

# THE DOZEN

CULTURAL MAGAZINE



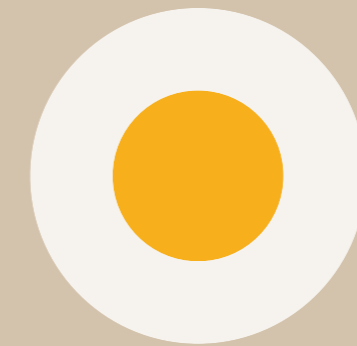
OCTOBER 2025

01

2

# THE DOZEN

CULTURAL MAGAZINE



Celebrating Diversity

Issue 2 2025 October

# ABOUT THE DOZEN

Welcome to the DOZEN, a monthly issue magazine by the student body, for the student body. We were tired of reading the same magazines and newspapers, regurgitating the same information with little to no change so we thought that we would give it a go! Enclosed you will discover a range of articles covering both culture, current events and academic coverage, ensuring that there is at least something here for you.

As the leaves redden and fall, and the summer air begins to shift, we recognise change: nature's palette veering towards those warmer shades; the days shortening and nights lengthening; the last echoes of summer ringing in the foliage. It's important that we acknowledge the changes from our beginnings to our present day, and equally the individuals whose dedication has made that very change possible. This October, in recognition of Black History Month, we here at the Dozen would like to celebrate the stories and successes of Black and African people across time. A world without diversity is one without beauty. As always, happy reading and enjoy!

**EDITOR IN CHIEF, DANIEL NENGUKE**

## **EDITORIAL TEAM:**

**EDITOR IN CHIEF:** DANIEL NENGUKE

**ASSISTANT EDITOR:** THEODORE YEUNG

**HEAD OF LAYOUT:** DANIEL NENGUKE

## **LAYOUT STAFF:**

THEODORE YEUNG

MOJTABA CHOWDHURY

## **PUBLICITY TEAM:**

AKSHAIYAN SUTHAHARAN

## **WRITERS:**

DANIEL NENGUKE

MOJTABA CHOWDHURY

JADEN LE

TOM CARROLL

RICHARD WU

JAMIN HILL

AMANUEL YOSIEF

EVAN MARION

GIL OTHNAY

THEODORE YEUNG

ABDUL SAMAD AHMAD

# CONT

# 6



## THE EVOLUTION OF JAZZ ARTS

Tom writes on the progression of Jazz from the classics like Miles Davis to the contemporary phenom Laufey

## TYLER'S THREADS ARTS

In this edition of The Dozen Fashion section, Daniel takes you through how to build your dream Tyler outfit and what makes Tyler the Creator's style so iconic.



# 8

# 10



## ETHIO-JAZZ ARTS

Join Richard as he explores the fascinating genre of Ethio-Jazz, celebrating its origins, influence and distinctive sound

## ARE THE OSCARS ARTS IRRELEVANT?

Join Jamin in our inaugural Film section as he evaluates whether or not the Oscars are as important as they used to be



# 12

# 14



## A STORY LOST TO TIME ARTS

Join Amanuel in our first Art Segment as he shares the story of African Art and their creators

## AFCON SPORT

Join Evan and Tom as they discuss what may be the most underrated of international football tournaments: AFCON



# 16

# 18



## ONE WORLD ONE START HUMANITIES

Gil writes about our roots in the vast continent of Africa and our amazing ability to adapt to our world

# ENTS

# 20



## THE "OTHER" COLONIAL EMPIRES HUMANITIES

Jaden sheds some light on both lesser known European and Asian colonial empires.

## MAKING OF A MAN HUMANITIES

Join Daniel as he shares the life of civil rights activist Malcom X, narrating his passage to manhood



# 22

# 24



## THE GREAT GATSBY CURVE HUMANITIES

Mojtaba explores the issues of racial wealth inequality in the western world

## THE WINDRUSH COMPENSATION MAZE HUMANITIES

Find out about the legal troubles of righting the government's wrongs as Mojtaba explores the compensation scandal



# 26

# 28

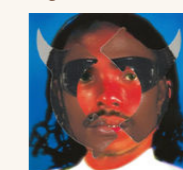


## THE LEGACY OF COMPUTERS SCIENCE

Do we rely on our calculators too much? In this edition Theo explores the work of the brilliant Katherine Johnson.

## WHAT DO YOU LISTEN TO? BONUS SEGMENT

Introducing our first ever staff segment, where we share with you our thoughts and opinions. This month's topic: Music!



# 30

# THE EVOLUTION OF JAZZ

TOM CARROLL

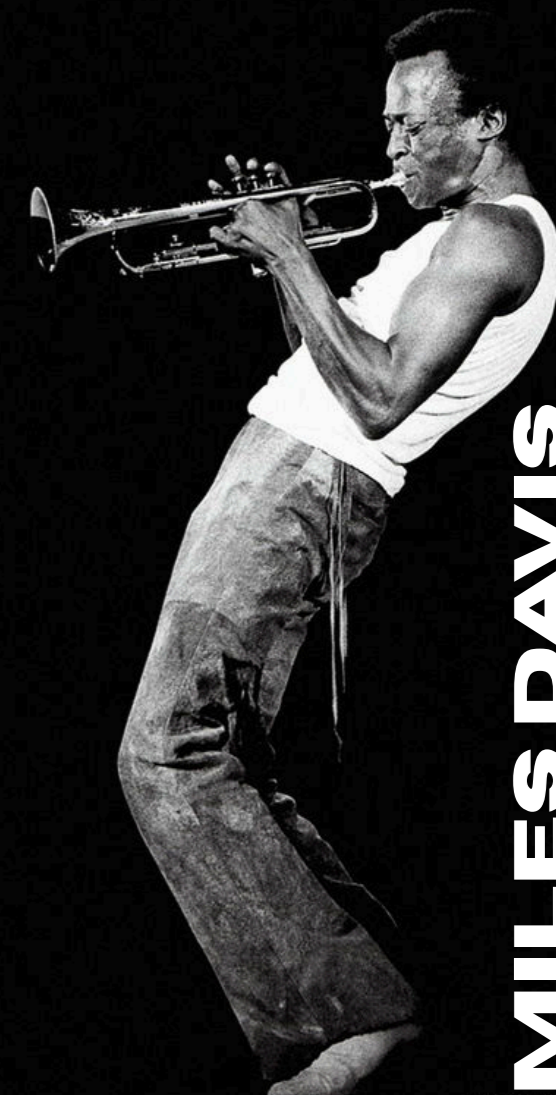
Music is a powerful and beautiful tool for expression. It can help with emotional problems or something as simple as just wanting to party and have a fun time. It's also been used to rally troops in wars and to speak out against injustice, promoting the message of equality through catchy tunes. This year's motto for Black History Month this October is "Standing Firm in Power and Pride," and music has definitely been a platform to help achieve empowerment and equality for Black artists.

Sadly, the music industry used to be much more streamlined—in the '60s, and even up to the '90s, the charts almost entirely consisted of singular artists and rock bands with four or five members. Yes, there were some Black artists who were tearing up the charts back then (like Ray Charles, Aretha Franklin, and Chuck Berry), but there were only a select few due to unequal opportunities in the music industry at that time. Things still aren't perfect, and there is still a lot of prejudice in the industry, but huge improvements have happened since, such as the VMAs adding an Afrobeats category two years ago (about time!) and music genres branching out in recent years.

**"JAZZ IS SMOOTH AND COOL. JAZZ IS RAGE. JAZZ FLOWS LIKE WATER. JAZZ NEVER SEEMS TO BEGIN OR END. JAZZ ISN'T METHODOICAL, BUT JAZZ ISN'T MESSY EITHER. JAZZ IS A CONVERSATION, A GIVE AND TAKE. JAZZ IS THE CONNECTION AND COMMUNICATION BETWEEN MUSICIANS. JAZZ IS ABANDON."**



**JAZZ IS LIKE WINE. WHEN IT IS NEW, IT IS ONLY FOR THE EXPERTS, BUT WHEN IT GETS OLDER, EVERYBODY WANTS IT."**



**MILES DAVIS**

# IN POWER 01 AND PRIDE

Jazz is widely considered the first mainstream breakthrough of African-American music, originating in New Orleans as Dixieland jazz, which was a "big band" style, with Louis Armstrong's All-Stars big band spearheading the spread of jazz. Black Swan Records was the first label, founded in 1921, to be fully owned by African-Americans and ensured fair incorporation of music in the midst of a prejudiced society. This began in the 1920s, and this ragtime-style music remained popular until the Second World War.

Arguably, jazz would have dominated the charts back then, but since the UK and US charts (where most mainstream music at the time came from) were both founded in the '50s, we'll never know. The '50s are unfairly branded as the transition period between jazz and Motown, and Black artists in this decade are often overshadowed by the rise of Sinatra and the start of the Rock & Roll era, where Elvis and Buddy Holly took the charts by storm. However, the '50s marked Gloria Atwell being the first African-American to top the UK charts in 1954, just two years after the charts began. Jazz's influence on swing blues is barely represented by the media, but it was the foundation for so many major artists' success.

Berry Gordy Jr. began Motown Records on April 14, 1960, and it became a platform for African-American soul music, which remains popular on a massive scale to this day. Soul music is a refreshing blend of gospel and jazz, resulting in Motown becoming a hub of success for individuals such as Aretha Franklin, whose song "Respect" became an anthem for both civil and women's rights, and bands like The Temptations, who managed four No. 1 hits. Motown Records was such a success (financially, societally, and culturally) that the genre is now known by most people as Motown. Imagine if we called pop music "Universal" or "Warner"...

Soul split off into several branches at the start of the '70s and was a key influence on Michael Jackson's music (arguably just because the Jackson 5 was a soul band) as he slowly incorporated R&B into his music as his success continued into the late '80s. R&B took the world by storm in the '90s and 2000s, and its popularity as a genre definitely hasn't dwindled since then. Jazz has had a comeback, too, with several singers like Laufey and RAYE emulating artists such as Ella Fitzgerald. RAYE's latest hit "WHERE IS MY HUSBAND!" currently lies at #4 and is a great fusion of jazz and funk. By no means is jazz a dead genre from the 1920s.



**DANIEL NENGIKE**



02

Any fan of hip-hop, rap, or even RnB will have come across the name Tyler, the Creator. Known mostly for his Grammy-winning album - Igor (2019)- Tyler the Creator isn't only a talented musician but also an up-and-coming fashion designer.

Part of what makes Tyler, the Creator so iconic is his sense of self and how he expresses it through his appearance. Bold, bright colors clash in just a way that they feed off each other, enhancing the visual profile of his outfits. Tyler isn't afraid to play around and experiment, clashing various plain and patterned pieces against each other in harmony, breathing life and quirkiness into his clothing.

In 2011, Tyler, the Creator launched Golf Wang, embracing vibrant, colourful statement pieces, whimsical in design, showing his curiosity and creativity. The pieces mirrored Tyler's own chaotic and random persona and his love for skate culture. Tyler himself has gone on to collaborate with a multitude of American and international brands on their footwear lines.

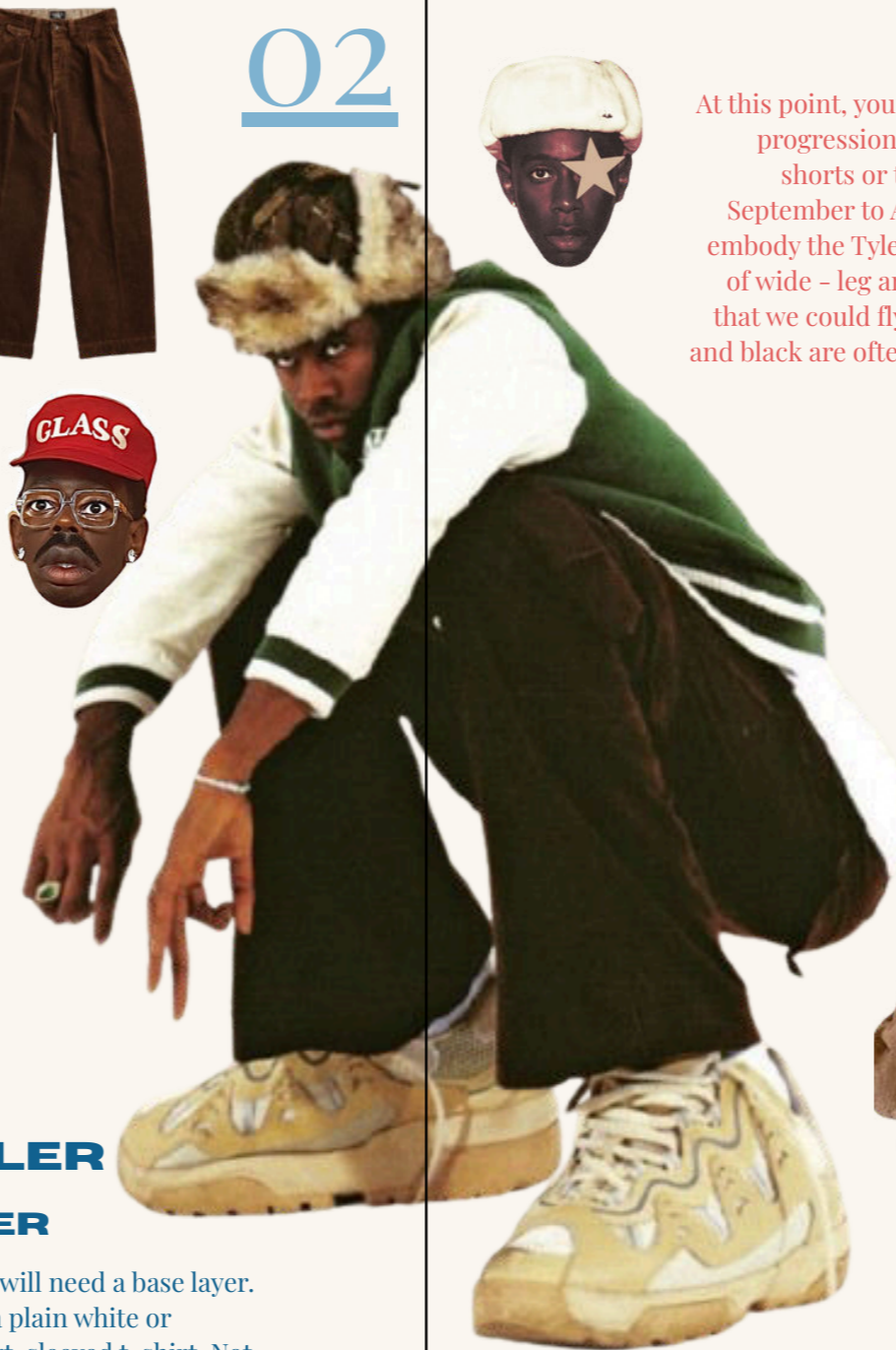
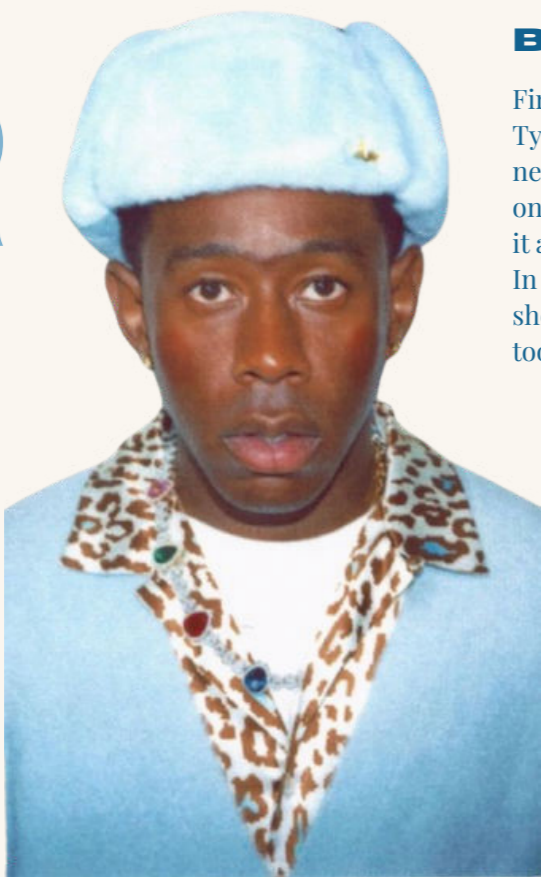
**HOW TO DRESS LIKE TYLER**

**BASE LAYER**

First things first, we will need a base layer. Tyler usually wears a plain white or neutral-colored short-sleeved t-shirt. Not only does this complement everything, but it also gives us a clean slate to build upon. In terms of cut, anything with a crew neck should suffice, and the length shouldn't be too long, sitting snug just below the waist.

**OUTERWEAR**

To successfully build a 'Tyleresque' outfit, you must have either a cardigan or sleeveless vest. This is going to be your statement piece and your opportunity to play around with fabrics, patterns, and even colors. Choose something bold or brilliant; perhaps even customise your garment with vividly coloured pins or emblems - make it a reflection of you and your passions.



**BOTTOMS**

At this point, your lower half may be feeling a bit bare, and so our natural progression is to bottoms. Here, we have a crucial decision to make: shorts or trousers? If you're like me and need the heating on from September to April, I would strongly recommend the trousers. To fully embody the Tyler spirit, we should look toward wider cuts such as those of wide-leg and baggy styles to widen our silhouette, but not so much that we could fly off into the sunset. Neutral tones like tan, white, beige, and black are often the way to go, but feel free to add in a splash of colour with some colourful chinos.

**ACCESSORIES**

Before we move on to footwear, we should stop and talk about accessories. Any. Thing. Goes. Rings, chains, necklaces, brooches, pins, shades, glasses, bracelets-you name it, and he has worn it. This is your chance to go crazy. Will you pick something clean and simple like a polished silver ring, or will you adorn yourself with all sorts of wacky and intricate knickknacks? The choice is yours to make! After you've sorted out jewelry, make sure to grab a hat to wear. Tyler is seldom seen without a baseball cap or Ushanka to boot.

**FOOTWEAR**

Finally, we move on to footwear. Contrary to the wild and exotic preconception he has set up with the rest of his attire, when it comes to footwear, Tyler only wears one of three things: Converse shoes from his Golf le FLEUR collaboration collection, Lacoste trainers from their SS19 collaboration collection named GHOLF le COSTE, or my personal favourite: nondescript polished black loafers. Performative as they may be, loafers act as the perfect closing act for the thrilling dances of colour, pattern, and texture that are Tyler's outfits. With all things said and done, do you think you would dress like Tyler?



# ETHIO -03- JAZZ

## ORIGINS

Ethiopian music is one of the most distinctive sounds in Africa, with roots that stretch back over 1,500 years. Its story begins with St. Yared in the 6th century, who developed the music of the Ethiopian Orthodox Church and created a unique system of musical notation. Unlike European scales, Ethiopian music is built on pentatonic scales (five-note patterns). Some sound minor, others more uplifting, and one is even identical to a traditional Japanese scale—a fascinating coincidence that shows how widely pentatonic music appears around the world.

## THE GOLDEN AGE

In the 20th century, Ethiopian music entered a new era from its previous church music. Under Emperor Haile Selassie (1930–1974), Western brass bands and orchestras were introduced and fused with Ethiopia's traditional sounds. This sparked the "Golden Age" of the 1960s and 70s, when singers like Tilahun Gessesse and Alemayehu Eshete became household names. Tilahun Gessesse's voice is said to be the "Voice of Ethiopia" during the Golden Age due to his distinct tenor voice, even singing for the emperor himself. Alemayehu Eshete, sometimes called the "Ethiopian Elvis," was a favourite among young people at the time due to his energetic performances and catchy songs. One of the most innovative musicians was Mulatu Astatqé, who invented Ethio-jazz, fusing jazz rhythms with the qualities of traditional Ethiopian music, helping to prominently define the Golden Age as a period of evolution in Ethiopia's music scene

## HARDSHIP AND RESISTANCE

However, the Golden Age came to a close at the end of the 1970s as from 1974 to 1991, Ethiopia was ruled by dictator Mengistu Haile Mariam, whose strict dictatorship placed curfews on cities and censored musicians, leading many artists to flee abroad, while those who stayed found creative ways to resist. One important style that was popularised was called "wax and gold," where lyrics were double entendres: love songs on the surface, but subtle political criticism underneath. This allowed musicians to keep expressing themselves without direct confrontation.



Mulatu Astatqé's Ethio-jazz album "Mulatu of Ethiopia"

## CELEBRATING ETHIOPIAN MUSIC

RICHARD WU

### REVIVAL IN ADDIS ABABA

After the fall of Mengistu, the capital city, Addis Ababa, saw a musical revival. Today, music fills public spaces from buses and restaurants to azmaribets, small traditional music clubs. In these venues, azmaris (wandering musicians, similar to West African griots) perform on instruments like the krar (lyre), masenqo (one-string fiddle), and kebero drums.

### MODERN VOICES AND ANCIENT SOUNDS

In the 21st century, Ethiopian music has become more global while still rooted in tradition. Bands like Abyssinia Band mix electric guitars, keyboards, and Western harmonies with Ethiopian tonalities, creating music that appeals to both local and international audiences. Singers like Tsedenia Gebre-Markos, known for her soulful voice and award-winning performances, and Fikreaddis Nekatibeb, praised for blending pop with tradition, represent the new generation of Ethiopian artists making their mark at home and abroad.

### CONCLUSION

Ethiopian music tells a story of resilience and creativity: from the music of St. Yared to the golden voices of Tilahun Gessesse and Alemayehu Eshete, to Mulatu Astatqé's era-defining Ethio-jazz, it has always found ways to adapt and flourish. Even during times of repression, hidden meanings and underground recordings kept the spirit of Ethiopian music alive. Today, Ethiopia's music is both a global sound, a national treasure, and living proof of how culture can endure through change and challenge.



DRUMMER

"IT SURPASSES LANGUAGE BARRIERS, FALLEN DEMOCRACIES, AND THE BOUNDARIES OF MUSIC TO INSPIRE OTHERS TO DO THE SAME. I'M EXCITED TO SEE WHAT THIS GENERATION DOES WITH THE WONDERFUL HISTORY OF THE GENRE AS WE CONTINUE TO BUILD OFF OF IT,"

# ARE THE OSCARS

For almost 100 years, the Academy Awards have been Hollywood's biggest night—the stage where movie stars shine and history is made. But the Oscars today look very different from the ceremonies of the past. Once formal and traditional, the show has grown into a worldwide event shaped by changing tastes and the rise of the internet. From the first radio broadcast in 1930 to today's viral red-carpet moments, the Oscars have always reflected the times—and shown how film and culture continue to evolve.

Still, the Oscars have never been a perfect measure of greatness. Many celebrated films and performances have been overlooked, while others that won big are now seen as forgettable. Politics and popularity often play just as big a role as artistry. For that reason, the awards are sometimes less a true record of the "best" movies and more a snapshot of what Hollywood valued at a particular moment in time.

Here's a list of some of the biggest upsets in Oscar history:

**HOW GREEN WAS MY VALLEY WINNING OVER CITIZEN KANE, MOONLIGHT WINNING OVER LA LA LAND, CRASH WINNING OVER BROKEBACK MOUNTAIN, SHAKESPEARE IN LOVE WINNING OVER SAVING PRIVATE RYAN**

## JAMIN HILL

**AND ALSO, SOME OF THE MANY TALENTED AND FAMOUS ARTISTS WHO ARE YET TO ANDD NEVER WILL WIN: ALFRED HITCHCOCK, STANLEY KUBRICK, AKIRA KUROSAWA, SPIKE LEE, DAVID LYNCH, TERRENCE MALICK, DAVID FINCHER, RIDLEY SCOTT, DENIS VILLENEUVE, MICHAEL MANN, GEORGE LUCAS, TIM BURTON..**

For every glittering statue handed out on Oscar night, there are countless artists who never hear their names called. Behind the scenes and on the screen, many have poured their talent and passion into films that moved audiences but slipped past the Academy's spotlight. For them, the night often ends not with celebration but with silence, a reminder that recognition doesn't always follow artistry. These missed moments tell a larger story: that the Oscars, for all their glamour, can never fully capture the depth of talent that shapes cinema.



# IRRELEVANT?

Furthermore, in recent years, the Oscars themselves have struggled to hold the same place in popular culture. Television ratings have dropped, younger audiences often tune out, and many people prefer catching highlights online instead of sitting through the full broadcast. The ceremony, once a must-watch event, now competes with countless other forms of entertainment and a growing sense that the awards don't always reflect what audiences truly love. This decline in popularity suggests that the Oscars, while still prestigious, no longer carry the universal excitement they once did.



**PEARL ANYWAYS, MY PREDICTION FOR BEST PICTURE THIS YEAR AT THE OSCARS HAS TO BE A MINECRAFT MOVIE.**

In 2025, over 23,494 users cast votes in the final round of the "Letterboxd Oscars," while 20 million registered users are active as of September. Clearly, this could be the future of recognition of art—and maybe the past of overlong but glamorous celebrity congratulations. The Oscars will probably remain a fancy tradition, but their influence is fading, replaced by the collective voice of millions of film lovers online. In that sense, Letterboxd isn't just an alternative to the Academy—it may be the truest reflection yet of what cinema means to the people who keep it alive.

There are many alternatives: awards like the Golden Globes, BAFTAs, and independent film honours give recognition to a wider range of stories, while film festivals, once seen as stepping stones to the Oscars, have become their own markers of prestige. But in these modern times, fan-voted shows and online platforms truly reflect what audiences themselves are most passionate about. Sites like Letterboxd (letterboxd.com) give audiences a space to share reviews, rate films, and build communities around the stories that matter to them most.

Instead of waiting for the Academy's stamp of approval, fans can create their own conversations and canons in real time. These digital spaces feel more democratic and immediate, offering recognition that comes not from a closed group of insiders but from the global audience itself. Letterboxd, in particular, has become a kind of barometer for public taste: its users' ratings have shown a repeated divergence from Oscar nominations and wins, often championing a more diverse and varied array of films.

# A STORY LOST TO TIME

AMANUEL YOSIEF



Black history is rich in a multitude of gifts and achievements, but it seems that visual art is not among those successes. While European names such as Michelangelo and Vincent van Gogh may immediately spring to mind, and parts of Asia have found profound success in animated art, African nations (alongside many others scattered across the globe) seem artistically empty. But how is it that such a culturally rich continent can seem so barren in such an important component of culture ?

**ALL ART PIECES ARE FROM  
YINKA SHONIBARE'S "REFUGEE  
ASTRONAUT COLLECTION"**

## THE ROOT OF THE ISSUE

Years of colonization have meant that deeply rooted African culture is erased by the imported culture of empires. While this effect is widely understood, an unappreciated aspect is the loss of art. While the streets of Algeria are filled with French architecture, African artworks end up hidden in foreign museums, where they are misrepresented. The artists who produced them are poorly displayed, and the pieces fail to be prioritized in galleries and museums. On the other hand, the colonized countries are left with a lasting imprint of their colonization. This is clearly seen in Ethiopia, the country now known as 'The Italy of Africa' due to the sheer similarity in their cultures caused by colonization.



## A STORY OF SUCCESS

Afewerk Tekle is an Ethiopian artist who grew up during the Italian occupation of Ethiopia. After showing great talent as a child, he moved to England at a very young age. He studied at Leighton Park boarding school, very close to Reading School. During his time there, he was heavily supported by his teachers, which led him to pursue art in later life. He was told, " You must work hard, and when you come back, do not tell us what tall buildings you saw in Europe or what wide streets they have, but make sure you return equipped with the skills and the mindset to rebuild Ethiopia. " Such a powerful message supported his journey in returning to Ethiopia and becoming well-known worldwide as a truly Ethiopian artist, despite the powerful influence of Italian culture within Ethiopia. Many of his later pieces express his strong feelings for black emancipation even after the freedom of his own country. Afewerk Tekle is a true artist who used art for its true purpose : to spread a message and show a vision. His refusal to accept oppression meant that he excelled in his goals, and yet still, he is relatively unknown only 13 years after his passing.

## THE ISSUE GROWS

In a modern setting, the pursuit of art has become unsustainable. The market for art is based less on ability and more on connections and position, meaning that it is unaccepting of a large demographic. The global inequality embedded by empires means that those who would produce visual art find themselves forced to follow more accepted career paths in hopes of a more reliable source of income. This leads to an ingrained message that suggests art is not to be pursued . While this idea has been escaped in African American music (particularly due to the early success of genres such as R&B), leading to a blossoming presence in a multitude of genres , many can name iconic musicians such as Prince, Michael Jackson, and more recently, rappers such as Drake ; visual art has yet to see such a breakthrough. While the hit show 'The Boondocks' by Aaron McGruder has gained much Western interest through its comedic presentation of stereotypes and cultural issues in black populations, it is one of the only examples of success.



# AFCON

**TOM CARROLL AND EVAN MARION**

This winter will see the 35th African Cup of Nations held in Morocco, and it's something you won't want to miss. The AFCON is notorious for giant-killing - a real "magic of the cup" tournament - and shocks have already occurred.

Cape Verde, the 13th highest-ranked African country, is at the top of their World Cup qualifying group but failed to qualify for the AFCON. Botswana, on the other hand, despite being ranked 139th in the world, will be making their second AFCON appearance this year after doing the double over Cape Verde in qualifying.

African football is a hidden gem - it's so entertaining because players are willing to show off skill and drive the ball forward instead of passing it meaninglessly around the back, and you'll be familiar with more players than you'd think.

**CONSIDER THE "STREETS WON'T FORGET" PLAYERS WHO HAVE PLAYED IN THE PREMIER LEAGUE - RIYAD MAHREZ, ADEL TAARABT, YANNICK BOLASIE, JAY-JAY OKOCHA, AND SO ON.**

Having watched some of the last AFCON on BBC3, it felt more passionate and energetic instead of a game of chess where neither team is prepared to commit players forward, like the World Cup European qualifying matches this September. Be prepared to be dazzled by skills you've never seen before, and tactics that turn your understanding of football on its head.

The host nation always has an advantage, and coupled with being the highest-ranked country in Africa, Morocco is undoubtedly favourite. After their defensive masterclass in the 2022 World Cup, many are expecting Morocco to cruise into the latter stages, playing similarly to Italy.

Ivory Coast are the holders and are a prime example of AFCON magic. They finished 3rd out of 4th in their easy group and only qualified because they were one of the better 3rd-placed teams in the group stage (in fact, they were the worst team in the group stage to get through!), yet they ended up on top. Naturally, they will face a lot of pressure to retain their status as champions of Africa in a less plucky way.

Could we see Villa's summer signing Evann Guessand bolster their attack, firing them to victory and returning to a big breakthrough in the Prem?

Egypt is currently the most successful competitor, reaching the final 10 times and lifting the trophy 7 times, but by no means does that make them the favourites. Yes, they have Salah, Trezeguet, and Marmoush up top, but their defence isn't on the same world-class level as their attack. They do have the advantage of homegrown players, however - four of their five defensive players all play for Al-Ahly in the Egyptian Premier League, and team cohesion is crucial and irreplaceable.

**MY PREDICTIONS? THEY COULD BE DRASTICALLY WRONG, BUT THE DEMOCRATIC REPUBLIC OF THE CONGO IS MY PICK. I THINK CAMEROON'S ATTACK WILL BE LET DOWN BY THEIR DEFENCE, AND NIGERIA HAS PLENTY OF TALENT, BUT OLA AINA WILL BE A BIG MISS. SENEGAL HAS ENOUGH CONSISTENT QUALITY TO GET THEM TO THE FINAL, SO THEY'RE DEFINITELY CONTENDERS. WHO KNOWS?**

## AFCON - THE 06 MOST UNDERRATED SPORTING COMPETITION ?





### DOLOMITES, ITALY

Every person reading this article is carrying their own journey, their own lives ; however, these can all be traced back to one location: Africa. Fossils and DNA from 200,000 - 300,000 years ago can tell us that Homo sapiens (us) originated in East Africa. The first humans to ever walk on this earth roamed the savannahs and deserts of Africa. From there, small bands of people began their journey, which would eventually cover the whole globe.



### SENEGAL

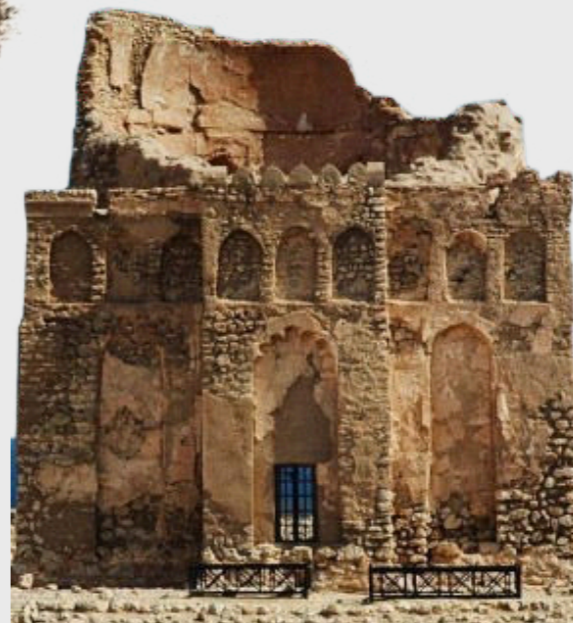


### VOLUBILIS, MOROCCO

**FUN FACT OF THE MONTH:  
SOME OF THE EARLIEST EVIDENCE OF SYMBOLIC  
THOUGHT COMES FROM AFRICA, INCLUDING  
ENGRAVED OCHRE PIECES IN SOUTH AFRICA  
DATING BACK 75,000 YEARS. THESE ARE  
HUMANITY'S FIRST ARTWORKS**



### GREAT ZIMBABWE



### OMAN



### TIBETAN PLATEAU

Our culture , too, carries echoes of our shared past. If we take music, for instance, the complex rhythms of African drumming have influenced everything from jazz to hip hop to electronic dance music. Or storytelling: before writing, people in Africa passed down knowledge through oral traditions-patterns we still see today in slam poetry, podcasts, song, and film. When we celebrate global culture, we're also celebrating Africa's deep and lasting imprint on the world.



07.

# ONE WORLD ONE START

What's striking is how connected we all still are. Anthropologists often remind us that race, as we think of it today, is a social idea, not a biological one. Genetically, we're nearly identical. In fact, people in Africa are more genetically diverse among themselves than people from Europe, Asia, or the Americas are from one another. That's because Africa is where humans have lived the longest. It's not a continent of "others"- it's the original home of us all.

Understanding all this matters greatly , as it reminds us of what humans are capable of. Those early migrations out of Africa into the rest of the world would be the equivalent of if an untrained person went out into space with the worst spacesuit possible. To leave Africa meant adapting to deserts, ice, mountains, and forests. People had to invent new tools, share knowledge, and build social networks strong enough to survive. Now, we humans still have this skill of adaptability , whether facing climate change, rapid population growth, or even a global pandemic.

There is also an ethical point to this. If we all share a common origin, then ideas of racial superiority collapse under their own myth. Borders and national divisions are recent inventions, but kinship-our biological and cultural connectedness-runs deep. Yuval Noah Harari mentions in his book Sapiens that "there are no nations, no money, and no human rights, except in our collective imagination." This is essentially saying that the differences in countries or races have all been 'man-made' and are not a part of the natural world when, in fact, everyone is of the same race: The Human Race.

Remembering how everyone's roots stretch back to the same cradle of humanity can shift how we view modern issues of inequality, migration, and justice. To me, that is the real strength in anthropology. It isn't all about digging up fossils and DNA ; it is about helping us see ourselves differently. Knowing that our journey began in Africa reframes modern life and reminds us that unity is not an ideal we should chase but a fact we were born into.

# THE "OTHER" COLONIAL EMPIRES

Everyone knows the main colonial empires: the British, who controlled 25% of the world population and 20% of the globe during the 1920s ; the French Colonial Empire, which even now has neocolonial influence in its old colonies in Central Africa using measures like the CFA Franc, a currency pegged to the Euro, dubbed Françafrique; and the Spanish colonial empire, which at its height in the 1700s controlled a majority of the Americas and extracted up to 200 metric tons of gold from South America, while also kickstarting the transatlantic slave trade.

But did you know Sweden had a colonial empire? The rush of colonialism from the 17th to 19th centuries spread throughout Europe and beyond . Many countries that are not traditionally thought of as having a colonial empire had possessions ranging from small island and coastal outposts to vast regions under their control.

## SWEDEN

Sweden had an empire from the 17th century to the 19th century, and while it was mainly centered around the Nordic country itself, in the mid-1600s they engaged in some maritime colonialism. This consisted of outposts and trading towns on the Gold Coast between 1638 and 1663 (Ghana), and later they had possessions in the Americas, including New Sweden on the Delaware River (lost to the Dutch in the 1650s ) and Guadeloupe (Sankt Barthélemy ), their longest-lasting colony.

## USA

Somewhat ironically , considering their history of freeing themselves from being a colony, the US held colonies, most of which (Puerto Rico, Philippines, Guam) were won from Spain after a victory in war against them in 1898. Today, Puerto Rico and Guam are still under US control, with government representation being mediocre compared to the states. The Philippines rebelled against US rule in 1898 but were crushed , with over 250,000 dead, and only gained independence post -WWII . The state of Hawaii was also a colony before becoming a state, having been illegally annexed in 1898.

## DUCHY OF COURLAND

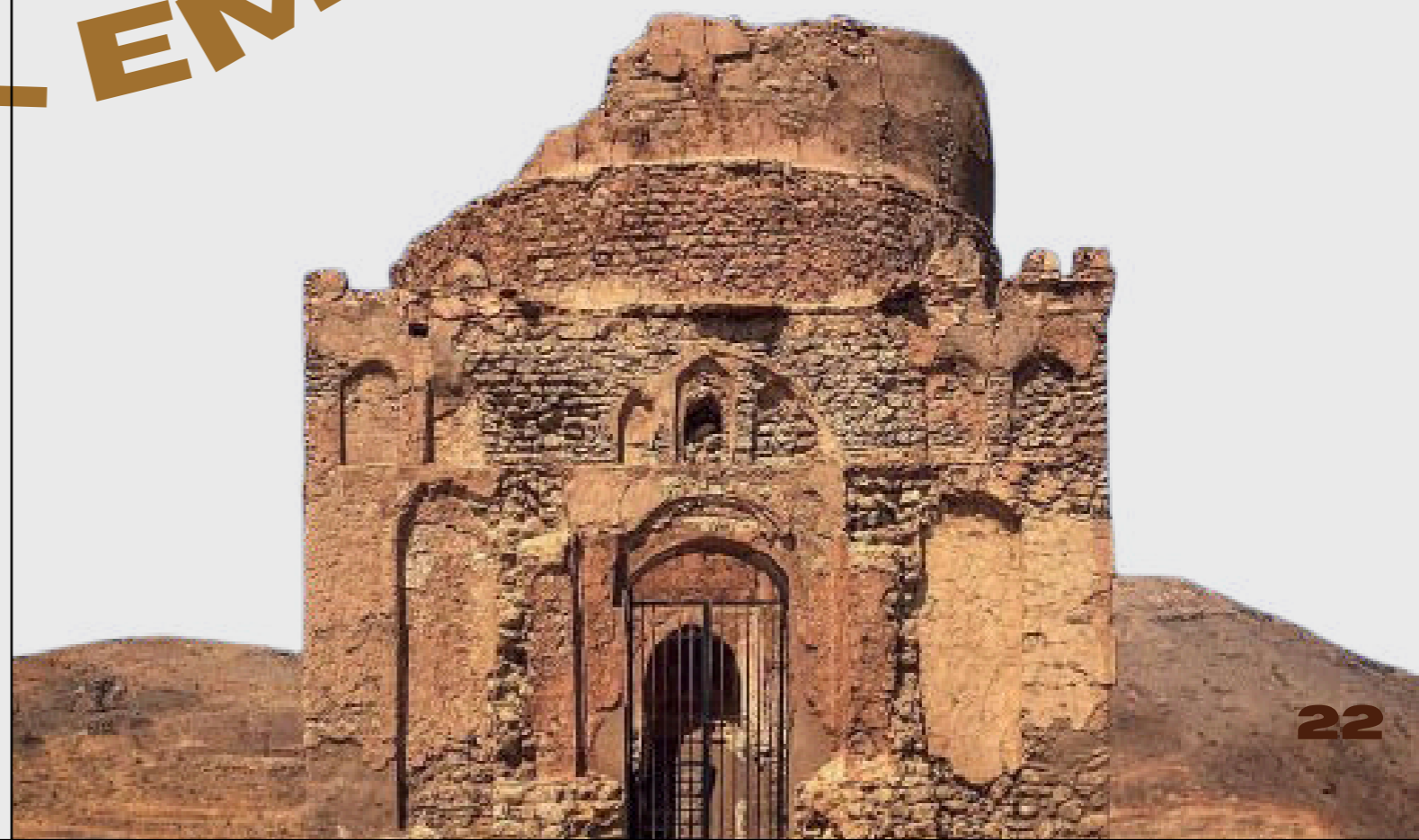
Many of you (me included) might be wondering what the Duchy of Courland actually is, nevertheless what it had for its colonial "empire. " In short, Courland is a small strip of land (called Livonia at the time) located in southern Latvia, stretching from the coastal tip of the country to roughly where the Russian border was. It was, from 1561 to 1795, administered as a vassal of Poland-Lithuania. As for its colonies? In the 1650s, expeditions took place claiming the island of Tobago and Fort Jacob on the Gambia River in Africa. Unfortunately, only a few years later, the Swedish Empire invaded Courland to take it from Poland, and during the process of the war, its fleet was destroyed, and the colonies were seized by, again, the Dutch.

## VENICE

This isn't the Italian colonial empire, just Venice's, as Italy was divided into city-states for most of its history until unification in 1871. As expected of an empire based around one city, Venice had a pint- sized colonial empire, never really breaking out of the Adriatic and eastern Mediterranean seas. Granted, during their peak in the 15th century , the Stato da Màr (state of the sea) had colonies in many different places, including modern-day Croatia, Albania, Cyprus, Greece, and Turkey. After the 16th century , the Venetian colonies were taken by French and Ottoman forces before Venice itself was absorbed by the Austrian Empire after the Napoleonic Wars.

## OMAN

One of the few non-European countries to hold a colonial empire, the Omani Empire (1696-1856) started under the reign of Saif bin Sultan, who attacked Portuguese positions in Mombasa. Over time, the colonial empire grew into a regional trading power, with colonies ranging from Zanzibar (modern-day Tanzania) and vassals on the eastern coast of Africa (Somalia to Madagascar) to Gwadar in modern-day Pakistan. Allied with the British, the Omani Empire spent much of its time at odds with the Portuguese, who had originally colonised them in the 1500s . The empire split in two after a succession crisis in 1856 before being folded into the British Empire later on.



# MALCOLM X

DANIEL NENGIKE



Malcolm X; the man, the myth, the legend. If you were to ask any American over the age of forty years about Malcolm X, they would have fascinating stories to tell, both positive and negative. But Malcolm X was not born an icon. Malcolm Little was born in Omaha, Nebraska, in the United States of America on the 19th of May, 1925. He was brought up in a traditional southern family, being the fourth of eight kids belonging to preacher and homemaker Earl and Louise Little. His father, Earl, setting an example for his young son, was an active member of the local chapter of the Universal Negro Improvement Association and an avid supporter of Black nationalist leader Marcus Garvey.

But it was not just his father's activism that lit the spark. From as early as Malcolm's conception, he was a victim of the racism that ran rampant and unchecked in the 1920s United States. X even went as far as to state that:

**"WHEN MY MOTHER WAS PREGNANT WITH ME, SHE TOLD ME LATER, 'A PARTY OF HOODED KU KLUX KLAN RIDERS GALLOPED UP TO OUR HOME, BRANDISHING THEIR SHOTGUNS AND RIFLES, AND THEY SHOUTED FOR MY FATHER TO COME OUT.'"**

But the persecution did not stop there. When Malcolm was four, local Ku Klux Klan members smashed all the family's windows, resulting in their move to Milwaukee in 1926 and on to Lansing, Michigan, in 1928. Unfortunately, the racism did not end there. Shortly after the Littles moved in, a racist mob set fire to their home in 1929, and the town's all-white fire department refused to help. Malcolm later remembered,

**"THE WHITE POLICE AND FIREMEN CAME AND STOOD AROUND WATCHING AS THE HOUSE BURNED TO THE GROUND."**

Newly released, rebranded, and reborn, X wasted no time in getting to work, traveling to Detroit, where he worked with the leader of the Nation of Islam, Elijah Muhammad, to expand the movement's following nationwide. Malcolm flourished, became the minister of Temple No. 7 in Harlem and Temple No. 11 in Boston, while also founding new temples in Hartford and Philadelphia. To further share his message, in 1960, Malcolm X established a national newspaper called Muhammad Speaks, gaining nationwide traction.

**NOBODY  
CAN GIVE  
YOU  
FREEDOM.  
NOBODY  
CAN GIVE  
YOU  
EQUALITY  
OR JUSTICE  
OR  
ANYTHING.  
IF YOU'RE A  
MAN, YOU  
TAKE IT.**

# MAKING OF A MAN

In 1946, Malcolm was arrested on charges of larceny and sentenced to ten years in prison. Biding his time, X took this opportunity to educate himself and immersed himself in literature, devouring books and consuming knowledge. While serving out his sentence, Malcolm was visited by his brother Reginald, who had joined the Nation of Islam, a movement that incorporated Islamic ideals into the ideology of Black Nationalism. This is when it all happened; this is where Little was put to bed, and Malcolm X was born.

However, it wasn't meant to be, as Malcolm left the Nation in March 1964 and founded Muslim Mosque, Inc., the following month. During his pilgrimage to Mecca that very year, Malcolm experienced a second conversion and fully embraced Sunni Islam, changing his name once more to El-Hajj Malik El-Shabazz.

Inspired and renewed in faith, Malcolm pushed forward in his belief that the solution to racial problems lay in orthodox Islam. He later went on to address the African Union the same year and went on to found the Organisation of Afro-American Unity the following year, turning his civil rights battle into a human rights battle.

The story of Malcolm X is littered with trials and tribulations that changed him for better and worse. Some may remember him as a criminal for the time he spent incarcerated. But Malcolm's story is so much more. It's a tribute to the power of religion, the fight against discrimination, and, most importantly, of the makings of a man.

# THE GREAT G

The racial wealth gap across the Western world is one of the most enduring features of inequality. While income disparities are widely discussed, it is wealth that most profoundly shapes life chances. Black households in the United States, the United Kingdom, and elsewhere often start at a significant disadvantage, and that disadvantage is perpetuated. A key way of understanding this persistence is through the Great Gatsby Curve, the concept that societies with high inequality tend to exhibit low intergenerational mobility.

## INEQUALITY IN DEPTH

The Great Gatsby Curve, coined by economist Alan Krueger, illustrates the relationship between inequality and intergenerational mobility. This means that when inequality rises, the advantages, or in the case of many Black families across the Western world, disadvantages, are passed down to the next generation.

For Black families, this issue is rooted deep in history. For example, in the US, before emancipation, Black families held almost no wealth, and even in the modern day, the typical Black household has just 6% of the wealth of a typical white household, according to a 2015 study. This shows that, even 150 years later, racial disadvantage is still being felt through a generational knock-on effect.

**“THEY WERE CARELESS PEOPLE, TOM AND DAISY- THEY SMASHED UP THINGS AND CREATURES AND THEN RETREATED BACK INTO THEIR MONEY OR THEIR VAST CARELESSNESS OR WHATEVER IT WAS THAT KEPT THEM TOGETHER, AND LET OTHER PEOPLE CLEAN UP THE MESS THEY HAD MADE.”**

In the UK, this is also a prevalent issue. Studies, including the Wealth and Assets Survey, consistently show that Black African and Caribbean households are significantly less likely to own homes, have lower pension wealth, and have lower inheritances. Even in Canada and throughout much of Europe, studies still reveal similar trends in inheritance opportunities and asset ownership to those in the US and UK. The combination of limited inheritances, discriminatory housing, and unequal access to capital means that wealth gaps do not just persist—they deepen. Each generation of Black households begins further behind in the economic race.

10



# ATSBY CURVE

MOJTABA CHOWDHURY

## NARROWING THE GAP

Breaking the cycle is not as easy as taking money from the more advantaged families and redistributing wealth through fiscal policies, as doing so harms economic growth by reducing incentives for work, and as a result, may deepen racial sentiments towards disadvantaged families.

The core approach to resolving this issue seems to be to invest in housing initiatives for disadvantaged regions, as well as targeting educational facilities in these regions in order to improve equality of opportunity for black-populated areas. This way, the root cause is addressed.

However, again, this is too simple of a description of the solution. As researchers at RAND say, “There is no reason to think the wealth gap will ever close without potentially trillions of dollars in investments in Black households.”

**“LET ME TELL YOU ABOUT THE VERY RICH. THEY ARE DIFFERENT FROM YOU AND ME. THEY STILL THINK THAT THEY ARE BETTER THAN WE ARE. THEY ARE DIFFERENT.”**

The Great Gatsby Curve helps explain why racial wealth gaps persist across generations in the Western world. High inequality, combined with discrimination, produces low mobility – making it extraordinarily difficult for Black households to catch up unless bold, structural interventions are taken, while the curve suggests that the disadvantages of today will remain with the children and grandchildren of tomorrow.



26

## MOJTABA CHOWDHURY

The Windrush generation are those who arrived in the UK from Caribbean countries from 1948 to 1973. The Windrush Compensation Scheme was set up to assist these people who suffered as a result of being unable to show their lawful right to remain in the UK.

### WHAT'S SO WRONG ABOUT IT?

The scheme aims to provide compensation for people who were admitted into the country as part of the Windrush generation, but due to the poor documentation by the Home Office between 1948 and 1973, could not prove their citizenship status after the 1981 British nationality act placed a burden of proof on Commonwealth citizens. As a result, people were denied access to jobs and healthcare.

However, according to a survey done by Praxis, out of 20 eligible for the scheme, only 8 have been able to apply, and 3 have actually received compensation. But the fact that only 11% of eligible applicants received compensation isn't the only issue.

### THE HAMMER

The scheme began in 2018, when the Windrush scandal was exposed and the government promised redress, leading to the launch of the compensation scheme in 2019. In early 2020, there were many complaints about the long delays in application responses, and in 2021 the Home Affairs Select Committee reported that only 5% of potential victims had received compensation at the time. These low rates have underlying problems, for example, the lack of support and guidance for those who are eligible in submitting applications to become claimants.

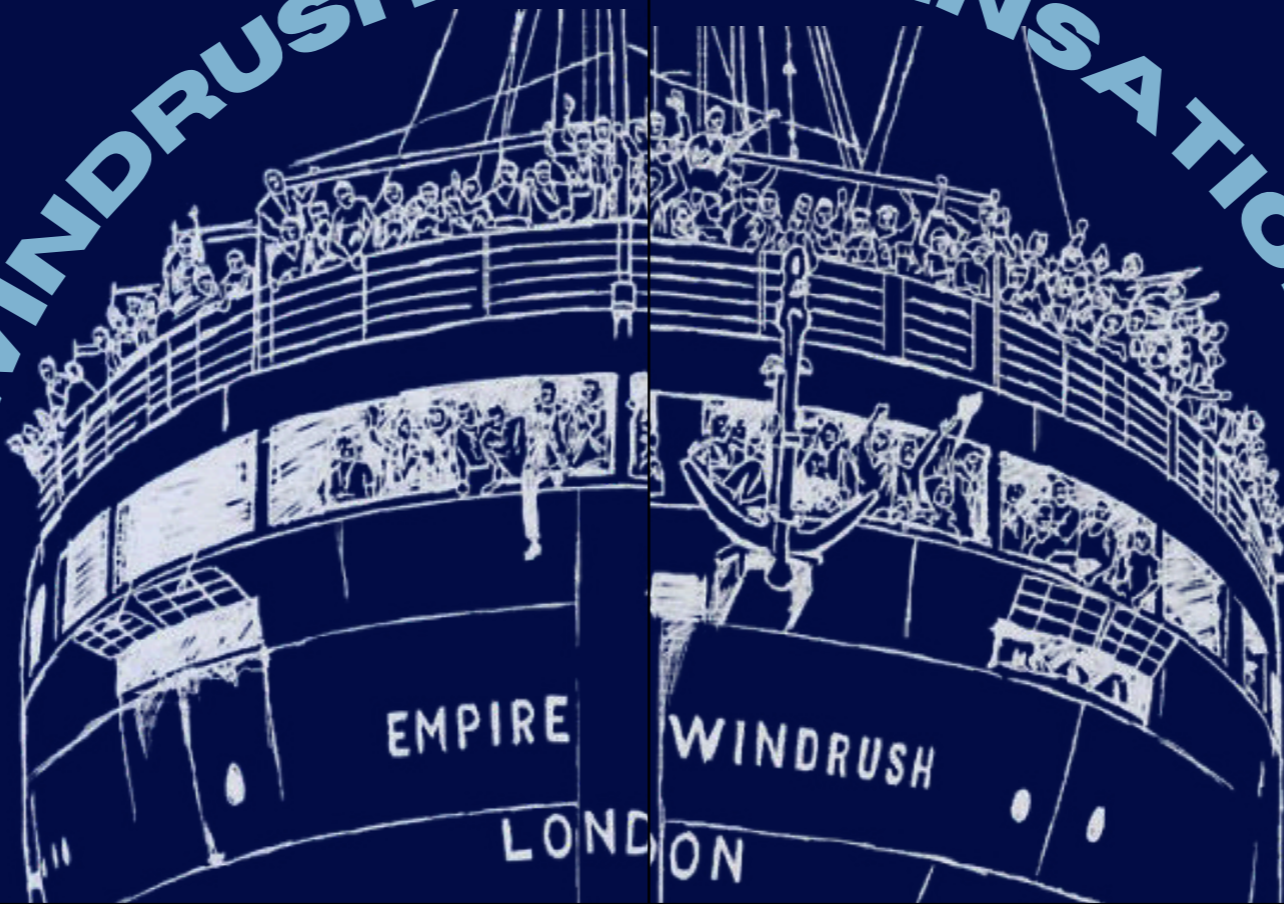
The application process has been notably referred to as complex by many sources, both legally and practically, and the High Court ruling – *Rex v. Director of Legal Aid (2024)* – ruled that applicants are not entitled to legal support for their applications has been a contributor to the many problems of the compensation scheme. Those who were eligible in the Praxis survey but didn't apply said that they did so because they either didn't know how, or they didn't know that they could.

**“BE IT ENACTED BY THE KING’S MOST EXCELLENT MAJESTY...**

**...BEING IN FORCE IN ANY COMMONWEALTH COUNTRY...**

**11**

**THE WINDRUSH COMPENSATION MAZE**



**...SHALL BY VIRTUE OF THAT CITIZENSHIP HAVE THE STATUS OF A BRITISH SUBJECT...**

Many also suspect the Home office of intentionally delaying responses to applications in order to avoid payout, with the government themselves recognising that 53 claimants had passed away post-application. Even more problems have been illustrated by the Parliamentary and Health Service Ombudsman (PHSO), who launched an investigation into the scheme. They found that the Home office was making wrong decisions, such as wrongly applying their own rules, not always looking at the evidence provided and applying the rules only when they led to unfair outcomes.

The PHSO, between 2021 and 2024 received 46 complaints about the scheme, and have looked at 9 to date, securing a total of £432,592 between the individuals.

Legal aid is certainly important in these cases, as most eligible victims are elderly, meaning that navigating the lengthy process themselves may be difficult, and thus their families may not be able to properly claim reparations for the grievances inflicted onto them by the scandal. Many individual cases prove this: a woman's payout rose from £300 to £170,000 after gaining legal support; a man who was initially refused compensation gained £295,000 from a settlement, and many others rose from £0 to up to £150,000 with legal aid.

**...AND THE EXPRESSIONS “COMMONWEALTH CITIZEN” AND “BRITISH SUBJECT”...**

The issues with the scheme are ongoing, even to the present date, and it is a legally messy discussion. The scheme stands out as slow, mistrusted and underpaying – and it isn't something which the UK Government can't do anything about. In the past, schemes such as the Northern Ireland Troubles Victim's Compensation scheme and the Coal Miner's Compensation Scheme have been faster, more structured and more rigid in the support provided to applicants, with the Coal Miner's Compensation Scheme paying out billions in total to claimants. So, is the Government failing to do better? Or is their stubbornness on the matter justified?

**SHALL HAVE THE SAME MEANING.”**

# THE LEGACY OF COMPUTERS

THEODORE YEUNG

12



Computers. A piece of hardware wired carefully together to aid with the demands of modern life, right? Used in the modern day to solve problems of all shapes and sizes, computers have developed so much from the simple machines they were a century ago. But this isn't the only definition of a computer. For many people in the mid-19th century, a computer was an occupation involving many calculations done manually and was mostly filled by women. With logarithm and trigonometric tables and a basic calculator capable of doing arithmetic and square roots, they were expected to perform complex calculations to a high degree of accuracy.

One of the more famous examples of a human computer is Katherine Johnson, who rose to fame in the Netflix film *Hidden Figures*, which portrayed her life as a Black woman facing racial and gender discrimination at NASA. Without her vital calculations to verify the spacecraft trajectories, the first moon landing in 1969 would not have been as successful as it was. However, her calculations were not the only reason for her success. In a male-dominated organisation at the time, she fought for her right to be in a leading role and later advocated for students to go into roles within the STEM fields. This led to her becoming the first woman to receive credit for her research work, and it was recognised that she did the majority of the work in this report.

## WHAT SORT OF CALCULATIONS DID THEY DO?

While in the current day, we find it easy to solve a wide variety of maths problems, back then they did not have access to the wide range of tools and techniques we have today. For example, functions such as exponentials, logarithms, and trigonometric ones can easily be done on a calculator online, while back then they had to be calculated entirely by hand or copied from tables that listed all the answers to different values put into the functions. The calculations done by Johnson at NASA often required many repetitions of the same iterative formula and would have taken many readings from the tables to reach the required answer.



The report from Johnson contains calculations about azimuth angles, the angle of launch from north needed to successfully launch and land the rocket safely. This was essential to ensure the rocket did not fly over urban or populated areas. As this trajectory was complex, requiring the rocket to orbit the Earth multiple times before burning out and reaching safe speeds while orbiting the moon before finally landing on the moon, many variables were required, resulting in many calculations, all of which needed to be precise. Some examples of the variables needed included the Earth's elliptical orbit and places on the orbit where the rocket would be closest to Earth, as well as the speed and elevation angle of the launch. Together, these could be used to predict the orbital path of the rocket.



Today, we are far from needing human computers, with the vast advances in technology and especially the recent discoveries in AI, but the need for humans to control and steer this in the right direction is still very much present. The journey of learning discovery is what sparks growth, and while modern technology can help with this, it cannot match the innovation of the human mind.

# THE TEAM'S TOP MUSIC FEATURES THIS MONTH

**DANIEL**



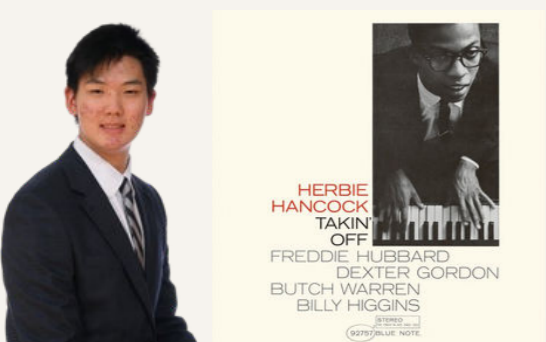
**GIVE YOU THE WORLD - STEVE LACY**



**GIL**

**THAT IS MY LIFE, THAT IS YOURS - KING KRULE**

**RICHARD**



**WATERMELON MAN - HERBIE HANCOCK**



**AMANUEL**

**MR. SUN (MISS DA SUN) - GREENTEA PENG**

**TOM**



**BOLD AS LOVE - JIMI HENDRIX**



**EVAN**

**RODEO - MOMMA**

**JADEN**



**THE HAPPY DICTATOR - GORILLAZ**



**JAMIN**

**GOODBYE STRANGER - SUPERTRAMP**

# THE TEAM'S TOP MUSIC FEATURES THIS MONTH

**THEODORE**



**SOMETHING BLUES - TANHAI COLLECTIVE**



**AKSHAIYAN**

**VIZHI VEEZHKURA - SAI ABHYANKKAR**

**ABDUL**



**MOJTABA**



## WHAT DO YOU LISTEN TO?

EMAIL IN YOUR THOUGHTS ON OUR SONG RECOMMENDATIONS OR ANY IDEAS YOU HAVE FOR BONUS SEGMENTS TO: [W00187@READING-SCHOOL.CO.UK](mailto:w00187@reading-school.co.uk)

AS ALWAYS, THANKS FOR READING AND SEE YOU NEXT MONTH!

