



COLLAGED
BY HOLLY
SIMPSON



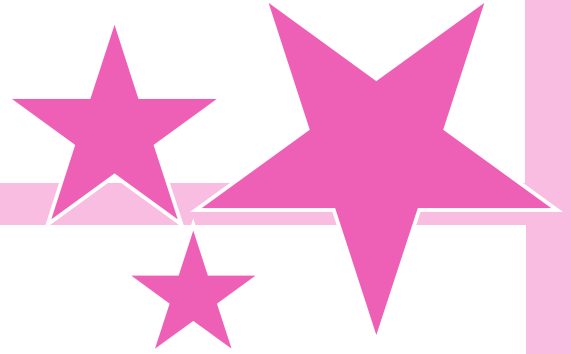
THE

TORCH

SUMMER COLLECTION



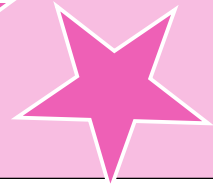
THE TORCH: SUMMER COLLECTION



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EDITORS' INTRODUCTIONS



ROSIE: HI I'M ROSIE, I TAKE A-LEVEL ENGLISH LITERATURE, HISTORY, AND PSYCHOLOGY. ALSO, I RUN THE TORCH ADVERTISING AND UPDATE S ON THE CURRENT EVENTS. I REALLY ENJOYED THE THEMING OF THIS TORCH ISSUE AS IT ALLOWED FOR STUDENTS TO EXPAND THEIR INTEREST IN FASHION AND INNOVATION

CHARLOTTE: HI! THIS EDITION IS ABOUT LOOKING INTO THE PAST AND ALSO EMBRACING THE FUTURE, SO WITH THAT, THANK YOU FOR CHOOSING TO READ THIS MAGAZINE AND I HOPE YOU ENJOY IT!

GIOIA: HI EVERYONE, WE HAVE ENJOYED BEING YOUR TORCH EDITORS FOR THIS VERY WARM TERM AND ARE LOOKING FORWARD TO WELCOMING THESE SUMMER MONTHS WITH THE TORCH! HOPE YOU ENJOY

HOLLY: HI I'M HOLLY, ONE OF THE ORGANISERS OF THE SCHOOL MAGAZINE. I WAS INVOLVED IN SHAPING THE MAGAZINE'S IDENTITY BY DESIGNING THE COVER USING A COLLAGE STYLE. I ALSO HELPED COME UP WITH THE NAME OF THIS ISSUE AIMING TO CAPTURE IT'S THEME AND SPIRIT. I HOPE YOU ENJOY READING THIS ISSUE AS MUCH AS WE ENJOYED CREATING IT



THE 'IT GIRL'

This spark of popularity in the 2000s led to the creation of 'books, merch and the household name status' for these girls. The 2000s rise in celebrity gossip websites and digital photography enabled the public to grasp onto paparazzi images, dramatised news and even admire it on occasion. Everyday people began to take fashion and lifestyle inspiration from these figures 'who traversed every single inch of pop culture land and made it their own'. Common examples could be that of Paris Hilton's popularisation and commercialisation of low-rise jeans, oversized sunglasses

mini handbags and pink as an expression of hyper-femininity.

It could be argued that many of the early 21st century It Girls cultivated an image centred on their own luxury, exclusivity, and social position, which exposes the true reasoning for their cultural extinction. These iconic 2000s girls were effortless and had an aura of undeniable magnetism which captivated the public. They didn't plead or instruct for attention but instead were just handed it. There was no strategy to her influence; she could spark microtrends, make people want to dress differently, and fame would follow her wherever she went – without her saying a word. The effortless nature of the It Girl was what made her so desirable and unreachable.

The rise in social media has transformed how fame is achieved. Nowadays, online influencers focus on attention: this idea of documenting every detail of their lives, almost forcing it before the eyes of the public. When in true form, this way of attaining fame fundamentally contradicts what once made the It Girl so influential. It could be argued that figures like Zendaya or Bella Hadid represent a model version of the It Girl. However, social media has created a culture in which hundreds of people actively try to develop an It Girl image through their online presence. As a result, the exclusivity and mysterious nature that once defined the It Girl has become increasingly difficult to maintain.

The It Girl was never simply famous. Instead, her influence stemmed from



BY ROSIE
YEAR 13

being an enigma and the feeling that the public could only access her through limited glimpses like magazine covers and paparazzi photographs. In an age of vlogs, Instagram stories and personal branding, this sense of effortless mystique seems to be drifting away from influential women. Perhaps, the It Girl hasn't disappeared entirely; rather, the conditions that once allowed her to exist have changed.

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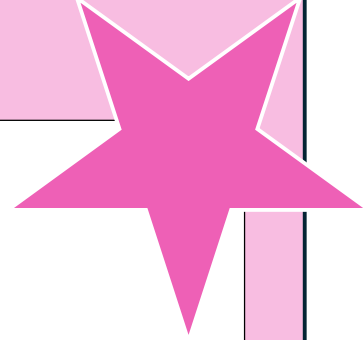
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CHLOE YEAR 8





WHY DO WE HAVE ALLERGIES?

BY SHRISHTI
YEAR 10

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I have had many experiences with allergic reactions and whenever I asked my doctor the common question: "What causes allergic reactions?", they would always respond with: "Your immune system ran haywire." I would then ask why my immune system ran haywire and the response would always be: "Your body misidentified the allergen as a threat." However, when I began researching for this article, I found that there was much more behind the mystery of allergies and our reactions to them.

Around 30 – 40% of the world's population suffers from allergies. An estimated 20 million people in the UK have allergies, with rising numbers across many parts of the world. Despite the number of people who suffer, scientists have been unable to solve the question: "Why do we have allergies?"

A person becomes allergic when an allergen is inhaled, ingested or has entered through the skin. Common allergic reactions, such as hay fever, asthma, and hives are linked to an antibody produced by the body called immunoglobulin E (IgE). IgE antibodies are sensitive and react to different allergens. When a person has been exposed to an allergen, a large amount of IgE antibodies is produced, and these antibodies will be triggered when the body encounters the allergen again. The reaction begins when an antibody activates a component of the immune system known as a mast cell. The

reaction begins when an antibody activates a component of the immune system known as a mast cell. The

mast releases chemicals which latch onto nerves, triggering itchiness and coughing. Sometimes mucus is produced and airway muscles can contract, making it hard to breathe. One theory began forming in 1964 when

a parasitologist, named Bridget Ogilvie, began investigating how the immune system reacted to parasitic worms in rats. She found that the rats produced a large amount of chemicals which would later be known as IgE. The release of IgE antibodies would trigger the immune system and would release many chemicals which would kill or infect the parasitic worms.

Parasitic worms are deadly and are a serious threat to around 20% of the world's population who are living in poor conditions and are unable to access clean water. Hookworms drain blood from the gut, liver flukes cause damage to the liver tissue and cause cancer, and tapeworms cause a cyst in the brain. Our ancestors were constantly fighting parasitic worms and led to scientists in the 1980s to find a link between parasitic worms and allergic reactions. The worm theory suggests that the proteins of parasitic worms are similar in shape to other molecules found in allergens. This leads to our immune system releasing IgE antibodies (and other chemicals) which react with the allergen - leading to a life-threatening

anaphylactic shock or mild rashes.

While it is true that IgE does detect parasitic worms and helps fight against them, scientists have engineered mice which are unable to produce these chemicals but are able to protect themselves from the parasites. In addition to this, many allergies such as nickel or penicillin are not related to the molecular biology of a worm. Immunologist Ruslan Medzhitov suggested a new theory, trying to answer the problems of the worm theory. With help from Charles Janeway, Medzhitov found a new line of defence which proved to be more efficient at killing the parasitic worms which means that IgE could have another use, other than protecting the body from the parasites (this is currently a subject of further research).

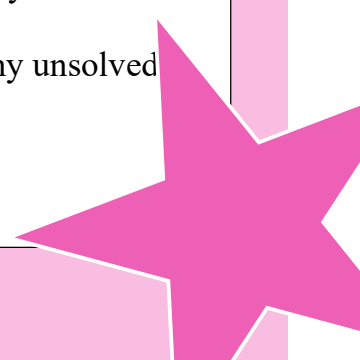
Most of the time, allergies cause physical damage and are methods of expulsion – itching, crying and vomiting etc. This could mean that the body was trying to get rid of the allergen. Medzhitov was not the only person to have thought of this idea; in 1991, the evolutionary biologist Margie Profet argued that allergies fought toxins. Immunologists dismissed the idea as Profet was an outsider. However, Medzhitov found this encouraging. In 2012, he began to test his theory by checking for a link between damage and allergies. He injected mice with PLA2 (an allergen that's found in honeybee venom and tears apart cell membranes) and as predicted, the animals' immune systems didn't respond to PLA2 itself, only when the PLA2 ripped open cells did the immune system produce IgE antibodies.

Another prediction of Medzhitov's theory was that these antibodies would protect the mice. To test this, Medzhitov and his colleagues followed their initial injection of PLA2 with a larger dose. The mice which had been exposed to the allergen previously lessened the impact of

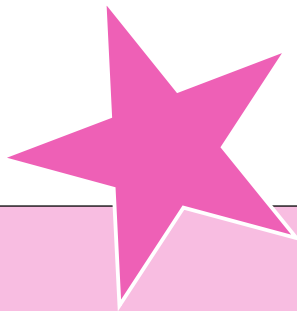
PLA2 with a larger dose. If the animals had not previously been exposed to PLA2, the dose sent their body temperature plunging, sometimes fatally. In addition to this, another scientist ran an experiment which could provide more evidence for Medzhitov's theory. Stephen Galli had spent years studying mast cells. He suspected mast cells may help the body. In 2006, Galli found that mast cells had destroyed a toxin found in viper venom. That discovery led to him wondering whether allergies might be protective.

Galli injected honeybee venom into mice, prompting an allergic reaction. They then injected the same animals with a potentially lethal dose and the reaction improved the animal's chance of survival. When Galli's team injected the IgE antibodies into mice that had never been exposed to the venom, those animals were also protected against a potentially lethal dose. This provided strong evidence for Medzhitov's theory. However, the parasitic worm theory proves to be more prominent in the scientific field and Medzhitov hopes to provide more evidence for his theory.

As a person with many allergies, I found both lines of argument to be quite interesting, but if Medzhitov's theory proves to be correct his solution could change immunology and provide better treatment for people who suffer from allergies and its consequences. Personally, I found his theory to be more convincing as the parasitic worm theory had many problems. For example, the theory does not tell us why some people are allergic to inorganic materials such as metals or medicine and why childhood allergies can disappear or why adults can develop allergies later in life. Although Medzhitov's theory is also incomplete, I believe that it can provide concrete answers to many unsolved questions.



ADVIKA YEAR 8



ON WEDNESDAYS WE WEAR PINK: FASHION, FEMININITY, AND CADY HERON

When *Mean Girls* hit cinemas in 2004, it did not just deliver quotable one liners and savage social commentary – it also served up some of the most memorable teen fashion in film history. But beneath the miniskirts and sweet pink cardigans lay a sophisticated use of wardrobe and colour as storytelling tools, revealing the complex social hierarchies and personal transformations of the characters. Mary Jane Fort is the original costume designer for the smash hit chic flic, her approach aided with a “tremendous amount of research” (Fort quotes in an interview with *Vanity Fair*) makes *Mean girls* a masterclass in contemporary costuming. Cady Heron, played by Lindsey Lohan, shifts from a neutral and awkward to polished character with figure-hugging clothes to assimilate with the plastics. The costumes visually track her transformation.



The iconic and comical line “On Wednesdays we wear pink” is one of the most quoted lines in female history, however the 5 words are not just a quirk, they are weaponised to highlight that fashion can be used to control and create in-group cohesion, making a cinematic visual and highlighting rules that result in social punishment (such as the Burn Book or being exiled from a ‘plastic’ table). The line represents clothes that function like a uniform – a form of social armour and a signal of hierarchy. Regina’s outfits especially, as the girl who most likely created the childish rule, are designed to be commanding yet effortless, showing her princess like control without appearing harsh.

The sections of the quotation symbolise different rules and ideas of a “plastic world”, the use of colour expressing femininity – the need to perform idealised and hyperfeminine roles and the artificial connotations of the colour “pink” as overly polished and surface levels cleverly conveys the youthful and performatives ideology of the inner circle. Pink represents childhood, the colour adding

to Tina Fey's witty script and the taunting and bullying nature of the 'plastics', their youthful advances relating to the babyish and weak connotation of the colour, the sweet but overpowering shade mirroring the girls actions in the film – as Cady's good morals are corrupted. Fort uses colour literally and metaphorically, highlighting the cost of fitting and the freedom of stepping out.

Lohan begins the film with beaded bracelets, ginger hair carelessly swept up, and ill-fitting practical earth tones and plaid. These loose fitting and minimal outfits represent Cady's lack of fashion sense, widely conveying her lack of self or personality, her bland outfits reflecting Cady's background of being homeschooled in Africa – she is practical and not influenced by teen trends, as she has been forced to dress for function and not fashion. This forces her to stand apart from everyone at North Shore, visually showing she doesn't belong.

In the iconic Halloween scene Cady's true innocence is contrasted against the mean girls and the many wannabes of North Shore false personas. The difference between Cady's scary "homemade "outfit (original costume designer Mary Jane Fort quotes) and the other girls' "sexy" outfits underscores Cady's naivety and the different social codes in play. She stands out even to the other girls at the school, not just the perfect plastics, highlighting the all-encompassing pressures of popularity and how fashion can be a weapon of peer pressure – where girls are perhaps uncomfortable in revealing clothes or facing punishments back home for attempting to fit in. Cady wears a terrifying "ex wife" costume paired with black teeth and blood, the gory and harsh colour pallet connotes truth, dirt and messiness – raw and real ideas that represents her original authenticity.

But, during the movie's advancements in the gradually to soft pink tops, fitted skirts and subtle changes to push up bras and glossy manipulation and the dangers of popularity makeup becoming a performative tool corruption and a "mean girl" persona to Samuels.

However, by the end of the 2004 film like a diamond in the rough, her casual jeans and tanks convey her confidence but has learnt from her era with the pink and develop her own fashion sense. This reconciling and forming a new identity outsider clothes nor fashion rules and

Cady Heron's representation by metaphor of identity crises and iconic quotes to her mistakes, use of makeup and costume as tools high school and drama – and teaches kindness.

middle of the plot, a shift happens visible makeup for Cady Heron. The lips add to the commentary of and false identities, clothes and allowing Cady's fall into mimic Regina and date Aaron

a reformed true Cady appears but polished style with fitted not "plastic" true persona – she perfect trio but is beginning to self-style is a microcosm for the character where she is no longer hiding behind her Style and self are balanced.

powerful Mary Jane Fort is a visual recovery. Her conformity to fashion rules corruption and fashion failures with a represents a very real story of American viewers a lesson of self discovery and

I DIDN'T BLOOM, I BURST —

petals first, then the thirst for something worse.

**Sun high at noon, then gone too soon,
childhood folded small in a silent room.**

We were told that that was normality

**The reality? It was maltreating packaged in
training**

just tenderness traded for taming

**Like we were animals, that we didn't deserve to
grow**

**To show our talents, our dreams, the seeds we
could sow**

Yes I bloomed, that I can't deny

But if you asked me I would reply

That to burst is a much better word

**That my storyline sometimes feels rehearsed is
a much deeper line**

**Then I learnt that sometimes people grow and
people shoot**

However, the difference is very minute

It's what you do after that comes first

Not necessarily HOW you burst.

BY ESTHER YEAR 8

YEAR 2000 - THE NEW MILLENNIUM'S PROLOGUE

In the year 2000, many ideas had developed, and many had been newly discovered, but overall, the year itself has carved the modern world, considering significant discoveries across key segments like art, culture, films, and technology. While the year 2000 marked the end of the second millennium, it was also a cultural and technological milestone beginning the third millennium, and shaping the strong edges that held the residents of our globe together.

Technology in 2000 had changed in many ways. It was an era of flip phones, chunky laptops, digital cameras, and products including futuristic, bright and colourful designs. Starting at the beginning of the technological timeline, USB sticks were created in February 2000 – known to have a high storage capacity, from 8 to 128 MB. Then when the first PlayStation 2 (PS2) was created in 2000 March, it was known for its compatibility and its ability to go back to games from PlayStation 1 (PS1). 2000 also celebrated the birth of camera phones in June, by Sharp. These three technological discoveries were pivotal in the year 2000. The bedrock of technologies like camera phones has enabled people to develop these products by adding more fascinating features to them.

However, the awe of fascinating technology had soon been halted by something called the millennium bug, also known as Y2K, which led to tech-induced panic, due to computer flaws and the storage of 2-digit in years, instead of 4. Despite the fact that it stirred ultimate digital chaos, it was soon fortunately resolved. Technology in 2000 has laid the groundwork for future discoveries on one side, whilst a gruesome dot com bubble popped the hopes of not only high-profile hyped internet company investors but also hopes of normal stock market investors which led to bloodbath at US stock markets for a few years.

Fashion in 2000 evoked a new dress sense into people's instincts, in the modern world. 2000 marked the significant rise of new fashion trends - some being; bright and bold colours, metallic textures, curve-hugging and skin-baring silhouettes, and the concept of logomania - the display of brand monograms from head to toe. The year 2000 consisted of some celebrity-driven fashion. An example of this celebrity-driven fashion was Jennifer Lopez's Green Versace Dress, and how it single handedly forced the creation of Google Images.

Due to the emerging technologies at that time, the most popular colours in clothing were metallic shades, silvers, and space-themed colours, amplifying the trends of the year through the internet and social media-like platforms like MySpace.

Similar to fashion, art was also truly inspired by the emerging technologies. For example, it led to new forms of expression for famous artists like Luc Tuymans or Julie Mehretu. Some new forms of artistic expressions consisted of shiny metallics, bright colours, spacey shapes, liquid metals, and translucent plastics. Keeping the monotonous list aside, artists had been deeply influenced by the development of technology. Concepts of metallic and shiny textures had also slightly overlapped with glossy make-up in the 2000s. Art in the year 2000 had led many people to techno-optimism, which was the faith of the benefitting development and advance of

technology. These artistic notions are still quite useful today, as we have Artificial Intelligence developing in 2026. And as techy vibes evoke through the progression in our artistic world, they reflect upon the current discoveries.

Innovation in 2000 had overlapped with technology, but still played a crucial role in people's lives. In 2000, Google AdWords was created, which provided an advertisement service, which would be shown alongside search results in Google, and that had matched the user's search content. 2001 marked the shuffle of music into a new generation - Apple iPods; which were known for its portability and generous storage capacity. Apple iPods were known to revolutionise digital music in this era. Although Apple iPods are rarely used today, they have laid the foundation of technological advancement, significant for future innovations – and therefore the year 2000 shall always be remembered.

While art, technology, innovation and fashion laid the four pillars of the uplift of the 2000 era, there was another pillar, abetting the rise of such a significant period of time, both through technological advances and entertainment. Films in 2000 marked the technological turning point in cinemas, and the film industry. The quality of films took a high leap in the year 2000. For example, when Mission Impossible 2 was released in 2000, it was renowned as the highest grossing film worldwide. Audiences also had considered the fact that it evolved into more of a stunt heavy action film rather than a slow, mysterious spy thriller. Firstly, to improve the film quality, digital filmmaking had begun, meaning that the process would significantly take less time, providing more time to focus on other elements like dramatic moments, choreography, or even the music in the films. Secondly, when the CGI technologies (Computer Generated Images), emerged in 2000, it meant that there would be more realistic scenes in films and movies, increasing the overall quality in them.

In conclusion, 2000 has been both a great end to the second millennium and a good headstart to the third millennium and cautioned us the priority of reality over imaginary greed and hype referring to the dot com bubble.

From fascinating discoveries to setting trends, we have celebrated the millennium year, providing our next generations an insight to what we wanted our future to be like. A popular quote by Hillary Clinton was 'My wish for the new millennium is for all children... to grow up wiser, and stronger, and more prosperous.' 2000 has ignited the sparks, and the day a new invention is established, our world will fuse the fireworks.

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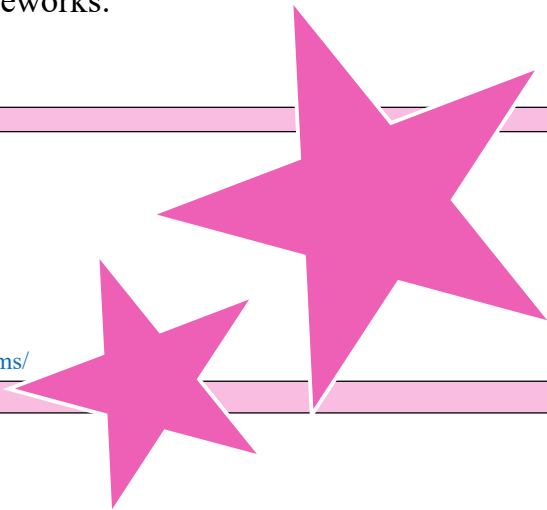
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BY JODHA YEAR 8



WORD SEARCH

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

- Computer
- Invention
- Millennium
- Science
- Summer
- Technology
- Torch

First person to finish and send to the following email gets a shout out in the next edition so get searching!

C20gp1@cchs.essex.sch.uk

BY GIOIA YEAR 13

THE LANGUAGE OF FLOWERS IN ART

Throughout human history, especially during the Victorian era, flowers have been used to symbolise concepts, objects, and emotions. Readers may be familiar with the Buddha's frequent depiction as sitting on a lotus flower, symbolising his enlightenment. The specific idea of using flowers to communicate is thought to originate from the Turkish tradition of *sélam*, which is a complex method of communicating through flowers and many other objects. In this custom, the objects themselves were not the message, but words that rhymed with the objects instead.

When this tradition became known to western culture, they used the idea of flowers to assign definitions to each flower based on the literature, art, poetry, and horticulture. The first language of flowers dictionary in the western world was written in 1819 by Charlotte de Latour (a pseudonym), called 'Le Language des Fleurs'. These flower dictionaries were very popular, often enjoyed by young ladies who aspired to be well-versed in the topic. The Victorians indulged heavily in bouquets and wearing flowers on their person, much more than we do today. One famous example of the phenomenon was the painting of the drowned Ophelia from 1852, by John Everett Millais, which contains symbolism, such as daisies for innocence. Another era that was heavily involved in flower symbolism was Dutch 16th-17th century still-life paintings. For example, Rachel Ruysch's 1726 still life artwork reflects the idea that material

objects and our lives are fleeting, containing links to the Bible. All these concepts are effectively demonstrated through the careful arrangement of flowers in the painting.

Examples of flower meanings:

Beauty- white hyacinth
Glory and success- laurel
Hate- basil
Hope- hawthorn
Love- myrtle/red rose
Peace- olive
Cruelty- nettle
Truth- chrysanthemum



BY CHARLOTTE YEAR 13

HOW LEGAL IS AI ART?

The development of artificial intelligence technology has forever altered the complex landscape of our world, particularly within the creative industries, challenging traditional ideas of human creativity and raising questions about the legal protection of these works. The law faces a constant uphill battle against the rapid progression of this technology and determining how it should be approached, especially regarding the generative capabilities of AI.

Some argue that generative art holds no true meaning, claiming that the uniqueness and intimacy of art are derived from the human emotion behind the canvas, which AI does not possess. Others argue in favour of the artists whose work has been used to train AI models, leading to the replication—or, some would argue, plagiarism—of their artistic style. The law, however, must form a clear position on one central question:

- Who owns AI-generated art, and how is ownership determined?

The legality of AI-generated art is heavily disputed, particularly because the technology is developing so rapidly. The UK has three main objectives regarding AI-generated art:

1. To support right holders' control over their content and how it is used.
2. To support the continued development of AI within a modern, technology-driven society.
3. To improve trust and transparency between the creative and AI sectors, which is currently lacking.

The UK legal system has legislation dedicated to issues of this kind: the Copyright, Designs and Patents Act 1988 (CDPA). The Act was designed to “bring computer-generated works within the scope of UK copyright protection in order to allow investment in artificial intelligence systems, in the future, to be made with confidence.” Many people argue that the Act should now be updated to reflect the widespread public use of generative AI systems such as ChatGPT and Gemini. However, what practical impact does the Act currently have in the UK?

First, for a work to qualify for copyright protection, it must possess a degree of originality, demonstrating independent creative skill or intellectual creation. Therefore, an artist's work is only protected if it is original rather than a direct copy of another artist's work or style. In the UK, artists do not have to register their copyright because copyright protection arises automatically when an original work is created. Although it is advisable to keep evidence of the creative process should disputes arise, artwork is legally protected from the moment of its creation. This provides an important layer of protection for artists. Traditionally, however, copyright law has focused on human authorship, leaving considerable uncertainty regarding AI-generated works.

However, problems remain. One of the biggest concerns is the concept of originality itself, commonly defined as “the quality of being special and interesting and not the same as anything or anyone else.” This raises an important legal question: can a work produced without human creativity truly be considered original? The Copyright, Designs and Patents Act 1988 does not clearly resolve this issue, resulting in continued legal uncertainty.

Within the UK legal system, computers are generally regarded as tools used to assist creation rather than creators capable of possessing the originality required for copyright. Consequently, where a human contributes sufficient creative input, they will usually retain authorship of the work. Nevertheless, significant questions remain. Is joint ownership between artists and AI companies a realistic possibility in the future? Who should own AI-generated material—the person who writes the prompt or the developer who created the AI system? How should the law adapt as AI continues to become more autonomous?

Recent legal developments have generally favoured AI developers over individual artists, creating concern within the creative industries about the future ownership of artistic works. However, copyright law is constantly evolving and will almost certainly continue to develop alongside advances in artificial intelligence. Whether the law can successfully balance innovation with the protection of human creativity remains one of the defining legal challenges of the coming decades.

BY GIOIA
YEAR 13

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CREDITS:

CHARLOTTE FOR THE COLLATION OF THE PIECES, EDITING, RECEIVING SUBMISSIONS AND HELPING WITH GENERAL IDEAS

GIOIA FOR EDITING, FORMATTING, DESIGNING THE FINAL NEWSPAPER AND HELPING WITH GENERAL IDEAS

HOLLY FOR THE CREATION OF THE FRONT COVER, COLLECTING SUBMISSIONS AND HELPING WITH GENERAL IDEAS

ROSIE FOR EDITING, RUNNING ALL TORCH ADVERTISEMENT AND HELPING WITH GENERAL IDEAS