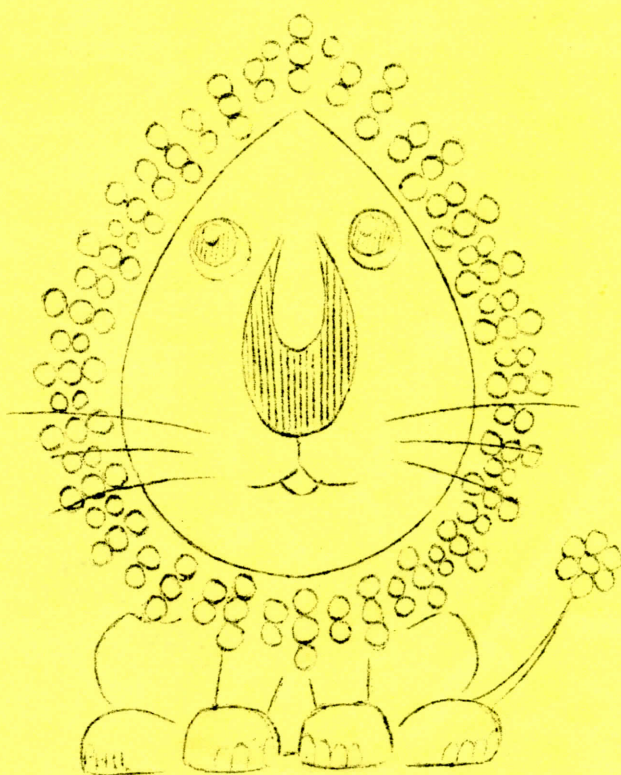


3P



### EDITORIAL.

This Black Lion supplement is intended as an introduction into the life of the sixth form at the school. There is scope for artistic expression within the college next year and we hope that those who are so inclined will submit their works to this magazine for publication. The magazine functions on contributions and we hope that a continual flow will ensure a maintained high standard in regular editions.

In this edition the visual aspect has been experimented with; there is a representation of poetry within the sixth form, which unfortunately we feel to have come from too narrow a field and also a series of written introductions by students to subjects studied at 'A' level. Lacking in this magazine is a creative prose article which we would normally include, donations of such articles would be most gratefully received next year. Continuing an idea in the last edition, we have included another crossword puzzle offering again a £1 prize.

The magazine is in continual need of assistance in the form of contributions and help in production; we would appreciate your co-operation.

#### A General Introduction to Sixth Form Study.

The first point to be emphasized is that the articles upon sixth form study in this magazine are, on the whole, opinions of individual lower sixth formers. This necessitates that the comments are, at least to some degree, subjective and also not based upon two years of study. We feel, however, they will be of some use to you.

The increased role of discussion as a part of sixth form study requires that the student should take a more active part in the lesson.

Before choosing a subject, the student might do well to consider the following:

- a) The interest value of the subject.
- b) It's applicability to a prospective job.
- c) The form of study which the subject takes, whether predominantly subjective or objective.
- d) Attitudes.

These are by no means golden rules before choice, but they are considerations which experience has revealed to us.

We hope this introduction and the later articles will prove to be of value to you.

#### Editorial thanks are due to:

Gary Meek and Pat Ozzard-Low for their valiant typing 'efforts'.  
The following authors:

Martin Cawte, John Innes, Terry Jagger,  
Brian Skinner, Keith Hearn, Paul Grace, Andrew Justice and Andy Vores.

The office and staff for their co-operation.

Phil Thompson for artwork.

And all those others who have aided the magazine.

The Editors:

David Natt.  
Ivor Bundell.

MANNANA. (as time will tell us all.)

for Jane

Dusty generations  
Pass fading into the obscure land,  
Vivid images of a blurred memory,  
The twisted facets of anonymity.

Wastrels:  
The barren rocky places  
Of every  
Cultivated omniculture,  
The jagged heart  
In every  
Meaning without meaning,  
Without object or decision,  
The cruel mode  
Of every  
Vacant sky of various fused ideas,  
Themselves concurring to  
Their every  
Deteriorating feature.

Cast your eyes  
About the  
Indelible shadows of  
The indelible values,  
And every  
Dark uncovered corner  
Which contains the outcast dregs  
And the omniscient ciphers  
About our dark crumbling tower,  
Sinking into the marshy foundations  
Begot of straw men.  
See through the Pisan temple,  
Dark the darkness,  
Blind without light.

Visualise the pointless habits  
Of interminable rats  
Scurrying pointlessly,  
Building higher concrete castles  
Above the corrugated framework  
Rust ending a last and only shaky strut,  
Formed crooked round a severed edge  
Of peril. Judge as the unjudged  
Our forfather's misconceptions,  
Cold waste prophecy of dead  
But omnipotent ideals  
That have quenched our ambitions,  
And filled our minds  
With demolishing content:

Curious impositions plague  
And scourge our dismal dungeons  
With delusive, manifest unintentionations.

Let me forget what I have written,  
And walk upon the beach,  
And climb the highest hill,  
But I shall view beneath,  
And I shall not.

Infinity is beyond my mind,  
And so  
Happiness is only a plateau  
That pales.  
I live with drab images that  
Are clear,  
And liveliness is an oasis  
In an  
Arid and sometimes near abandoned  
desert.

Wretched, sadder but wiser,  
I may rejoice in my sorrows,  
Understanding the amusement of the  
elegy

More.  
Real sadness is more pleasing,  
Than artificial happiness,  
And unluckily,  
As all this is omnipresent,  
I have no present moment.

P. Ozzard-Low.

but

## SUBJECT REPORTS.

CHEMISTRY is concerned primarily with the deduction, comprehension and development of concepts. The course is cumulative; each topic of study relates to the others. Discussion is important, modifying and increasing the complexity of the theories, widening their applications. It demands that the student should draw upon his previous knowledge for its relation to a new realm of study. Often abstract and intangible, reliance is placed upon representation of the concepts by models. Further examination of these concepts is allowed by experiment, also very important in the course. The Nuffield syllabus emphasizes that the student should determine the deductions; the teacher's role is to confirm hypotheses, to guide, and, if necessary, to provide answers. The study is rewarding because of its coherency; as no more than an intellectual exercise it develops the faculty for reasoning, for the examination of information culminating in the creation of a theory.

ENGLISH - Modern English involves the study in structure and meaning of contemporary creative writings. Discussion permits an exchange of views, final conclusions depending upon the individual student. Interpretation of often complex and allusive works allows psychological, religious and philosophical approaches. The study is concerned with more than books, since it may be extended to include people, developing also perception and the ability to criticize, these having diverse applications.

The study of the Romantic period of English Literature affords greater concentration on poetic form and the personality on the individual artist. A distinct difference between the Romantic and Modern studies of English Literature is that the former may be viewed in perspective, with regard to the lasting qualities it possesses and its relationship to contemporary works of art in both music and painting whereas the latter still has a changing identity.

GEOGRAPHY, an almost boundless subject, whilst of general interest, can only be most readily appreciated by argumentative discussion, which, fortunately, plays an ever increasing contribution to the subject. However, it is still largely true that Geography relies heavily on 'chalk and talk' methods, though there is an increasing tendency towards a more conceptual and analytical approach with latitude for subjective opinion. Field work is an integral part of the course and opportunities are taken to visit a wide variety of areas in Southern England.

GEOLOGY proves very enjoyable to the majority of students who study it, that is not to say that it is a particularly easy subject or that it should be taken failing all other possibilities. The course is scientifically orientated and will further these objectives with the advent of the 'Earth Sciences Laboratory'; those less scientifically inclined should not be deterred since they ought to be able to cope. However, before one learns Geology there is a daunting technical language to be mastered, but this is only a small obstacle to overcome. In common with Geography, Geology places great importance on field work.

PHYSICS with the Nuffield approach is perfection in its ideology, but in practise it really only reflects the student's approach. Much emphasis is placed upon discovering the facts for oneself. Heavy reliance upon discussion, group practicals and extra reading enables this to be achieved. The course is orientated towards the properties of atoms and atomic structure as revealed by experiment, such a study may provide openings into the realms of scientific philosophy. 'O' level is necessary, though more advanced study temporarily upsets these previously formulated theories.

#### FRENCH:

The decision to study French at Advanced Level should be given careful consideration when entering the sixth form. As with all modern languages there is bound to be a little difficulty when the student is confronted for the first time with genuine French as opposed to the type to which he has previously been accustomed, composed by Englishmen for examination purposes. This difficulty is not helped by the need to study four texts (at least) in detail for the literary aspect of the final examination; since to translate these would be too time-consuming, the student must accustom himself not only to reading in French but to understanding it as he reads. This should not deter him, however, since this is, after all, the final objective of the course, and the student can feel himself competent in the living language if he can contend with these studies. The language compensates for the literature in some respects since, apart from the learning of the subjunctive mood and its uses, its grammatical content has been covered at 'O' level though there is some deeper examination of 'O' level grammar. Thereafter it is a matter of acquiring 'polish' both in style and vocabulary.

#### LATIN:

The sixth form Latin course continues a more refined study of the language and its techniques with an intensive study of two texts which usually offer different aspects of Roman literature. Notwithstanding this subject should be regarded as a homogenous whole whose aspects interact and aid each other. Points of style and vocabulary, for instance, gleaned from the mighty pens of such writers as Cicero, Livy, Ovid, and Vergil can well serve the Latin student in the composition of prose, whilst the more intensive study of the language in the course enables the pupil to grasp the key with which to open the store of historic treasures preserved within the volumes of epic, satire, comedy and tragedy with which the language is richly endowed. Needless to say, a sound knowledge of the principles of the language to 'O' level standard is indispensable and the student should not be discouraged by the initial difficulties of idiom and style which he is bound to encounter. Consequently he will find not only his linguistic but his cultural capacity increased.

#### ART:

Two sections of the syllabus are studied concurrently; the practical and the theoretical. The options on the theory side are either either The History of Art, of Architecture, Visual Design or Ceramics. There are three particular areas of practical work:

- 1) Drawing, Painting and Printing.
- 2) Pottery, Ceramics and Sculpture.
- 3) Architecture and Design.

These practical techniques are examined with a view to allowing the individual to eventually adapt his own style to suit his chosen media. Here the teacher acts as catalyst more than mentor, this being essential to the development of individual artistic expression. It is important to remember that Art is a very far reaching field, and exploration and mistakes are far more important than a safe but stagnant technical ability.

HISTORY: To gain anything of value from the study of History the pupil has to create for himself. It is a very real study, not merely of trammelled facts, but of interpretation - however the pupil alone can prevent a useless agglomeration of facts occurring. There are no absolutes in History, nor right and wrong. These rigid forms are imposed on it by the unimaginative who condemn History, as it relates to the past alone, as useless. The future, however, is a consequence of the past and a realization of this truth is essential for the full demanding study of History, which requires the ability to assimilate sources, and to disagree. Faith, too, is essential; faith in the future of History which is about the human race, and is a study of the future.

#### RELIGIOUS STUDIES.

Two tutors combine to assist study in the pre-exilic period of the Old Testament, Gospels and Epistles. Two books are set for detailed study, one from each of the Old and New Testament, affording a greater depth of study. This course in particular demands that the student disciplines himself to do much work on his own. This is deliberate policy conditioned by perhaps too few periods allocated to the subject. However the small groups usual to this course have the advantage of greater personal contact and assistance from their tutors. A large field of study adds unlimited variety to what is undoubtedly one of the most broadening courses. Complementary, especially to the other arts, its many facets, from philosophy to literary criticism, combine in a striking unity of purpose....

the revelation of God to Man; firstly through the history of a unique people and then in direct revelation. Whether approached from a subjective or objective point of view, here is an opportunity to consolidate and consider the situation first-hand.

BIOLOGY: "I do not think that it is as difficult as the old course, but it is designed to make you think." (A compiler of the Nuffield Biology course).

This summarizes the course.... The emphasis is upon experimental work and the conclusions that the students may draw. Each piece of work is fully discussed with the aim of increasing the reasoning ability of the students, encouraging them to think for themselves rather than learning unquestioningly from the master. The student is also expected to think for himself. In the matter of the design and execution of a project, from which the individual is required to formulate conclusions. The course, therefore increases the self-reliance and reasoning ability of the student, simultaneously teaching him Biology.

MATHEMATICS may be described as an exercise in logic and perception. Formulae are applied to abstract problems, Applied Mathematics being the less abstract side of the subject since some image of the process is recognizable. It is the abstract nature of Maths at 'A' level that proves the major difficulty; however, the object of the course is ~~not~~ to develop the logical faculties and here the (logical faculties) abstract processes induce such a development. It is the ability to analyse problems, choosing the correct sequence of processes, on which the subject hinges.

Maths provides a general training in scientific thought, which is also useful in many other fields.

## ECONOMICS:

In the advanced world of today, man is constantly beset by the problem of choice, the problem of using limited resources both financial and otherwise, to gain maximum satisfaction. The wants of man are insatiable; with whatever finance he possesses, he still wants more.

This, then, is the crux of the subject: the spending of limited resources on a variety of goods, or, as an economist said- "Economics is the study of the distribution of scarce means between competitive ways for direct aim of maximising attainments".

More practically, Economics involves a scientific and analytical approach, analysing the relevant material. The science is divided into two: micro-economics dealing with the determination of prices and individual sections of the economy; macro-economics deals with the whole economy at work, especially the recent economic problems in Britain.

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One glimpse of her through crowded streets  
Is enough to touch  
The never -  
Ever; so bright is she,  
With long white dress  
And floppy,  
And on her face  
An unstrained smile  
That will cheer me  
For more  
Than a little while.

---

### The Tilt of Balance.

Here is a  
Scrap on which he wrote his name,  
Full and flowing;  
With that line  
It was no more.

And those who read  
all felt their fidget  
And the withheld secrets' awe.

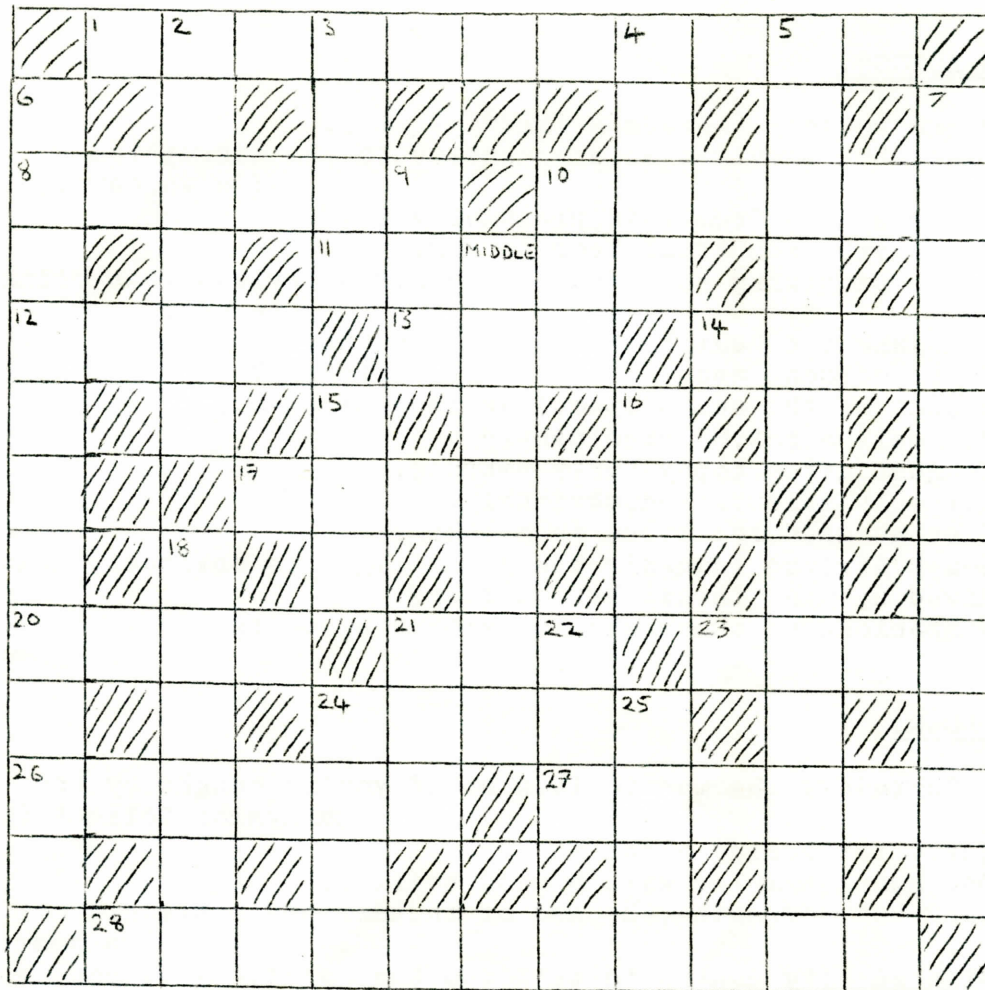
Without a care,  
They let the paper fall.  
Wafted on a draught, it sat upon the coals,  
Where it flamed but was not charred.

They never looked that way again  
But talked about their shock and anguish,  
Sensed the sudden stifling room,  
Left it for the murky springtime,  
And closed the door,  
But were little cheered.

David Natt.







HEPHAESTUS

All entries for this crossword puzzle must be received by Friday 12th July. They should be handed to Terry Jagger, Brian Skinner, Ivor Bundell or David Matt, though any "BLACK LION" associate will be pleased to assist you.

All entries are subject to the rules as agreed by the Editors. A £1 prize is being offered for the first correct entry examined after the closing date.

CLUES ACROSS.

- 1) Guess roughly towards a friend ? (11).
- 8) Fancy but provides an alternative to the disruption  
of a volcano.
- 10) Disfranchise from love, presumably ?
- 11) Inactivity resulting from no rag.
- 12) After examining the pros and cons, its obvious that drink  
is out!
- 13) Increase the heat by a cooling draught.
- 14) Sharp comment made at bar by Mr. Fletcher ?
- 17) Accent on the second, peculiar indeed! (3-4).
- 20) "I smell a rat, Mr. President!"
- 21) Disgust after topsy-turvy embrace.
- 23) Her only male friend, obviously.
- 24) Five hundred let loose in a bakery?
- 26) South African township where the light is obviously heavy.
- 27) Mixed up meal in kitchen quarters.
- 28) Companions of those who got kicked upstairs.

CLUES DOWN.

- 2,18) Certainly the man to lean on if you're caught by the  
Malaysian Police! (6-6).
- 3) Queue for seeing a tor in turn?
- 4) One amongst males with a good bearing.
- 5) When body-crushing, the god of thunder obviously did not use  
his hammer.
- 6) Sign in city centre to tell you that you've lost your way  
irretrievably. (2-5-4)
- 7) Sign ~~is xxx~~ allowing only elected representatives to watch  
the cricket, obviously (7-4).
- 9) An inheritance in 26 ACROSS, especially from a confused umpire.
- 10) Learned river, which assents by flowing backwards.
- 15) Frequently we find an R.C. priest in the Old Testament.
- 16) Tax on dye, presumably.
- 18) See 2.
- 21) A burnt dash for hall.
- 22) Clumsy porker, but possibly a boxer?
- 24) Commander leaves, sobs all round.
- 25) When felled this is a thin hunting prize.

THE MIDDLE CLUE.....

Carræer full of rubbish dumped in a Paris  
railway station.

In the world long winter  
Of my vagrant wanderings  
I sometimes stop and think a little;  
In the flotsam ambulatory  
Of my rested soul's calm certainty  
I call upon to praise  
Your Lifeblood flowing still -  
Grace of redemption.

Ivor Bundell.

The Editors and Staff of BLACK LION ENTERPRISES hereinafter called "that magazine again" would like to take this opportunity of thanking the ubiquitous (not another one) Gary Meek for his valiant 'efforts' in attempting to type this edition of the "BLACK LION". He, in his part, would like to take the opportunity afforded him by "that magazine again" to inform the Editors and Staff that he is not a shareholder, for making the last crossword puzzle possible, and apologises for the number of typing errors. The Editors and Staff would also like to show their appreciation to the school, for their kind offices.

BLACK LION ENTERPRISES.

Any reference in any article contained in this magazine to any person living or deceased, fictional or non-fictional is purely coincidental and no liability is accepted for any such reference by BLACK LION ENTERPRISES or any of their associates.