of Black culture, Black love and Black pain so that we can move forward together.'

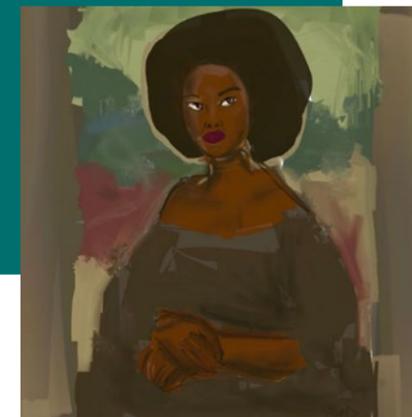
In Brandon's art series 'Stolen', one minute of colour equals one year of life. The series emphasises the individual identities of those lost and the tragic injustice seen far too often.

'I feel rushed as I create these pieces. I want to complete their portraits so badly. To be able to see all the layers of colors in their face come to life. I feel a strong sense of panic during the process, which is a feeling Black people experience far too often when engaging with police. The timer (which I cannot see) is always in the back of my mind. How much time is left? When will this be over? I need more time... They deserve more time.'



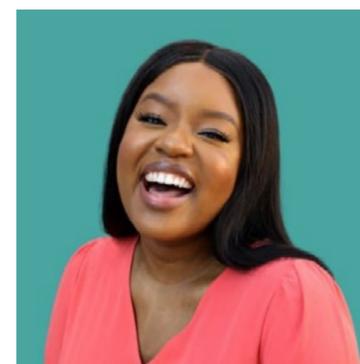
Errin Donahue is a New York based artist, who responded to the movement by recreating famous works with the inclusion of black women.

'What started as a way to calm me down after these gut-wrenching, emotional, hopeful and crushing days is becoming a series about replacing our history'

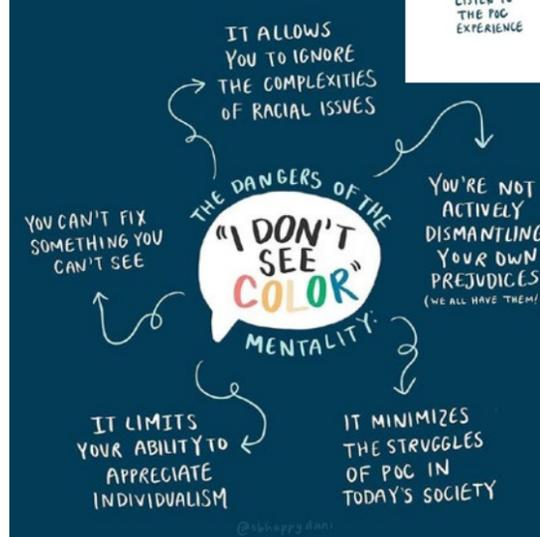


'The Monae Lisa'

Over the course of the past few months I have been interested in artists' responses to the BLM movement, and how art can be used as an effective method of communication and activism



ANATOMY OF AN ALLY



Danielle Coke is an American illustrator. Her posts are effective in conveying messages about allyship and have been shared by thousands of people all over social media.

'We all have a responsibility to condemn oppression and make a change'

Accessible and vibrant, Coke's illustration engage many and promote education and sharing of valuable messages.

BLACK ARTISTS YOU SHOULD KNOW ABOUT

Chris Ofili

The first black artist to win the Turner Prize, part of the Young British Artist movement in the 1990s.



'No Woman No Cry'

A tribute to Stephen Lawrence, a London teenager stabbed to death in a racist attack in 1993. The case revealed the overt institutional racism of the Metropolitan police force. The woman depicted in the painting is Stephen's mother, Doreen Lawrence. Within her tears are images of Stephen. Ofili was deeply moved and inspired by her strength and dignity in the face of such tragedy, and her motivation to carry on fighting for her son, police reform and institutional change.

Toyin Ojih Odutola

'When I look at black skin, I think of it as a mercurial surface - a terrain, a construct, a projection, but also a place where so much beauty and positivity proliferates. It includes so much and it holds so much.'



Odutola is an American artist who works in ink, pastel and charcoal to create dynamic portraits. Her intricate markmaking creates flowing movement. The representation of skin in her work is a way to explore individual character, identity and narrative.



Lubaina Himid CBE

Himid's work is focused on cultural identity and history. She was one of the first artists involved in the UK's Black Art movement in the 1980s.

'Between the Two my Heart is Balanced'

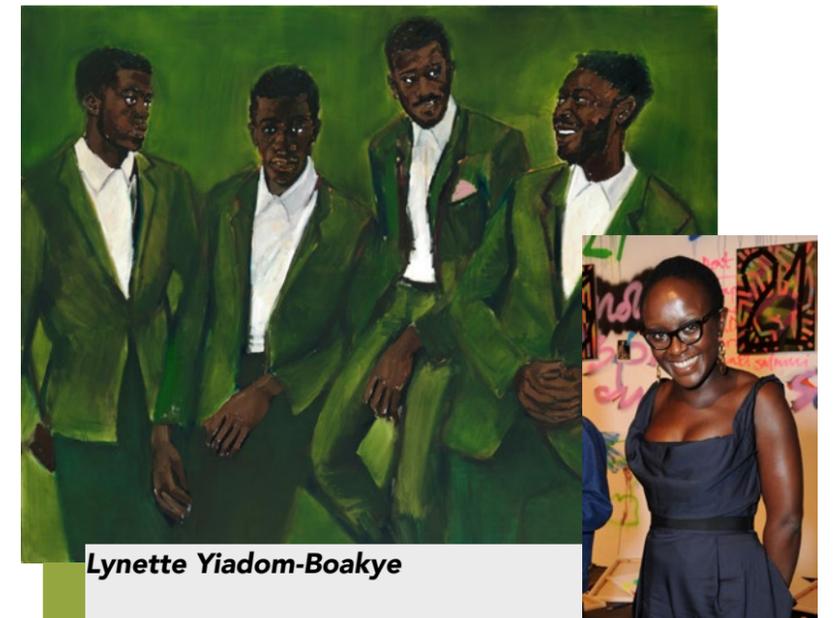
This painting depicts two migrants crossing the ocean. Its bold colours and patterns are symbolic of rich cultural history and identity. Like many other works by Himid, this piece emphasises the valuable contribution of immigrants in our society and to European culture. Himid herself was born in Tanzania and moved to England.



Sonia Boyce OBE

Sonia Boyce is a British artist and Professor of Black Art and Design at University of the Arts London. Themes explored in Boyce's mixed-media work include memory, space and sound.

Boyce was selected by the British Council earlier this year to represent Britain at the Venice Biennale 2021, making her the first black woman to do so.



Lynette Yiadom-Boakye

Yiadom-Boakye explores the theme of identity in her work. However, the people she paints are not real – instead they are composites, constructing from images in her own head and found images.

'When people ask about the aspect of race in the work, they are looking for very simple or easy answers. Part of it is when you think other people are so different than yourself, you imagine that their thoughts aren't the same. When I think about thought, I think about how much there is that is common.'

LAKSHMI BAI, THE REBEL RANI OF JHANSI

THE LEADER OF THE INDIAN MUTINY IN 1857-58

BY MAYA VARGA

The First War of Indian Independence

Originally named Manikarnika by her Brahman (scholars and priests within the higher caste) family, Lakshmi from her childhood to her death in combat strayed from the traditional expectation of women in society.

After the death of her mother, she followed her father to the Court of the Peshwa (Prime Minister) where he was employed as an advisor. This marked the birth of Lakshmi, a warrior queen and powerful symbol for the revolution against the colonial suppression of India. Manikarnika was raised by the Peshwa as if she were his very own, her education opposed traditional values and norms, she was trained in material arts, fencing and riding, an education that was commonly provided for boys. This burned the pathway for her legendary reputation of storming the battlefield with a blade in each hand and her horse's reins between her teeth as "Spear, knife, sword, axe were her companions" (Subhadra Kumari) since childhood.

Manikarnika married Gangadhar Rao, the maharaja of Jhansi and after becoming Regent she changed her name to Lakshmi Bai in honor of the goddess of wealth

and good fortune. And "No one could guess whether she was Laxmi or Durga devi or reincarnation of Devi durga" (Subhadra Kumari) as Lakshmi like Durga was seen as equal or even greater than men as a poem written in honor of the Rani of Jhansi repeats multiple times that "Like a man she fought, she was the Queen of Jhansi" (Subhadra Kumari) and both women were fierce and menacing enemies in battle.



Rebel Queen of Jhansi (born around 1827 and died June 17th in 1858)

Lakshmi and the maharaja of Jhansi did not have any biological descendants as their son died only a few months later. Following the Hindu Tradition, they adopted a boy named Damodar Rao who they raised to be the heir to the throne of Jhansi, who

however, was never recognized as a member of Lakshmi's family by the government after the fall of Lakshmi.

After the death of the maharaja of Jhansi "the candle of the royal castle" (Subhadra Kumari) was extinguished. The threat of the East India Company only grew, as they were brutally breaking apart the Indian aristocracy, history, and culture. Through the doctrine of lapse imposed to spread the realm of British Empire in India, Lamski's power was stolen.

Just as she defied the conventional roles of women moulded by patriarchy, she also defied the British Empire by denying the annuity offered to her as compensation. The blaze of revolution only grew as it was poked and prodded by the British Empire who were diminishing the traditional Indian society and religion.

From the mouths of the Bandalas and the Harbolos (Religious singers of Bandelkhand), we heard the tale of the courage of the Queen of Jhansi relating how gallantly she fought like a man against the British intruders: such was the Queen of Jhansi.



This wildfire only left destruction on both sides. In June 1857 more than sixty mostly English women and children were mercilessly massacred in Jhansi by rebel Sepoys and in March 1885 the troops of General Hugh Rose violently clashed with Lakshmi and her rebels. Where according to Dr. Thomas Lowe, "Heaps of dead lay all along the rampart and in the streets below" and "those who could not escape," the attack of the British troops, "threw their women and babies down wells and then jumped down themselves." The British troops brutally murdered around five thousand people in Jhansi. Lakshmi attempted to occupy Kalpi and later confronted the British troops led by General Hugh Rose, she was "clad in the attire of a man and mounted on horseback," wrote the British historians John Kaye and George Malleon in their book the "History of the Indian Mutiny" Lakshmi was defeated and ultimately perished, the poem described "her departed soul"

as "then riding a divine vehicle, moving towards" the "heavens the Light of her divine soul met with the divine light in the heavens, she was the real heir of divinity". Even though, her legacy is distorted; viewed by the British as the "Jezebel of India" while to Indians she is a hero, a "divine" "reincarnation" of a goddess, her legacy will be forever immortalised and etched into the minds of Indians and "awake an indestructible soul of freedom in the people" because she had "been an eternal token of courage".

Lakshmi and the rebellion she led in 1857 fuelled the struggle that reemerged in the early 1940s. The Indian National Army formed an all-female brigade named the Rani of Jhansi Regiment in honor of Lakshmi Bai who aided and were determined to fight for their freedom and their country's freedom as well. This battle for freedom was victorious in 1947 when India achieved its freedom.

*"Sinhasan hil uthey raajvanshon ney bhrukuti tani thi,
budhey Bharat mein aayee phir se nayi jawani thi,
gumee huee azadi ki keemat sabney pehchani thi,
door phirangi ko karney ki sab ney man mein thani thi.
Chamak uti san sattavan mein, yeh talwar purani thi,
Bundeley Harbolon key munh hamney suni kahani thi,
Khoob ladi mardani woh to Jhansi wali Rani thi."*

**"The throne got shook, and the tension erupted among the Raajvanshs,
the royal heirs of the throne,
In aged India, a new wave of youth was spreading,
All the residents of India had realized the worth of their lost freedom,
All of them had decided to get rid of the British rule,
The old swords started glittering again like new ones in the form of the freedom
movement in 1857."**

MEET THE HEAD STUDENT TEAM



René Kande

What are my roles and responsibilities as Head Student?

I am leading the Teaching and Learning committee that operates throughout the school, through the School Council. I am also a member of the Sixth Form Committee (as are the rest of the Head Students).

How can you get in touch with me?

If you want to get in touch with me (be it for any questions, queries, concerns or even a political discussion) you can email me as follows:
rene-kande@chace.enfield.sch.uk

David Fisher

What are my roles and responsibilities as Head Student?

I'm head student and I am in charge of communications at Chace.

How can you get in touch with me?

david-fisher@chace.enfield.sch.uk



Maisy Wilkes

What are my roles and responsibilities as Head Student?

I am head of the charities committee and am in charge of fundraising and organising charity events. Come and find me or send me an email if you have any ideas for fundraisers and events.

How can you get in touch with me?

You can email me at : maisy-wilkes@chace.enfield.sch.uk



Lottie Mae Stewart

What are my roles and responsibilities as Head Student?

I am in charge of the Sixth Form Committee where we plan events for the year and make Sixth Form a place for everybody!

How can you get in touch with me?

You can email me at : lottie-stewart@chace.enfield.sch.uk

Hi, I'm **Theodora (Theo) Thomas** and I'll be one of your new deputy head students this year. My role in the student council will be focused on environmental issues and how we can become more environmentally conscious as a school.

As a member of the anti-racist working group I want to bring more awareness to the ongoing black lives matter movement. My passion lies in art and literature so I want to use these to educate students, for example by heightening the visibility of black authors and activist texts in our school library.

I am also the editor of The Chace Chronicle – my goal for this student magazine is to create a space where student voices can be amplified in any way they wish, be it through journalism, creativity or something else entirely.

I work with my fellow head students and aim to create positive change in our school.



ANNA PAVLOVA; THE INVENTOR OF THE POINTE SHOE

BY CAITLIN VAMVOUNIS

Dance was Anna Pavlova's vocation and no other dancer in the days before air travel toured so widely – she travelled to Australia, the Far East, the United States, South America and India. She danced for audiences who had never heard of ballet and inspired a generation of children to take up dancing, including Alicia Markova, and the choreographer, Frederick Ashton who first saw her in Peru.

Anna Pavlova was a Russian prima ballerina during the late 19th and early 20th centuries. She attended the imperial ballet school. Later on in her career she founded a company in 1911 and was the first to tour ballet around the world.

Pavlova was not a typical ballerina of her day. At only five feet tall, she was delicate and slender, unlike most of the students in her classes. She was exceptionally strong and had perfect balance, and possessed many unique talents. She soon became a prima ballerina. Her breakthrough performance was in *The Dying Swan* in 1905, which became her signature role.

Although they were poor, Pavlova and her mother were able to see a performance of *The Sleeping Beauty* at the Mariinsky Theatre when she was 8 years old. Captivated by what she saw, the wide-eyed little girl declared she resolved to become a ballet dancer. A dedicated and ambitious student, Pavlova knew a successful ballet career would require a lot more than just talent. Her natural gift for dance, combined with

her tireless work ethic, enabled her to become known as the Sublime Pavlova.

**'NO ONE CAN ARRIVE
FROM BEING TALENTED
ALONE. GOD GIVES
TALENT, WORK TRANS-
FORMS TALENT INTO
GENIUS.'**

Pavlova had extremely arched feet, which made it hard to dance on the tips of her toes. She discovered that by adding a piece of hard leather to the soles, the shoes provide better support. Many people thought of this as cheating, as a ballerina was expected to be able to hold her own weight on her toes. However, her idea became the precursor to the modern pointe shoe.

Worn out by touring and the stress of performing she died of pneumonia in 1931, aged just 51.

According to legend, her last words were to her dresser, telling her to get her *Dying Swan* costume ready.

**'I CAN TEACH EVERYTHING
CONNECTED WITH DANCING,
BUT PAVLOVA HAS THAT WHICH
CAN ONLY BE TAUGHT BY GOD.
HER TEACHER, CECCHETTI**



**'WHEN A SMALL CHILD, I
THOUGHT THAT SUCCESS
SPELLED HAPPINESS. I WAS
WRONG, HAPPINESS IS LIKE A
BUTTERFLY WHICH APPEARS
AND DELIGHTS US FOR ONE
BRIEF MOMENT, BUT SOON
FLITS AWAY.'**

ALBUM REVIEW

BY WARREN DELACRUZ

IN THE AEROPLANE OVER THE SEA NEUTRAL MILK HOTEL

GENRES: INDIE ROCK, INDIE FOLK, LO-FI

I will be honest here and say that writing this was difficult. I've gone through several drafts, each one recounting the history of the album and the band itself. Each draft contained the same problem that plagued all the other drafts. *In the Aeroplane Over the Sea* cannot be described by typing or writing it down using a cohesive formula or structure and this review is no exception. Writing a blurb about the mythology surrounding this album such as the enigmatic front man disappearing from the public eye is a tedious task, because it's done before. The appeal of this album comes down to the uniqueness of the experience, not a consensus. The reason why this album has spread to so many people is because the brilliance of this album requires no explanation. In short you have to experience it yourself. There's a chance that you will find your own experience tailored to you. An interview from a fan with songwriter and vocalist of NMH Jeff Mangum produced this quote. "It wasn't about listening than in fact *Aeroplane* could be about anything you wanted to be". This is my perspective.

The instrumentation works in tandem with the 'concept' of the album. Taking excerpts from different areas of Folk Music such as Scottish and Eastern European. The horns that appear regularly are used in a variety of modes and expressions, ranging from ecstasy and joy to sadness and depression. Mangum's acoustic guitar is simple, utilising basic chords you've heard everywhere in popular music but that doesn't work against the album. Drums pounding,

bagpipes screaming and welcome appearances from peculiar sounds of the singing saw and zanzithophone, creating an atmosphere akin to an Eastern European festival or a 'marching band on an acid trip'. The rustic instrumentation is covered in a bombastic and overdriven layer of noise, utilising heavy compression and maxing out the settings on the mixing console to create a rough but warm feel, like the sonic equivalent of suede wrapped in sandpaper. Kim Cooper, the biographer for NMH cited it as one of the most distorted albums ever made. The term 'concept' is quite loose when applying it to ITAOTS. It works as a collage of memories or a moodboard of thoughts and feelings on lyrics covering relationships, dysfunctionality, religion and war. We are introduced to a lo-fi acoustic guitar, an easy listening experience for newcomers. Then comes the vocals. Mangum delivers his lyrics with a shrill and nasally delivery, his intense singing occasionally piercing through the recording. He's for real.

**'THE APPEAL OF THIS
ALBUM COMES DOWN
TO THE UNIQUENESS
OF THE EXPERIENCE,
NOT A CONSENSUS.'**

And this honesty translates to the lyrics, but presented in a way that somewhat hides that honesty. The almost straightforward lyrics about love are also awkward and childlike in their perception of intimacy. This honesty comes from Mangum but



also his main source of inspiration. *The Diary of a Young Girl* by Anne Frank. It's well established in the community that Anne Frank is the centre point of the lyrics and emotions of the album, and Mangum utilises this inspiration for a wide range of moods. The title track's lyrics on love and its whimsical surroundings in contrast to Oh Comely's obsession with fertility and flesh as expressed in the line "Your father made foetuses with flesh licking ladies". The innocence and purity of the setting and Anne Frank are corrupted by Freudian slips. Mangum's take on reincarnation on 'Holland 1945' with the line "Now she's a little boy in Spain playing piano filled with flames". Explicit references to Anne Frank's lifespan and wishes to 'Save her in some sort of time machine'. What even is a 'Two-Headed Boy'? References to her family and the war. From this unique starting point we get an album that feels as if it came from two different periods.

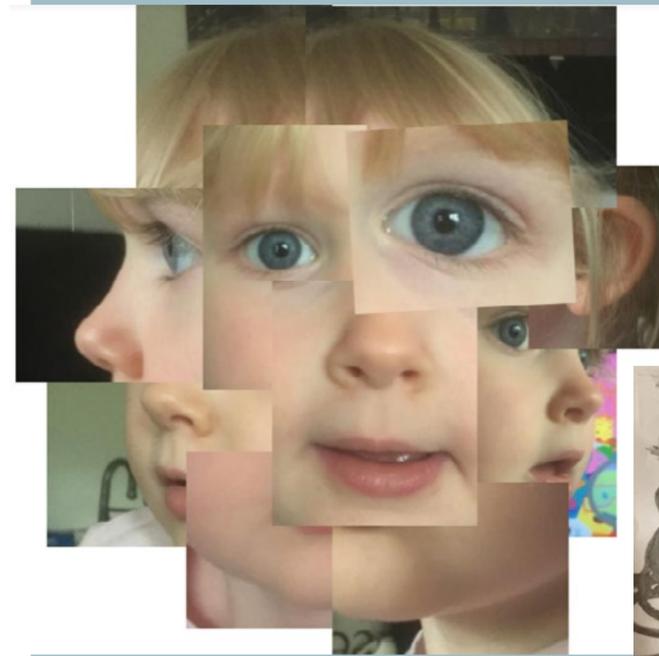
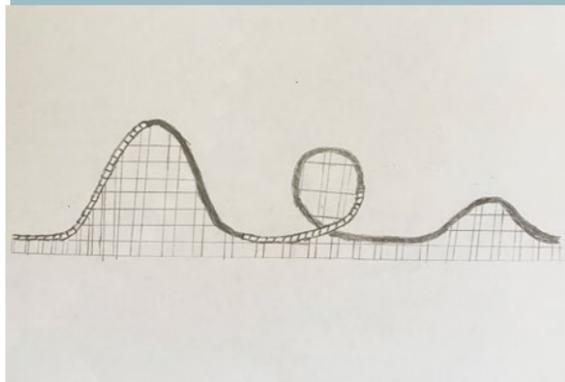
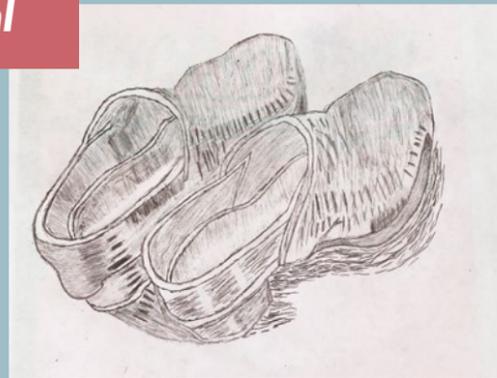
It is this ability to transcend the time that makes it so timeless. The constant shift of mood and lyrical content is compelling and above all this album is honest. The lyrics can be interpreted as creepy and awkward. Mangum can sound pompous and sometimes unbearable. But your interpretation of the lyrics is key to forming the purpose the album serves you. I've found myself regularly going back to find meaning in lyrics that seemed like nonsense at first or just to escape. One of my favourite records during lockdown and will most likely transcend that label.

LOCKDOWN DIARIES

SOME FANTASTIC ARTISTIC CONTRIBUTIONS FROM CREATIVE STUDENTS



Helen Kartal



Sophie Manchester



Gabriel

WHAT I'VE BEEN GETTING UP TO IN LOCKDOWN IS MUSIC PRODUCING AND MUSIC ENGINEERING. I'VE STARTED TO PLAY THE PIANO AND PRODUCING BEATS AND JUST STARTED A PAGE TO SELL MY BEATS.

PS IF YOU WANT ANY TYPE OF BEAT TALK TO ME



IMPORTANT NOTICES:

Please Wear
a Face Mask



Help Stop the Spread

Keep it clean!

disposable masks:

you can throw out
after wearing them
in public areas
(don't rewear)

cloth masks:
should be washed
after each use



cloth masks:

ideally wash them
with warm, soapy
water (or washing
machine) after each
use and dry (in dryer
or line-dry)

Look out for the
upcoming Coats for
Calais campaign

If you have a coat that you
no longer use, consider do-
nating it to keep a refugee
warm this winter



#Coats4Calais

Donate a coat to keep a refugee warm this winter

For more details go to
care4calais.org/coats4calais

If you don't have a coat to donate, you
could buy one for just £20 at
care4calais.org/donate

More information to come!

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THE CHACE CHRONICLE.



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