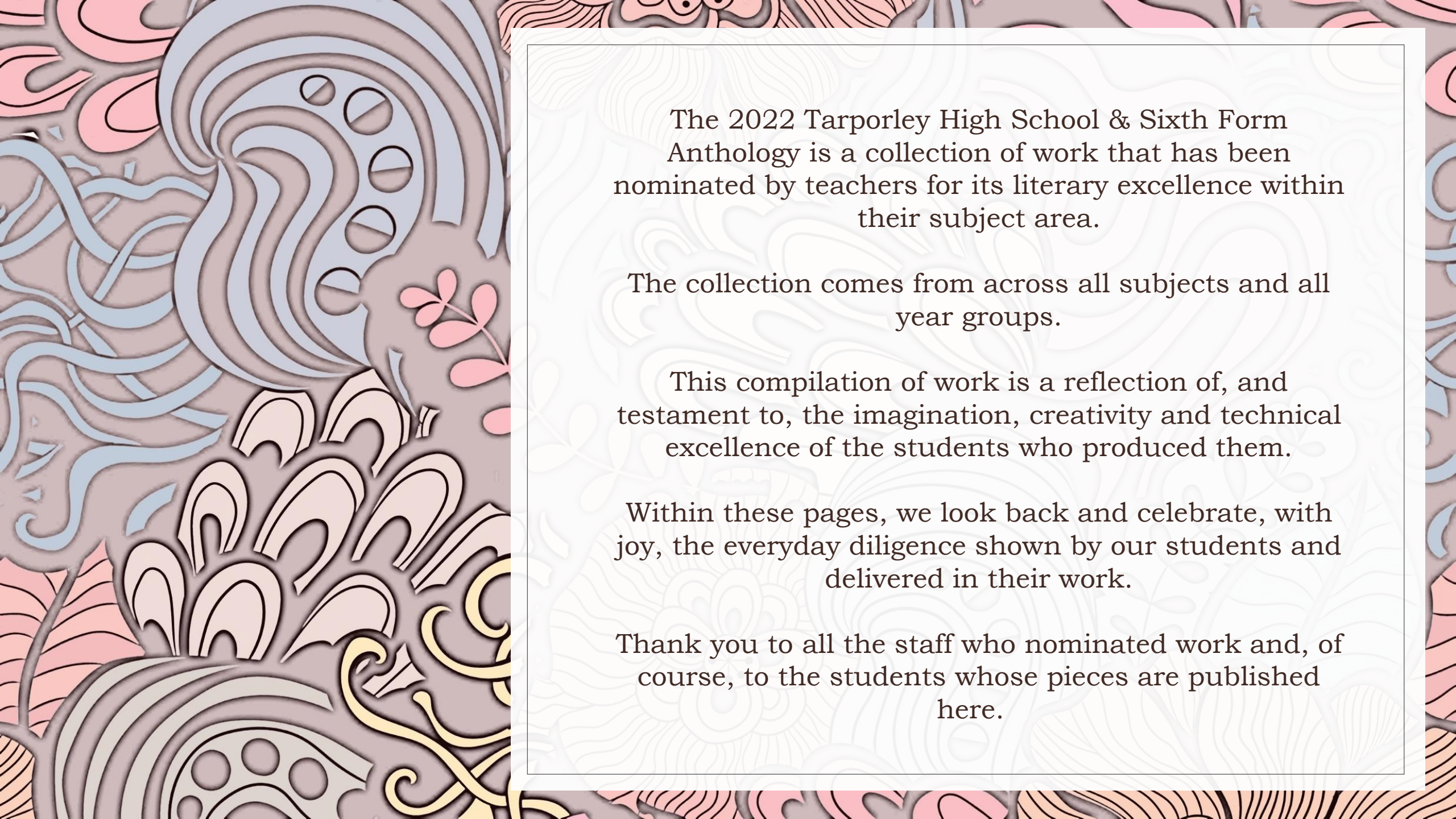




THE TARPORLEY
HIGH SCHOOL &
SIXTH FORM
2022 ANTHOLOGY



The 2022 Tarporley High School & Sixth Form Anthology is a collection of work that has been nominated by teachers for its literary excellence within their subject area.

The collection comes from across all subjects and all year groups.

This compilation of work is a reflection of, and testament to, the imagination, creativity and technical excellence of the students who produced them.

Within these pages, we look back and celebrate, with joy, the everyday diligence shown by our students and delivered in their work.

Thank you to all the staff who nominated work and, of course, to the students whose pieces are published here.

OUTCAST

What seems like a day ago is actually many. A year. Oh that fateful day to my eye it still brings a tear. May flowers wilted, stream beds ran dry, the village wouldn't stand for this, that I knew. So I did the only thing I could. Flee. But that was all a lie, for that day is now. I tell myself I won't run but what else am I to do? As I hoist the rosemary green bag onto the patchwork quilt that lies on my hastily made bed, I reminisce on the memories I have acquired. This bag slung on my shoulder, the quilt strewn with a feast of picnic foods whilst mother and father laugh at me. My childhood dog, Bailey, which I affectionately called 'hay', due to his wiry fur, played with a stick he found in a near by bog and dropped inches away from my bare feet while he just stood there waiting. That meadow was a haven sitting wrapped in memories. But that's gone now and it won't come back. Mother is gone, Father drowned at sea. I haven't hope of staying in my thatched cottage. I'm on my own now.

I hoist my feet into the carefully forged metal stirrups and speed up. The dusk black horse I took from the village barn proves to be a powerful beast of an animal, nostrils flaring and forming small puffs of steam in the slowly declining chill night. My rosemary green bag filled with provisions. The journey will be large and arduous but she will help. I know she will. They are behind me, they all are. No one knows them but me. I have to kill them. They would have made my death a slow and painful as they could, but I will make it. Their thirst for blood is unquenched but they cant reach me. Their mangled bodies writhe in that the way of a dying animal; a freshly caught fish, a skewered rabbit caught in the net of a hunter awaiting the death the rifle will bring.

Gothic Writing by Isabelle

Year 7

Letter to the Editor

Dear Editor,

Picture the scene... hundreds of shirtless men, partying until the sun goes down with speakers big enough to cause a magnitude 6 earthquake. All the while drinking all the beer they can get hold of, and using all the illicit substances available to them. Is this what you want to see out of your window on a Friday night when the kids have *finally* gone to bed?

Festivals: The main issues are that people are so out of their world on their uncle's home-made Jaeger, that all sense of responsibility flies out of the window. This is evidenced by the sheer truckloads of rubbish left behind after festivals such as Leeds and Reading. Now, I hear your cries young partygoers, that young people just want to enjoy themselves. While that is all well and good, there are places dedicated to just that, such as nightclubs and bars. When you have a night out at a club, you don't leave behind mountains of rubbish in a random field for the locals to clean up. A much better approach to have fun. Comprene?

Remember on the news when a bunch of fans at the Travis Scott concert were trampled to death? This is a perfect example of a mosh pit of people that barely have enough control of their body to get themselves to the bathroom in time. A terrible, terrible idea. Some people may think that this was a freak accident that no one could have seen this coming. I say there was a clock ticking since the day of the first festival.

As a nation we accept these goblin-ridden events with open arms, when it should be a closed fist. This is what simply mind-boggles me. Full weekends of little sleep and hellish school runs due to the utter volume of traffic brought on by such events, most of the time filled with teen racers whose hatchbacks sound less like the roar of a lion and more like the motor in the back of a hairdryer. As a nation we should send all the hard partiers back underground, so that pensioner Gary can enjoy his cup of joe without being attacked by the horror that is Drum 'n' Bass.

An opinion piece by Scott
Year 10



THE RUINS



Basingwerk Abbey stood lonesome on the weathered hill above Holywell, with withered walls and the demolished roof taken apart in the 17th century and left to rot. The moon was the only source of light; if a cloud were to block the moonlight, everything would become faint. You would have to stay still so you don't accidentally walk into the walls. But even if the moon wasn't blocked you would still hardly be able to see and if you heard a stick break you would have to hope it was either a fox, a badger, or a bird flying out of a tree. Otherwise it would be something worse, much worse! The only way you could see properly was if you had a torch or a lantern. The way it looks like in the day compared to what it looks like at night... it looks like a whole other place, but much spookier!

Gothic Writing by Luke

Year 7

WAKING DREAMS

I gasp for one last breath. The water is taking control. My body is sinking. I'm helpless yet everything around me feels so unreal. This is a dream. I repeat over and over again in my head. Maybe it's not though; I'm gone. I awake. Tears of relief spill out of my eyes as I lay on my soft pillow. Still shaking in fear and confusion, I get out of bed and tightly shut the window. The streets are lit up by tall, Victorian lampposts. I turn back to bed and pull the heavy duvet over me. Being asleep feels like an impossible nightmare. As soon as I close my eyes, questions fill my brain. Was that a dream? Was I really drowning? Where was I? Why can't I sleep?



Gradually, I feel an uncanny breeze brush the tip of my nose. I roll over onto my front and feel chilled, soggy leaves surrounding me. My eyes still tightly shut in fear, I raise onto my hands and knees and feel mud and twigs all over the floor. The air stank of rotting wood and fresh grass. Unhurriedly, I open my eyes. Ubiquitous trees block my vision of the evening sky. With time crumbling, the sun succumbs to the crepuscular flight of the startled bats. Wearing only my nightgown and slippers, I decide to wander into the forlorn forest.

Gothic Writing by Elma

Year 7



I AM LAVA

I'm burning with rage, my anger engulfs me. I'm indestructible, nothing can get in my way once I finally erupt. My anger is overflowing, exploding out the volcano. This is it. I'm finally free, I can see the small tranquil village up ahead, it's going to be in flames. They're screaming, full of fear, as I approach, destroying everything in my path. I am indestructible, nothing can stop lava. The cries are overpowering my thoughts. I am starting to lose control of my direction... SPLASH. No it can't end here, the water is chasing me, I feel so solid, isolated in my own body. Is this the end?

by Daisy
Year 10

Venus is shown as the epitome of Renaissance beauty, her complexion smooth, milky white, and with no imperfections. In contrast to modern day, a more plump or fuller figure was seen as a beauty ideal. This was due to the affiliation of youth with beauty. Chubbiness was linked with abundance, wealth and a time of thriving; all of these qualities being associated with youth and affluence. Also, Botticelli typically depicts women with cascading red hair, somewhat unconventionally due to the sense of promiscuity, sensuality and otherness surrounding redheads throughout history. Yet, as Venus is the Goddess of sex, beauty and fertility this choice seems only fitting, and indicative of red hair as fashionable but sensuous within the Renaissance.

This painting has many classical undertones, such as the pose of Venus herself which is reminiscent of the Classical era of Greek sculpture. Venus is depicted modestly shielding herself, yet still full of poise, elegance and she demands to be respected. This is reminiscent of the Greek statue Aphrodite of Knidos. Due to these classical references, the painting gives us a good impression of conventional feminine beauty for this era; Botticelli's work especially, as he typically only focused on depicting the female form. Similarly, she is presented with exaggerated anatomy, a key theme within Greek sculpture and Renaissance art in attempt to create a level of beauty unattainable for humans. Her neck is elongated, a typical symbol of beauty in this era, and so is her left arm in attempt to cover herself efficiently. This preposterous exaggeration of Venus' body serves two purposes: an encapsulation of her as a completely unattainable, otherworldly ethereal being, and as a further metaphor for the oppressive beauty standards of the Renaissance. Her body is modelled after a patriarchal and completely unattainable interpretation of what beauty is, and yet remains the standard.

Along with the physical attributes of beauty, ideals such as virtue and modesty were fashionable and enforced. So, the elongation of Venus' arm in attempt to cover herself modestly, displays the artist's manipulation of the human form to meet the societal demands for modesty; her physical proportions are unattainable. This trend of body manipulation is heavily present in modern day denotations where digital amendments through airbrushing, filters or editing are ubiquitous on all social media platforms. This similarity exemplifies the societal preoccupation with limiting women through setting unattainable beauty standards, however the way that we depict beauty specifically in art has shifted as current artists pursue unique ways of appreciating beauty.

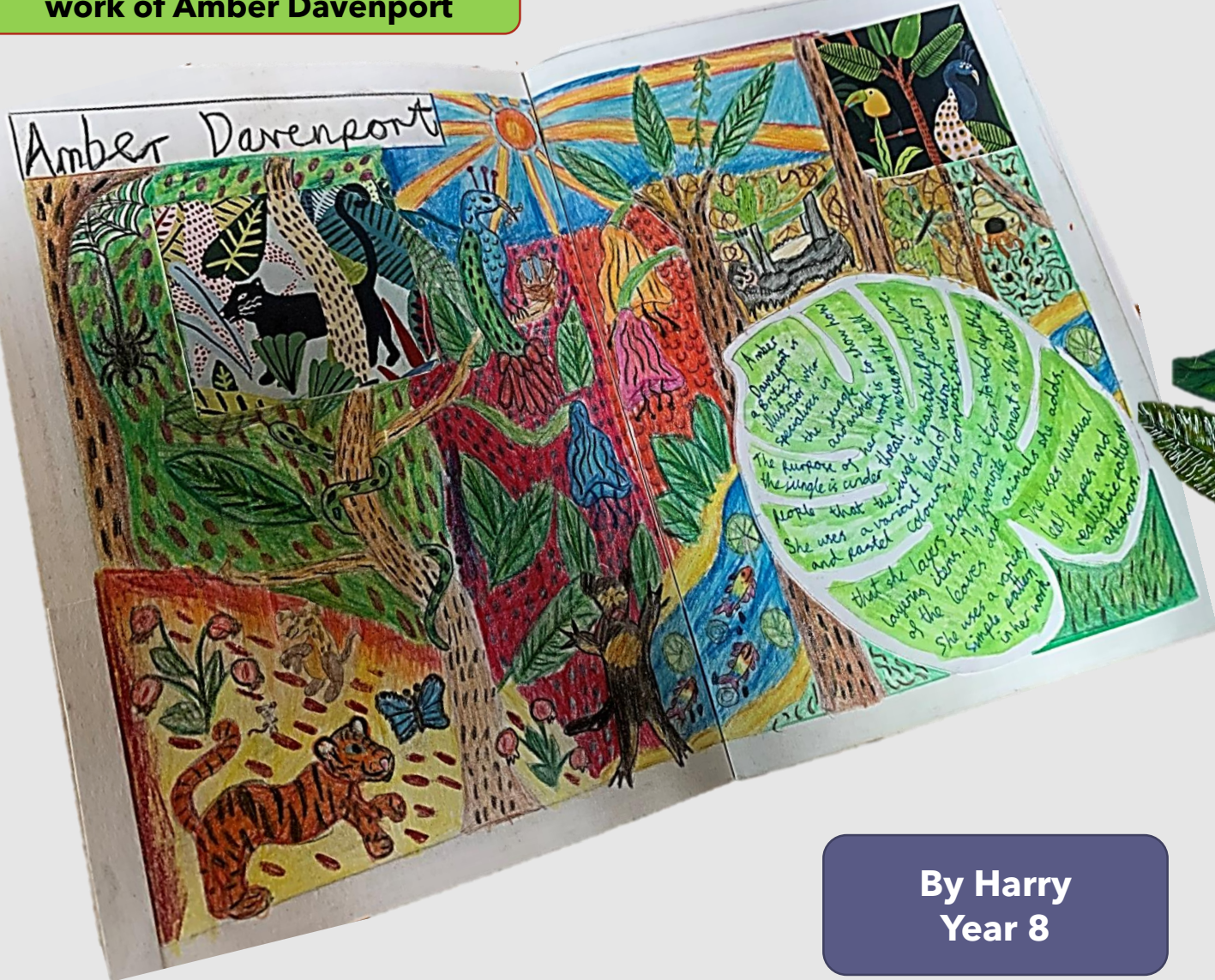
Aphrodite of Knidos
(4th century BC)



An extract from:
The pursuit of
realism in female
beauty -
Renaissance to
Modern Day

By Lucy
Year 13

A personal response to the work of Amber Davenport



**By Harry
Year 8**



ALL ABOUT ME

Tout d'abord, je vis à Spurstow dans le nord-ouest de l'Angleterre, dans un quartier calme où il y a deux piscines où on peut faire de la natation et j'adore ça. Personnellement, je dirais que j'ai de la chance parce que ma ville est située à la campagne et quand il y a du soleil, j'adore faire de la randonnée parce que ça me calme. Autrefois, quand j'étais petit, il y avait un grand parc et je la déteste pourtant maintenant je préfère la bibliothèque parce que j'aime bien ta lecture. À l'avenir, j'espère que qu'il y aura un terrain de sport que j'irais à tous les jours, alors je puisse jouer au foot parce que je le trouve amusant.

En outre, il y a un centre commercial où on peut acheter des vêtements de marque, bien que je n'aime pas du tout faire du shopping. Aussi, dans ma ville, il n'y a pas d'une église et je pense que c'est déprimant. L'an prochaine, il y aura un petit cinéma dans ma ville et j'estime que ce sera divertissant et incroyable aussi. Récemment, j'ai regardé un film d'action en ligne et c'était nul car c'était vraiment ennuyeux, mais maintenant, quand il fait du vent je voudrais regarder un film d'horreur, ou peut-être un film de science-fiction au cinéma. À mon avis, le meilleur genre de film c'est les films à suspense parce que je crois qu'ils sont extrêmement saisissant.

by Nathan

Year 9

EN FRANCAIS



Translation: First of all, I live in Spurstow in the North West of England, in a quiet area where there are two swimming pools where you can swim and I love it. Personally, I would say that I am lucky because my city is located in the countryside and when there is sun, I love hiking because it calms me down. In the past, when I was little, there was a big park and I hate it now I prefer the library because I like reading. In the future, I hope there will be a sports field that I will go to every day, so I can play football because I find it fun. In addition, there is a shopping centre where you can buy branded clothes, although I do not like shopping at all.

Also, in my city, there is no church and I think it's depressing. Next year there will be a small cinema in my city and I think it will be entertaining and amazing too. Recently I watched an action movie online and it sucked because it was really boring, but now when it's windy I'd like to watch a horror movie, or maybe a sci-fi movie in the cinema. In my opinion, the best kind of film is suspense films because I think they are extremely striking.

SLAVES IN JEOPARDY

It is currently 1770. I am in Virginia inspecting some of the slaves that have just been brought all the way from Africa to here and I am already disgusted by the ways these buyers are treating their new 'slaves'. These slaves have been forced to come all the way over from Africa, followed by disease being spread in the cramped and confined ship, with seven hundred slaves in the bottom of it. Everyone, chained down hand to feet, down to floorboards so they could not move. How is this legal?

The slaves are kept in chains, they have no privacy or personal space at the bottom of the ship. If one slave catches a deadly disease, they may be thrown overboard to prevent others from catching it. They are so contained together; it is easy for disease to spread.

When I walked into the auction, I could immediately see hundreds of slaves in ragged clothing and torn footwear, stumbling around the room. One by one, each slave was sold by the second, buyers looking for the more healthy and capable slaves. The buyer uses the healthier slaves for housework. They may even treat them like a toy for their children. The slaves are made to work on the plantation for up to 16 hours a day, with little food in all weather conditions.

A solution that could help to stop the slave trade could be to rebel against the auction house. Everyone could live a better life and can have freedom again, with no fear of becoming a slave. However, before the slaves could be sold, they had to be cleaned up so they could be sold for a higher price. And before the buyer bought the slaves, they were inspected, including being stripped.

I hate this strategy to make money! How do these gruesome people think that is acceptable? All this needs to stop, these people did not come onto society to be punished and over-worked. They came into the world and deserve a good life.

An analysis of History by Darcy
Year 8

RAVENS

I am writing this from the Inn to which the ravens guided me. They were my only companions as I ran away from the place. My mother told me once that ravens are the ghosts of murdered souls, but I never believed her until now. Now I know she was right. The towers of that cursed place still loom at the back of my mind, forever reminding me of what has happened. I feel safe now, drenched in warm firelight pouring out of the Grey Horse Inn' hearth and drinking some light ale. In the morning I shall travel to the nearest town by coach, and from there I will journey as far away as possible from the horrors I have witnessed.

I am now in the town of Nevermoor and I write this from a train station bench. Ravens have been circling in the sky wherever I go, they seem to sit in every tree, and their presence seem to hang in the air. I fear they bring ill omens. I await my train, and I hope that the ravens do not follow me to my destination, as they bring me worry and unease. Although, they led me to safety when I was trapped and afraid. I know one thing for certain: that which I left behind may not let me go so easily...

Gothic writing by Emilia

Year 7



RED ARE THE LIPS THAT SPEAK

Red are the lips that are lined with words that let me speak the truth.

Blue are the eyes that observe the world and don't cherry-pick fact or truth.

Expansive is the brain that thinks up a world no matter how harmful the environment.

Coloured are the feet that walk more than a mile in expectation of the world.

Strong are the legs that carry the body through troubles as thick as tar.

Shoulders that hold the weight of the world, unfair and cruel as made.

Heart that is as strong as steel, that loves you and all around.

Hands as soft as silk, that lift you and hopes above.



By Renee

Year 9

Imagine a spectre that faces thousands of unsuspecting victims, one that causes distress and abhorrent behaviour, it feeds off of delinquent youths like a predator and its prey. I'm talking about festivals...

This malevolent phantom lures in these unfortunate fools using a variety of techniques such as peer pressure, the illusion of being 'cool' and the promise of a good time. In reality all they get is an ephemeral rush of ecstasy powered by an evil concoction of party drugs and alcohol. These moments bring terror on the poor locals of whatever village falls in their clutches. One local said: "Every summer we live in fear of them; it's terrifying!" This isn't even mentioning the after-effects of such a dangerous pursuit of happiness, going from a mild hangover, to spending days, even weeks in hospital due to an overdose. And sadly, in the worse cases death. It was recorded by the local police department that festivals are drug dealers' most profitable period- this is a worrying sight to parents who are anxious at the thought of their little darling mixing with some unsavoury characters.

Another effect of festivals, is the heaps of rubbish they bring to the otherwise picturesque and idyllic countryside scene of a village. They are an eyesore, a danger to the environment and is highly unhygienic. Would you want to live in a world where vile rubbish goes uncollected were it not for the hard, honest work of a handful of volunteers? It shows us the character of the type of people who go there when, they no with no remorse, regret or shame leave the remains of their quest for vain pleasure. It is simply reprehensible. According to the local tip, use of their services goes up 250%! I ask you, Editor, how in a civilised society can such harm be inflicted upon innocent bystanders who didn't ask for the pandemonium that is brought with the insufferable, insolent rowdy youths?

However, some may argue that it provides invaluable stimulus to the local economy. This is false. New statistics show that, yes, expenditure does increase with festivals but not to the village but rather to the innumerable burger vans, oxygen tank tents and GHB peddlers that are endemic with this devil. In fact, there is new evidence that shows that it serves a 0.2% decrease in wealth to the inhabitants of any given village hosting a major festival. So that the entire parish ends up with is a large cheque to pay and the surroundings looking like something out of an Orwellian novel.

Now imagine this took place in a large city away from the picturesque scene of the countryside, which in fairness many now do, like in Leeds (who have the resources to deal with the aftermath). They hold an annual festival with everyone's favourite artists in a better environment to deal with frequent emergencies experienced by young adults looking for a good time. This would be a preferable location for a festival to take place. Dear Editor, please aid me in my quest to save our local village from these hedonistic events!

Yours faithfully.



An opinion piece by Dan

Year 11

Throughout the history of art, the function of surfaces has continued to evolve and develop; from the Paleolithic Period to contemporary approaches, the objective of surface design is constantly in flux – serving both functional and decorative purposes. Through my exploration of surfaces, I have explored the dichotomy between traditional and contemporary practices to surface and surface pattern design, reflecting on the influence of historical approaches in modern art. In particular, the notion of the fresco is integral to my investigation, which served both practical and ornamental purposes but ultimately connoted beauty, power, and wealth. Thus, this was accompanied by a vast desire for knowledge and technical superiority, which heavily characterised the Renaissance Period and remains to have a prodigious influence on contemporary approaches to surface design, as there are ultimately strong links between the two.

The Paleolithic Period, also known as The Old Stone Age, is typified by the use of rudimentary fragmented stone tools, red ochre, and manganese black. Cave paintings were produced by hunter-gatherer communities in the later stages of the Ice Age and were believed to be purely functional, neither decorative nor expressive. The Chauvet-Pont-d'Arc Cave is uncharacteristically large; the quality, quantity, and conditions of the work are considered to be one of the greatest Paleolithic sanctuaries ever encountered. The discovery of the Chauvet-Pont-d'Arc Cave made experts revise views on the nature and function of cave paintings; demonstrating the conflicting purpose of surface design in art as the cave paintings were no longer solely designed for hunting rituals. However, the function of art in the Paleolithic Period remains a subject of debate. Scholarly accounts imply that the animal representations may evidence the use of magical rites to ensure success in hunting or to guarantee fertility. Conversely, others have suggested it may be an early attempt to produce a seasonal notation system.



Figure 1. Chauvet-Pont-d'Arc Cave

Many of the paintings within this cave appear to have been made after the putrefied walls were scraped and scratched clear of debris and concrete, establishing a three-dimensional quality, and suggestions of movement are achieved by incising or etching around the outlines of certain figures. Arguably, the raw and imperfect surface, reflects the functional purpose of the cave paintings, however, although they can be considered simplistic and basic, the expressive paintings were applied with sophistication and expertise. To establish depth, the outside contours were slightly underlined to achieve chiaroscuro shadows and the illusion of volume. Moreover, the exploitation of natural contours in the cave walls helps maintain a three-dimensional value. This leads me to draw evidence of the functional purpose of surfaces within the history of art; Paleolithic cave paintings demonstrated early humans' capacity to give meaning to their surroundings and communicate with others.

An extract from:
Art explored in surfaces
and surface pattern
design through history.

By Meg
Year 12

YOU MATTER

For me, we should all be treated the same
It shouldn't matter about our colour or name
Where we live or how we were born
It doesn't define how we perform

You should be graded on your skill scale
Not whether you are male or female
Our gender should not set us apart
It is our qualities that shine like a star

The point is, we are all unique
We should all deserve to achieve our peak
Nobody should be held back
It's equality that delivers the impact

Be You

By Ella

Year 7

BRAVERY

Bravery isn't only sailing the seas
and riding the autumn breeze.
Fighting a lion
or saving the world.
Defying death
or scaling a cliff.

Bravery is trying new things.
Like finally spreading out your wings.
Or doing something when you're fearful
and standing up for what you know is right.
Bravery doesn't have to be extravagant

By Rachel

Year 8

In relation to the more traditional depictions of the human form within the art, I am now going to explore the more contemporary approaches of depicting the human form in the 21st century, and the way these artists utilise untraditional 'art materials' due to the advancements in science and technology and how this modern influence has blurred the line between art and science.



Figure 7:
Body Worlds
Exhibition
By Gunther von
Hagens

Physician, scientist and inventor Gunther von Hagens innovated the controversial process of plastination to preserve cadavers so he could educate the world about our human physiology. From my viewpoint, although the creative and unprecedented thought process of inventing plastination as a medium is creative for educational purposes, I believe that this is not artistic and more of a scientific experiment. I feel that the donated bodies have become parts of Hagens' ownership, as they are part of his exhibitions that have stripped their identity for a scientific development. However, I appreciate that without this discovery, the world would not be able to be as engrossed with our physical interior as much as we are today, which enables us to access sights that we have never seen before.

When analysing Hagens' artwork, it is unmistakable that the muscles and internal organs are presented in pristine form, similarly to the way we see people position themselves today. Due to the chemicals that have been injected that replaces the water inside the cells, the original texture of the muscles has been maintained, creating bumpy, rippled surfaces and distinctive facial expressions.

Hagens' journey begins by embalming the body that he will be using, to stop it from decaying and will begin dissecting the bodies to extract fats and bodily fluids. By injecting the reactive resins and elastomers into the tissue cells, Hagens is able to stabilise them from the inside, making the bodies rigid, allowing him to manipulate their body parts into poses from the mundane to elaborate. With this advanced scientific process, the artist is able to present the physical form as art but this can lead us to question at what point does science become art and art become science?

He also creates sheet plastination which are 1-5-millimetre-thick cured body slices from real cadavers. These odourless, dry, colourless slices showcase the structure of the tissues. Similarly, Hagen also creates blood vessel formations that are injected with polymers. So, would you want to be part of this futuristic experimentation to educate the world, or would you prefer to observe and appreciate the vessel of our own physical interior that withholds your own identity?

By Freya
Year 13

Autumn

Andante ♩ = 80

mf sim. mp mf f mf mp

5 9 13 17

This block shows the first page of a musical score for 'Autumn'. It features two staves of piano music in 3/4 time. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as mezzo-forte (mf), mezzo-piano (mp), and forte (f), along with performance instructions like 'sim.' (sostenuto) and 'tr.' (trill). Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems.

♩ = 60

cresc. mp sim. mf mp p

21 24 29 35 40

This block shows the second page of the musical score, continuing from measure 21 to 40. The tempo is marked '♩ = 60'. The score includes dynamics such as mezzo-piano (mp) and piano (p), along with performance instructions like 'cresc.' (crescendo) and 'sim.' (sostenuto). Measure numbers 21, 24, 29, 35, and 40 are indicated at the start of their respective systems.

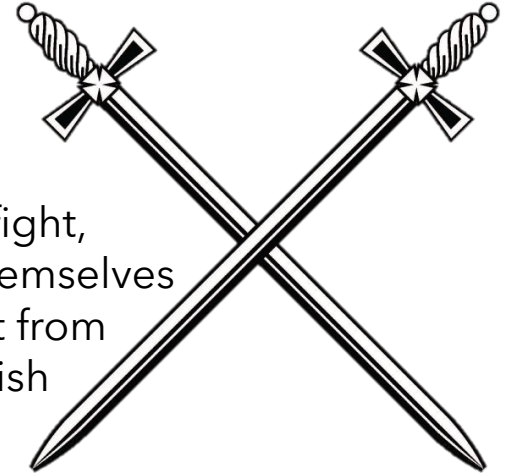
'Autumn'
A musical composition.
By Leonora
Year 13

1066

In 1066, William of Normandy defeated the Saxons at The Battle of Hastings. The reasons we won this battle were due to his planning, cunning and ultimately outsmarting the English.

Firstly, Harold Godwinson and his army were tired. Some days before they had just fought Harold Hardrada and his Viking army, at The Battle of Stamford Bridge. As a result of this, many of his soldiers had been killed. He therefore lacked soldiers for his fight, making this a clear advantage for William. Although Harold and his army positioned themselves on Senlac Hill, mounted at the top, they still had one big issue - they had to travel right from the north of the country to the south. When William arrived, there awaited a tired English army with a lack of soldiers.

Secondly, William won due to his ingenious fake retreat. As said before, Harold and his army planned to be at the top of the hill, as they were, and had intention of leaving the high ground. William commanded his army to ascend the hill. With this trick, the Normans rushed back down the hill, closely followed by the Anglo Saxons. William's plan had worked successfully, luring Harold's army from the peak of the hill, where they were defeated a lot more easily.



An analysis of History by Alex
Year 8

PRODUCT DESIGN: OUTDOOR LIVING



James produced an outstanding piece of work, which is not only brilliantly executed in terms of its construction, but also thoughtfully designed. James' brief was 'Outdoor Living' and his response was to design and make a working, portable kitchen, suitable for camping and barbeques.

James used a range of appropriate materials and high-quality finishes on his product. Furthermore, he also employed a range of manufacturing techniques ranging from traditional joinery, electronics, welding to 3D prototyping. Where he needed to, he also used existing components to reduce the design time and guarantee safe and convenient operation. Inside the cabinet there is not only storage space, but there is also a collapsible water reservoir and pump. The 3D printed folding tap can be raised and a button pumps water through it into the stainless-steel bowl. This drains from a printed waste trap which drains at the side. The hob operates using a removable gas cartridge. The chequer plate top provides a heat resistant and easy to clean surface. It is astounding to think that this is a GCSE level product, though it would easily score full marks at A-level.


By James
Year 11

'Mass Market Ambition'

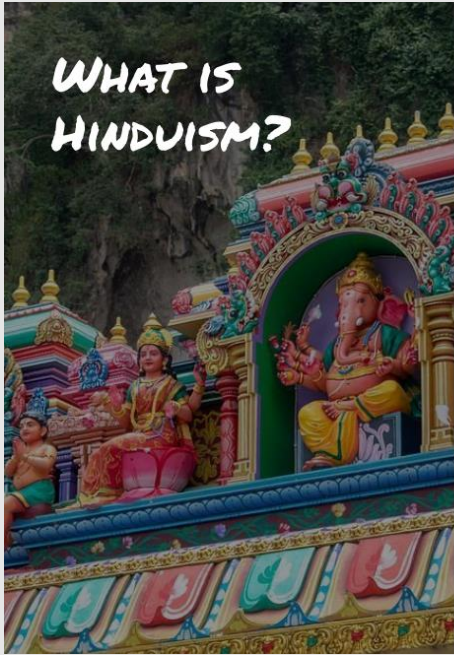
A 'mass market' is where homogenous goods are produced in large volume. A trade off that Sweet Nothings could face for not having 'mass market ambition' is inability to grow. This is because Sweet Nothings sell differentiated confectionery, such as boiled sweets and liquorices to smaller retailers in tourist attractions. This means that by operating in a niche market, there is less close competition in the bespoke sweet market for Sweet Nothings to rival against. As a result of this, Sweet Nothings may struggle to gain a larger customer base, with a wide demographic of sweets, such as children's candy necklaces which are specific to their target market. Consequently, Sweet Nothings could fail to establish a strong brand, as only customers such as those visiting the tourist attraction, such as the Tower of London, have awareness of the sweets. Therefore, Sweet Nothings would struggle to grow and expand as a business due to lack of brand awareness.

Furthermore, another trade off that Sweet Nothings could face for not having 'mass market ambition' is high customer satisfaction. This is because Sweet Nothings differentiate themselves from the competition in the mass market such as Haribo, by providing a bespoke sweet selection in interesting packaging. This means that Sweet Nothings are responding to the rise in value of the UK sweet market to £2388 million, by supplying sweets that meet customer needs. As a result, Sweet Nothings would experience goods reviews at the location in supplies from places such as Stonehenge. This would lead to the expansion of Sweet Nothings' customers through word-of-mouth advertising sweets such as Belgian chocolates. Therefore, Sweet Nothings would have high customer satisfaction as the demand for unique looking sweets in the market has been met.

I think that the lack of competition resulting in a lack of growth potential is the biggest trade off Sweet Nothings could face. This is because the niche market they operate in limits the amount of interested customers. It depends on whether Sweet Nothings conduct enough market research to supply its core customers with enough choice. The most important thing to consider is whether Sweet Nothings have a strong enough brand to be an established business.



**A Business
Studies
analysis piece.
By Amy
Year 12**



WHAT IS HINDUISM?

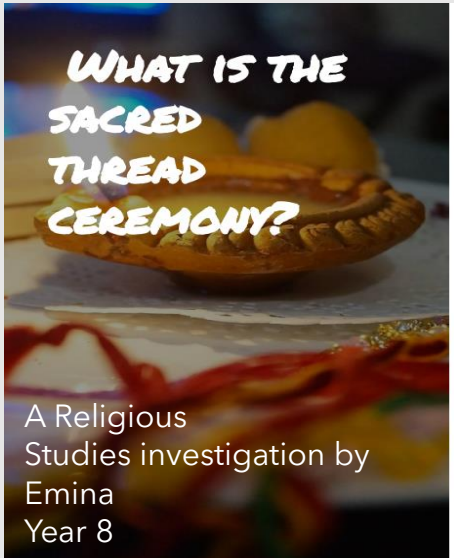
Hinduism is the world's oldest religion, dating back more than 4,000 years. Today, with about 900 million followers, Hinduism is the third largest religion behind Christianity and Islam. Roughly 95% of the world's Hindus live in India. The religion has no specific founder; therefore, it is hard to trace back exactly when it began. Additionally, there are 33 million different gods, that the religion supports.



HINDU GODS

Some of the most popular gods include:
Brahma - The Creator
Vishnu - The Preserver
Shiva - The Destroyer

These are the most popular Hindu gods, because they have the most important jobs in Hindu life. Normally, each family follows one god that their family thinks is a good role model. Most of the time, when you are born into a Hindu family, you are brought up to follow the god your family does as part of tradition.



WHAT IS THE SACRED THREAD CEREMONY?

A Religious Studies investigation by Emina Year 8

The Sacred Thread ceremony is a ceremony for boys in some Hindu communities. It confirms that they are of an age to take on religious responsibility. Girls are sometimes honoured in the same way, but it is rare for them to receive and wear the thread. In some Hindu communities, the male's head is shaved for the ceremony, symbolising a cleansing from their old ways of living. New clothes are put on after bathing. Gifts and blessings from family and friends are often received.

WHAT HAPPENS AT HOLI?

The Holi festival is wild: think big crowds, lots of colour, water gun, music and dancing. During the Holi festival, people dance through the streets and throw coloured dye at each other. The Holi festival is a happy time when people come together as one and let go of their self-consciousness.

