

Sapere Aude



Dare to Know

2020

Research from The Abbey Upper VI in the Lockdown of 2020

FOREWORD

In March 2020 the then UVI had to deal with a nationwide lockdown, the closure of schools, cancellation of their examinations and the consequent stress and worry of events which were unprecedented in many people's lifetimes.

In response the students changed their ways of living and working. We encouraged them to use this as an opportunity to research areas that fascinated them, with support from their teachers.

Some, like Lucy, used the lockdown as an opportunity for research which would not have been possible before; Kathy used the perspective of isolation to consider how architecture could support healthy communal lifestyles within a confined space; many others investigated ideas and problems which had fascinated them for some time.

The Abbey is deeply proud of the students and work presented here. In turn the Sixth Form have expressed gratitude to the staff who supported them by recommending, encouraging, challenging and advising.

It was not possible to include all the work we should have liked to in this collection. It represents a small sample of the acts of industry, thought and imagination that took place across that long summer.

The quotation on the back cover is from Dr Martin Luther King Jr's 1947 article, 'The Purpose of Education'. In it he considers the role education should play in cultivating minds. He concludes that two connected factors are of paramount importance, 'Intelligence plus character,' but he also challenges teachers to 'Be careful!'

I hope that you agree that the work in this collection is one form of response to Dr King's vision and challenge. I hope it provides many reasons to feel positive about our future.

Michael Dalton, Senior Tutor

As Michael Dalton notes in his foreword above, this is a small selection of the work done by students over the summer of remote learning. However, it gives a lovely sense in microcosm of the spirit of adventure and enquiry that makes this such a wonderful community of learning. We often say - to know The Abbey, meet any one of our students. We hope you enjoy meeting the minds of the authors of these pieces.

Will le Fleming, Head

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Nudges are all around us, from the position of food in a cafeteria, to the way in which we enrol in pension schemes. Whether we know it or not, we are being nudged onto specific paths each day.

A nudge can be defined as 'any aspect of choice architecture that alters people's behaviour in a predictable way without forbidding any options or significantly changing their economic incentives' – (Richard Thaler). Essentially, nudging is just gently pushing people in a certain direction, whilst still allowing them the freedom to choose whether or not they want to go in this direction.

Welfare is the happiness, health and well-being of people. The amount of welfare (value of utility) gained from the present consumption of all goods and services produced and bought can be measured by social surplus. Social surplus is the sum of consumer surplus and producer surplus. But, can the simple interventions of nudging really be that effective in improving people's well-being?

What Nudging Involves and How it Can be Done

Nudging can be done in numerous different ways. One way in which you can nudge people is by changing the default option. Here people are being nudged in a certain direction, which will help to improve welfare for a large number of people, but at the same time freedom of choice is still preserved. If you don't feel comfortable donating your organs, you just have to register your unwillingness to donate. Changing the default inflicts little harm on those who don't want to take part – they just have to opt out.

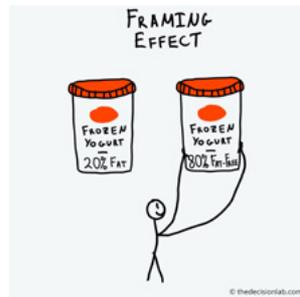
Another way to nudge people is through information provision. The 'smoking kills' signs on cigarette packages are an example of this. This type of nudge gives people feedback to make them conscious of their mistakes, hopefully deterring them against making this decision again. This type of nudge seems less effective than shifting the default.

Thirdly, you can nudge people through social norms. People learn from others, so one of the most effective ways that we can nudge people is by informing them about what others are doing.

If people are told that everyone else in their neighbourhood is recycling, they are much more likely

to recycle. This is because when people are told that the participation level is high, they are much more likely to participate, as human beings want to fit in. People want to follow the crowd because they think that if everyone else is doing it, it must be right (this is not always the case). Therefore, if you want people to switch people's behaviour, you need to let them know their current actions are below the social norm. Social influences can have a big impact on the economy. Investment decisions, for example, can be greatly influenced by what the friends and family of the investor have invested in.

Furthermore, you can also nudge people by changing the environment. Framing and product placement are examples of these. Framing is 'the way choices are described and presented' (tutor2u). Framing works because people tend to be mindless passive decision makers. People absorb information in the form it is given to them in and don't check to see whether reframing the information given would produce a different outcome. That being so, framing can be a forceful nudge, as the way in which information is presented can heavily affect how we feel about something, which generates a different response from us. An example of framing is shown below:



<https://thedecisionlab.com/biases/framing-effect/>

Both frozen yogurt containers present the same information, but in different ways. The way in which the right option is worded highlights the positive aspects of the frozen yogurt, which prompts the affect heuristic. 'The affect heuristic is a mental shortcut used when making automatic decisions, whereby we rely heavily upon our emotional state during decision-making, rather than taking the time to consider the long-term consequences of a decision.' (The Decision Lab). If the positive aspects are highlighted, people feel good

Does Nudging Improve Welfare?

Sophie Peddell researched and evaluated Richard Thaler's nudge theory, a part of behavioral economics, from an economic and social perspective. In this section from a longer report, she introduces the concept and considers its potential real world applications.



about the decision they are making, so they will choose to buy it.

Case Study: Pensions and Savings

One of the main reasons people don't save enough for retirement is because people are tempted by things such as luxurious holidays, and they don't have the willpower to implement an appropriate retirement plan to save their money. There are two ways of nudging the government can use to help people save for their retirement.

The first is automatic enrolment. This involves changing the default, so people are automatically signed up to a pension scheme. (You can opt out if you want to). In a study by Brigitte Madrian and Dennis Shea, participation rates in a retirement plan when you had to opt in were 65% after 36 months, whereas with the opt out approach, 98% participated after 36 months. This shows that to increase participation rates in savings plans, the government should use automatic enrolment.

Retirement plans typically have low default savings rates (2 or 3%), which are usually not enough to provide a comfortable retirement. Since these are the default rates, people usually stick with them.

Additionally, people usually put the minimum amount of money into a retirement account required to get the full employer contribution. If companies want to encourage employee savings they could change 'the match formula from 50% on the first 6% of pay to, 30% on the first 10% of pay'. – (Richard Thaler). This would make people save more to match the higher threshold.

Pros of Nudging

Nudges are cheap. Nudging can be used to improve welfare with little or no extra cost. For instance, with the organ donation example mentioned earlier, switching the default to automatically donating your organs just required a law to be passed by the government and a new opt out form to be designed.

An additional benefit of nudging is that freedom of choice is retained. Nudging is less intrusive than laws; they guide people to make better choices, not forcing them to. With organ donation, no one is forcing you to donate your organs, but the opt out approach is encouraging you to do so. Nudging could be used

instead of laws, so that people who don't agree with the prospect don't have to take part.

Cons of Nudging

One con of nudging is that nudges may not be tailored to the general public's interest, but to private interests. The supposed 'expert' mentioned above, deciding the nudges, could be the government. Whilst the government is supposed to maximise societal welfare, they can act in their own self-interest, potentially harming the welfare of the general public. Additionally, regulators may lack the market information needed to properly understand the problem they are trying to solve. This could lead to ineffective nudges and/or the wrong type of nudges.

Nudging can be paternalistic. Guiding people towards a certain option can be seen as manipulative. Nudges which are used to get people to go in a single direction, will inevitably deviate some individuals from their best options. Each individual has different preferences based on their situation, and to push some people in a direction that might be bad for them, can be viewed as unethical.

When should nudging be used?

The first situation in which nudging should be used is when choices have delayed effects. For example, sticking to a diet. In having a brownie for dessert, you receive the benefits of delicious taste now and face the consequences of gaining weight later. This flags up self-control issues. A gentle nudge can be helped to overcome these. Putting fruit at eye level in a cafeteria and the brownies on the top shelf, will make people more likely to opt for the healthier option of fruit.

The second situation in which nudging should be used, is when decisions are complex. People need help deciding what pension scheme to go with, not what pencil to buy. When making these complex decisions, asymmetric information often occurs.

Additionally, nudging should be used when choices are infrequent. Practice makes perfect, but some of life's most important decisions, such as getting married, often only occur once or twice. Since you don't get to try out marriages, a slight nudge in a sensible direction might be of value.

Nudging should also be used when there is poor feedback on decisions made. Feedback is important, so we know if we are doing the right thing. Often, we don't get the feedback until years after we have made a decision. For example, whether a university degree was worth the money or not, will most likely only become apparent years after you have finished University and have obtained a lucrative job from your degree. Also, the problem with feedback here is we only get feedback on the decision we chose, not the ones we declined. Who's to say you wouldn't have made lots of money without a degree? On the other hand, even though we don't receive direct feedback from situations like these, you can look at information gathered on other people who have made similar choices in the past. This could include aggregate levels of income compared to the level of education, to give you an idea about the outcome of a certain decision.

Furthermore, nudging should also be used when the outcomes of the choices you make are unknown, especially when it's difficult to translate the choices available into the experiences that will result from them. In all of the above circumstances, or perhaps a combination of them, nudges can be used to help make people better off.



Brecht hat das Stück ‚Leben des Galilei‘ 1938 geschrieben, als er Zuflucht in Dänemark suchte, um der Verfolgung von den Nazis zu entgehen. In den 1930er Jahren stieg Faschismus in Deutschland, Italien und Japan und verschiedene widerstreitende politische Ideen, wie Kommunismus und Sozialismus, wurden in diesen Ländern hart bestraft. Brecht sagte „Das ‚Leben des Galilei‘ wurde in jenen finsternen Monaten des Jahres 1938 geschrieben, als viele den Vormarsch des Faschismus für unaufhaltsam und den endgültigen Zusammenbruch der westlichen Zivilisation für gekommen hielten.“ Es ist daher möglich, Ähnlichkeiten zwischen Brecht und den Galilei seines Stücks zu sehen. Während Brecht Widerstand wegen seiner kommunistischen Aktivitäten und revolutionären Einstellung zum Theater erfahren hat, hat Galilei Widerstand wegen seiner neuen wissenschaftlichen Ideen erfahren. Zu Galileis Zeiten entstanden neue wissenschaftliche Ideen, die das jahrhundertlange religiöse Verständnis der Welt in Frage stellten, und man sieht im Laufe des Stücks wie die Kirche, die noch viel Kontrolle in dieser Zeit hatte, versucht, Galilei und seine Ideen zu unterdrücken. Beide Brecht und Galilei stehen vor einer Gegenreaktion, um neue Ideen zu verbreiten, die die Machtinstitutionen bedrohen. Durch die Inszenierung eines Stückes um Galileis Leben in der Zeit des Aufstiegs des Kommunismus schlägt Brecht vor, dass die Geschichte den Kampf um den Kommunismus in demselben günstigen Licht sehen wird, wie Menschen heute Galileis Kampf um wissenschaftliche Erkenntnisse gegen eine repressive religiöse Hierarchie sehen. Man muss ‚Leben des Galilei‘ nicht nur im Kontext des 17. Jahrhunderts, sondern auch in den 1930er Jahren betrachten.

Erstens stellt Brecht Parallelen zwischen der Entdeckung und Verbreitung von Galileis neuen Ideen und der Ausbreitung einer Infektion dar. Nur so, wie die Leute “rennen schreiend weg” von Galilei aus, wenn sie vermuten, dass er von der Pest befallen ist, weigern sie sich, ihn in der Untersuchungshalle zu begrüßen, aus Angst sich mit seiner neuen Theorie zu assoziieren. Galilei hat entdeckt, dass die Erde sich um die Sonne dreht, und, dass die Erde nicht das Zentrum des Universums war, was Aristoteles Theorie war. Die Kirche hat aber seit Tausenden von Jahren die Theorie von Aristoteles unterstützt. Aufgrund der Autorität der Kirche ziehen sich die Katholiken im ‚Leben von Galilei‘ von Galileis Ideen zurück, genau wie von der Pest.

Inwiefern sind die Erfahrungen des Galilei in ‚Leben des Galilei‘ ein Spiegelbild von Brechts eigenen politischen und künstlerischen Überzeugungen und Vorstellungen?

Charlotta Sharma elected to read and undertake background research on *The Life of Galileo* by twentieth-century dramatist, Bertold Brecht. This essay, written as the culmination of her studies, demonstrates both the thoroughness of her reading and her impressive ability to communicate sophisticated literary criticism in a foreign language.

Jedoch, sobald jemand anfängt, Galileis neues Wissen zu verstehen, beginnt er sofort, es zu verbreiten, z.B. beginnt Andrea es seiner Mutter beizubringen und später macht er dasselbe für Cosimo, den Großherzog von Florenz. Galilei bemerkt, dass "Die Verführung, die von einem Beweis ausgeht, ist zu groß." Er hat bald Recht, als er schnell Unterstützer für seine neue Theorie sammelt. Einer seiner Unterstützer ist der kleine Mönch, der in Philosophie und Religion klassisch ausgebildet ist und von der Kirche anerkannte Kenntnisse in Mathematik hat. Er soll gegen Galileis "Virus" immun sein. Aber den kleinen Mönch wird schnell von Galileis Wissen infiziert, weil er das "Apfel vom Baum der Erkenntnis" nicht widerstehen kann.

Ähnlich wie die Leute ursprünglich Galileis neue Ideen fürchteten, wurden Brechts eigene Theater Techniken von vielen gemieden. Brecht glaubte, dass das Theater ein erstaunliches Instrument sein könnte, um die intellektuelle Debatte anzuregen und die Massen zu politisieren, aber wie Galileis Astronomie, war das Theater seit Jahrhunderten auch von den Theorien Aristoteles dominiert. Es wurde gedacht, dass das Theater die Realität so genau wie möglich imitieren sollte. Brecht, der der Ansicht war, dass der von Aristoteles vorgeschriebene naturalistische Stil die politische Wirksamkeit des Theaters eingeschränkt hatte, wollte nicht, dass Menschen emotional in seine Werke verwickelt werden. Stattdessen wollte er, dass sie über das Stück nachdachten - um sich daran zu erinnern, dass es ein künstlerisches Kunstwerk war und kein wirkliches Leben. Dies wurde als ‚Verfremdungseffekt‘ bekannt und, wie Galileis ansteckende Ideen, verbreitete sich die Technik, obwohl Kritiker zu dieser Zeit Brecht kritisierten. Die meisten Theaterregisseure arbeiten bis heute im Schatten von Brecht, was die anhaltende Fähigkeit von Brechts Gedanken andere zu „infizieren“ zeigt, genau wie Galilei.

Zweitens ist der Kampf von Galilei gegen die Autorität der römisch-katholischen Kirche sehr ähnlich zu Brechts eigenem Kampf gegen die Autoritäten Deutschlands und Amerikas, in denen die Anhänger des Kommunismus Glaubens verfolgt wurden. Der Freund von Galilei, Sagredo, sagt ihm „als du sagtest, du glaubst an die Beweise, roch ich verbranntes Fleisch,“ weil die Kirche zu dieser Zeit die Macht hatte, diejenigen, die sie als Ketzer betrachteten, auf dem Scheiterhaufen zu verbrennen. Galilei ignoriert die Warnung seines Freundes und macht seine neue Theorie öffentlich. Anschließend wird er von

Katholiken als „ein Feind des Menschengeschlechts“ bezeichnet und zur Inquisition gerufen, wo er gezwungen wird, seine Theorie zu widerrufen, obwohl er konkrete Beweise für die Legitimität seiner Theorie hat.

Nachdem er ‚Leben des Galilei‘ geschrieben hatte, wurde Brecht auf ähnliche Weise verfolgt. Brecht wanderte 1941, nach fast einem Jahrzehnt selbst auferlegten Exils, nach Amerika aus. In Amerika gab es jedoch den größten Skandal wegen seines politischen Glaubens. Brecht wurde 1947 vor dem Kongress aufgefordert, um über seine politischen Überzeugungen auszusagen, während einer Zeit, die als „Roter Schrecken“ bekannt war - Kommunisten und Sozialisten wurden als Gefahr für die Gesellschaft verfolgt. Obwohl er fast ein Jahrzehnt vor diesem Interview ‚Leben des Galilei‘ geschrieben hatte, unterstreicht der Vorfall nur Brechts Überzeugung, dass die Institutionen der Macht große Anstrengungen unternehmen werden, um diejenigen, die ihre Autorität bedrohen, zu unterdrücken, aber diejenigen, die den Massen helfen, die Korruption zu realisieren, leisten den größten Beitrag zur Menschheit. Sowohl Brecht als auch Galilei wollten, dass ihre Arbeit die Massen beeinflusst: Galilei „weiß, was er tut, wenn seine astronomischen Arbeiten in Latein in der Sprache der Fischweiber und Wollhändler verfaßt statt“, während Brecht in leicht verständlichem Deutsch schrieb. Sogar seine theoretischen Arbeiten zum Theater, die sich mit sehr komplexen Themen befassen, sind ganz leicht zu lesen. Daher stellt Brecht eine Verbindung zwischen sich und Galilei her, indem sie, um den Geist der normalen Leute zu befreien, von machtgerigen Behörden verfolgt werden, was deutlich wird, als Galilei sagt, „unsere neue Kunst des Zweifels entzückte das große Publikum. Er riß uns das Teleskop aus der Hand und richtet es auf seine Peiniger.“ Brecht ermutigt sein Publikum, Traditionen im Namen des Fortschritts in Frage zu stellen.

ä Schließlich stellt Brecht eine weitere Verbindung zwischen Galileis Kämpfen und den Kämpfen des 20. Jahrhunderts dar: die Beschränkungen des Geldes. Galileis Arbeit wird als wichtig für ganz Italien angesehen, was deutlich ist, als Gaffone sagt: "ich habe immer den Eindruck, daß man jede Minute, die man diesem großen Mann stiehlt, Italien stiehlt." Obwohl Galileis Forschung so gefeiert wird, ist er immer noch gezwungen, den größten Teil seiner Zeit zu unterrichten, um seinen Lebensunterhalt zu verdienen, anstatt seine Forschung fortzusetzen. Galilei beschwert

sich: "Ich lehre und lehre, und wann soll ich lernen?" Auf diese Weise wird Brechts Stück zu einer Polemik gegen die Arbeit für Geld, weil diese Arbeit den Fortschritt für die gesamte Menschheit behindert. Auf ähnliche Weise wird Andrea, der ein natürliches Talent für Astronomie hat, von Galilei vertrieben, weil er für seine Stunden „nichts bezahlt“. In der Zwischenzeit wird Ludovico, der „keinen Kopf für die Wissenschaften“ hat, von der weltweit größten Autorität in diesem Bereich unterrichtet. Indem er dem Zuschauer zeigt, wie unfair eine geldgetriebene Welt ist, fördert Brecht die kommunistische Theorie. Um die Unterschicht zu befreien, glaubte Karl Marx (der Vater des Kommunismus), dass die Regierung alle Produktionsmittel kontrollieren müsse, damit könnte man jeden nicht übertreffen, indem man mehr Geld verdient. In der marxistischen Utopie würde jeder gerne Eigentum und Reichtum teilen, frei von den Einschränkungen, die die klassenbasierte Systeme erfordern. Daher vermittelt Brecht dem Zuschauer durch den Charakter von Galilei seine eigenen politischen Glauben.

Zum Schluss kann man sehen, dass Brecht den Charakter von Galilei, und seine realen Erlebnisse deutlich mit seinen eigenen Erfahrungen verbindet. Das Konzept der Verbreitung neuen Wissens wie eine Infektion, den Kampf des Fortschritts gegen die Tradition und die Einschränkungen einer geldgetriebenen Welt werden alle im „Leben des Galilei“ von Brecht vermittelt, und man sieht, dass der Widerstand, den Galilei erlebt hat, in den 20. Jahrhundert noch vorhanden war. Ob Brecht sich selbst mit dem großen Galilei vergleichen wollte, wissen wir nicht sicher, aber, was klar ist, ist, dass Brecht die sozialen Probleme des 20. Jahrhunderts durch das Leben eines Mannes, der über 300 Jahre vor ihm lebte, erfolgreich darstellen konnte.



We have seen that there were two types of pressure on the Government in regards to homosexuality: the pressure to deal more effectively with this “social problem” and the pressure to look into the relaxation of the law on homosexuality. But which of these pressures was the Government most influenced by? When it was decided that an inquiry would be launched and a committee would be created, was the Government considering a progressive reform of the law or were they taking action to better tackle the ‘problem’ of homosexuality? After all, both the concern over the recent increase in sexual offences and the dissatisfaction with the existing law are presented as reasons for holding an inquiry in the Home Secretary’s first memorandum on the matter. Ultimately, there is a substantial amount of evidence that the Government aimed to solve the “social problem” of homosexuality (and, alongside it, prostitution); they were not considering homosexual law reform.

Firstly, it is important to consider the profile of the British Home Secretary in 1954, Sir David Maxwell Fyfe. He was openly anti-homosexuality: in an address to Parliament in 1953, he declared that homosexuals were “a danger to others” and essentially announced that he would never consider relaxing the laws on homosexuality (“So long as I hold the office of Home Secretary I shall give no countenance to the view that they [homosexuals] should not be prevented from being such a danger”). However, it was this man who introduced the idea of launching an inquiry to the Cabinet and went on to push for its implementation in subsequent Cabinet meetings. It would not make sense for a homophobic man to argue in favour of an inquiry whose purpose was to look into the possibility of homosexual law reform; the inquiry, in Maxwell Fyfe’s eyes at least, must have had a different purpose.

Indeed, during the second Cabinet meeting in which the idea of holding an inquiry into the laws on homosexuality and prostitution was debated, the Home Secretary clarified the inquiry’s purpose. He argued that the growing prevalence of sexual offences was “a serious social problem which the Government could not ignore” and claimed that the Government required the support of “an independent and authoritative enquiry” in order to be able to take measures to solve the problem. Thus, the inquiry’s purpose would be “to examine the problem and to

suggest appropriate remedies”, which the Government could then confidently implement. Maxwell Fyfe’s words support Jeffrey Week’s interpretation of the Wolfenden Committee and his reading of the Wolfenden Report. He defines the Government’s reason for setting up the Committee as the desire to investigate “whether the law [concerning homosexuality and prostitution] was the most effective means of control”. It is true that the Wolfenden Report argued that the law had no place in matters of private morality and thus advocated for the decriminalisation of homosexual acts performed in private. However, the removal of legal interference in matters of private morality was only one side of the Report’s recommended course of action. It also emphasised the law’s duty to tightly control public behaviour and preserve public decency. This was clear from its recommendation concerning prostitution, proposing an increase in the punishments for “street offences” (prostitutes offering their services in the street). The Report also presented the proposed decriminalisation of private homosexuality as only a “limited modification of the law” and warned that it “should not be interpreted as an indication that the law can be indifferent to other forms of homosexual behaviour”. Thus, it is possible to argue that the Wolfenden Report answered the question of “whether the law was the most effective means of control”, concluding: ‘No, it is not. The law on these sexual offences could be improved by moving its focus away from private behaviour and tightening its control over public behaviour’. The Home Secretary’s words to the Cabinet and Week’s reading of the Wolfenden Report combine to strongly support the argument that the Government was seeking to deal with homosexuality and prostitution better.

The Government’s reaction to the Wolfenden Report when it was finally published in 1957 can also provide some insight into what the Government’s true motives had been. It is important to note that, since the creation of the Committee, there had been changes in the leadership of the Government and thus in the membership of the Cabinet. The Prime Minister was no longer Sir Winston Churchill but was now Harold Macmillan, and Sir David Maxwell Fyfe was no longer Home Secretary. Therefore, we cannot know how the Cabinet that launched the inquiry would have reacted to the final recommendations. Nonetheless, the new Cabinet’s reaction does give some indication

What was the British Government’s Main Reason for Setting up the Wolfenden Committee?

In this extract from a longer essay, Mariana Dantas explores whether the Wolfenden Committee’s Report, and its famous recommendation that ‘homosexual behaviour between consenting adults’ should not be criminal, was in part the result of chance, changing agendas and ministerial change at the top of Government.

of the Government's attitude towards the notion of homosexual law reform in the 1950s. When the Wolfenden Report was discussed in a Cabinet meeting in November 1957, a few days before it was to be put to debate in the House of Lords, there was "general agreement" that the Government should not attempt to implement the recommendations of the Report regarding the law on homosexuality. In other words, the proposal of decriminalising private homosexual acts was rejected. In contrast, the recommendations concerning the law on prostitution, which essentially revolved around the introduction of harsher penalties, were to be considered. This suggests that, in the 1950s, the prospect of homosexual law reform was still out of the question, and there was instead a desire to solve the problem of sexual offences.

A final point in support of the argument that the Government's main reason for holding an inquiry was to tackle the 'problem' of homosexuality more effectively is the difference between the two types of pressure that the Government was under. Arguably, the pressure to deal with this "social problem" from the United States and from "public anxiety" about its seemingly increasing prevalence in the new Welfare State was significantly greater than the pressure to consider homosexual law reform, even if this did come from powerful organizations such as the Church. Intelligence, nuclear secrets and the British people's confidence in their Government were all at stake.

What was the British Government's main reason for setting up the Wolfenden Committee? - an alternative perspective

Through a close reading of the Cabinet papers, it is possible to interpret the British Government's creation of the Wolfenden Committee in a different way.

It is important to remember that the Committee was tasked with examining the law on both homosexuality and prostitution. These two sexual offences were closely associated; they were both seen as "social problems" and as evidence of a post-war "decline in moral standards".

In the Home Secretary's first memorandum on the question of holding an inquiry into these offences, he expresses strong support for launching an investigation into prostitution. He then explains that he fears that

the Government will face "strong criticism" if an inquiry is carried out into prostitution but not homosexuality, presumably on account of the ties between them. This focus on prostitution is made evident again and again. In the first Cabinet meeting in which the launching of an inquiry was discussed, the Home Secretary appeared set on the idea that the only way to solve the growing problem of prostitution was by having the law "strengthened" (in other words, by taking a harsher legal stance). However, such a change in the law would have to be "supported by the findings of an authoritative inquiry", in order to avoid being challenged. In a later meeting, Sir David Maxwell Fyfe labelled prostitution as "the more urgent and obvious problem". Thus, one may argue that the main impetus for launching an inquiry was the desire to tackle the problem of prostitution. Homosexuality was a secondary issue, one which had to be included in the investigation due to the link between the two offences.

The Government's response to the proposals of the Wolfenden Report appears to support this argument. Whilst those relating to the law on homosexuality were rejected, those concerning prostitution were seriously considered and soon became law (in the Street Offences Act of 1959). Despite the change in the Cabinet, this reaction indicates that there was a desire to deal with the problem of prostitution more effectively during this period. The growing prevalence of prostitution was something that could be noticed first-hand by members of the public, whilst most people would only be exposed to the 'problem' of homosexuality by reading newspaper articles. Weeks claims that the people of Britain were greatly concerned with the "public visibility of vice", particularly in the capital. However, the idea that homosexuality was only a side issue in the eyes of top Government officials is not very compatible with the pressure to deal with the 'homosexual threat' that was coming from the US and from the popular press. On the other hand, supporters of this prostitution-centric explanation for the creation of the Wolfenden Committee may argue that the Government did take action to tackle the problem of homosexuality: the police cracked down on homosexual offenders.

In the late 1940s and early 1950s, the British Government were facing two kinds of pressure in regards to the issue of homosexuality. There was pressure to deal with this issue more effectively, coming from

the United States and a heightened concern over the increasing prevalence of this problem, exacerbated by the press. Simultaneously, there was pressure to consider a reform of the laws on homosexuality, coming from various organizations and even, to some extent, from members of the public.

It is possible to argue that, ultimately, the Government's decision to set up the Wolfenden Committee and inquire into the laws on homosexuality and prostitution was primarily driven by a desire to deal with these sexual offences better. One may also argue that tackling the problem of prostitution in particular was the Government's main reason for launching the inquiry; homosexuality was only included in the investigation for the sake of completeness. These two arguments have common ground: they both reject the idea that the Government created the Committee because they were considering homosexual law reform, and the prostitution-centric argument does not necessarily deny that the Government also wanted to do something about homosexuality. In my view, they are equally plausible.



Bathsheba, a woman herself, aligns being a woman with being a fool, and treats womanhood as a fluctuating state or characteristic: there are “moments” in which she is more of a woman than usual - in which, it is to be understood, she behaves like the stereotypical Woman. The nature of this stereotypical Woman is then suggested: ‘... girls who were the slaves of the first good-looking young fellow who should choose to salute them.’ The use of ‘girls’ inherently implies the naïvety and immaturity of youth, and ‘slaves’, in the torturous subjugation it denotes, seems to cut across the liberty and lightness of this youth, as well as suggesting a loss of dignity. The phrase ‘who should choose to...’ infuses the actions of ‘young fellow[s]’ with lightness and arbitrariness, and the sedate, straightforward courtesy evoked by ‘salute’ appears incongruous with the intense, visceral commitment implied by ‘slaves’, leading one to perceive the behaviour of such ‘girls’ as foolish and self-destructive. This incongruous combination amusingly exaggerates girlish behaviour, suggesting its inherent silliness and generating a tone of amused, eye-rolling contempt. Love and romantic dependence, in Bathsheba’s view, are sources of subjugation and self-reduction. For instance, Bathsheba feels herself to be ‘conquered’ by her devotion and marriage to Troy, and perceives her marriage as a ‘self-sacrifice’ - as an act of throwing herself away. Pride, ‘glory’ and power are found in independence, self-sufficiency and chastity. Lowliness and folly are associated here specifically with women who allow themselves to succumb to romantic passion and marriage. Marriage, described as entering into ‘an indifferent matrimonial whole’ (for a woman, as ‘the humbler half’), is identified as a form of socially accepted (‘respectable’) ‘folly’ - a ‘folly’ favoured by ‘the majority of women [Bathsheba] saw about her’, perhaps at least partially explaining her conception of the stereotypical Woman. A distinction is thus suggested between the stereotypical Woman - the weakness to romantic interest and the foolish tendency to the ‘degradation’ of marriage - and the Artemisian woman - one who is proud and certain in herself, and who is alone, pure and powerful in her chastity, a glorious follower of ‘Diana’. It is possible that the Artemisian woman is the exception, and that most women simply fall into the stereotype. However, this distinction between these conceptions of womanhood are challenged in the character of

‘Frailty, thy name is woman’: How does Hardy present womanhood in *Far From the Madding Crowd*?

Camila Dantas explores the roles, values and restrictions associated with womanhood in Hardy’s novel. In this extract from a much longer essay, she applies the concepts of ‘the stereotypical’ and ‘Artemisian’ woman, the latter being a type of woman or set of expectations for women drawn from the Artemis myth.



Bathsheba herself: she has yielded to marriage and feels herself to be reduced (“Yes! The independent and spirited Bathsheba is come to this!”), but she remains Artemisian - she knows the value of independence, and, although devoted to Troy, she is prepared to confront him, ‘looking honestly and fearlessly into his face’.

Later, dignity, strength and independence are reconciled with the station of wife - a role previously figured by Bathsheba as ‘the humbler half of an indifferent matrimonial whole’. In Chapter 54, Bathsheba is able to prepare Troy’s corpse for burial completely by herself. Even the reader does not have access into the room in which she carries out her unsettling task, receiving only indirect testimonies of her activities: “I heard her moving about inside for more than an hour, but she only came out once, and that was for more candles...” “Moving about” implies continuous, busy engagement, and the notion that Bathsheba only left the room once, for a practical necessity, demonstrates her great concentration and her mental hardiness - she does not falter, remaining focused on what she feels she must do. Here, the reader’s distance from Bathsheba’s internal experience contributes to the suggestion that she has temporarily blocked her sentiments, and is focusing only on the practicalities of the situation. Such strength and independence, recognised as striking and impressive by other characters (“Gracious Heaven - this mere girl!”), is ascribed to “The heart of a wife merely”: Bathsheba’s brave actions arose from her love and devotion to Troy. The concepts involved in “the heart of a wife” - love for a man; matrimonial devotion - had been previously associated with female weakness and self-reduction - here, they are revealed to be sources of heroic strength. The heart is not only a symbol of love, but is also often used as the seat of bravery: “the heart of a wife” may alternatively imply the bravery and hardiness that are inherent in a wife. Power is thus restored to the figure of ‘wife’ - here, it seems that Bathsheba was strong because of her nature as a wife: her nature as a woman did not compromise her abilities, but rather played a part in her strength.

One is left with an impression of fluctuation - there are instances in which womanhood is figured as a disadvantage, others in which it is aligned with strength, and still others in which forms of both strength and weakness are discernible. There is an acknowledgement of the complexity of female nature - a woman is neither

only a ‘fallen woman’, nor only ‘Artemisian’, neither only a purely weak nor a purely strong individual. This complexity within womanhood fits into Hardy’s wider depiction of the overlapping traits between the genders. For instance, in an early encounter between Bathsheba and Gabriel Oak, Hardy subverts conventional male and female behaviour, by making it be ‘the man who blushed, the maid not at all.’ The parallel construction of ‘the man’ and ‘the maid’, paired with the complete negation of ‘not at all’, accentuates the contrast being drawn, and, through using nouns that encapsulate only the gender of the characters, Hardy particularly alerts the reader to the inversion of the genders’ expected behaviours. Oak is instilled with particular gentleness, capable of speaking to Bathsheba as ‘gently as a mother’ - a simile that specifically attributes to Oak maternal, feminine behaviour. In the Victorian social concept of ‘separate spheres’, women were seen as the moral superiors, serving to preserve the morality of their husbands through the morally pure domestic life they cultivated. This gender difference of morality is also disrupted: whereas Bathsheba is the morally superior figure in her relationship with Troy, she is, distinctly, the moral inferior in her relationship with Oak, referring to him as a moral example: ‘Gabriel had prayed; so would she.’ Ideas about the fixed differences between men and women are thus challenged, similarly to the generalised, one-dimensional conceptions of women that the narrator and even Bathsheba herself refer to.

An individual can be weak and strong, vicious and virtuous, to varying degrees in varying situations. Wittenberg suggests that Hardy, by ‘concluding the work with the union of a strong woman and a man who has displayed a number of traits that might be described as “feminine” [...] may be implying something about the merits of an androgynous model.’ Yet, encased in the ‘merits’ of Bathsheba and Oak’s relationship, there is also the notion of first ‘knowing the rougher sides of each other’s character, and not the best till further on...’ - the phenomenon of knowing an individual fully, acknowledging their multiple ‘sides’. Extrapolating from this, the novel engages with the ‘hard prosaic reality’ of individuals and their natures: to be a woman, in practical reality, is multifaceted. However, despite the challenges presented by the novel against stereotypical conceptions of womanhood, one is left with the impression that being a woman involves instances of strength within a pervading context of weakness and vulnerability.

For instance, although power is attributed to the ‘heart of a wife’, Bathsheba’s care for Troy’s corpse is ultimately an act of service, fulfilling the ideal of women as devoted servants to their husband. Her action involves a selfless subservience that, in consideration of the cruelty, coldness and abandonment which marked Troy’s later treatment of her, appears somewhat unjustified and irrational. Weakness seems to underpin or surround the actions of both Bathsheba and Fanny, regardless of their simultaneous demonstrations of strength. Even when Bathsheba daringly visits Oak at the end of the novel, her actions are driven by her own fragility: a desire for ‘pity and sympathy’, loneliness, helplessness, and anxiety at no longer having a helper on whom to depend. In alignment with the narrator’s generalisations, it is suggested that weakness and liability to shortcomings are integral to the female experience. Rogers observes that Hardy generally ‘show[s] his sympathy with women’ in his works: in *Far from the Madding Crowd*, as echoed by Bathsheba’s own lamentations, it seems that the pitiful misfortune that befalls women is womanhood itself.





Urania Cabral : un análisis

'La Fiesta del Chivo' portrays the dictatorship of Leonidas Trujillo in the Dominican Republic (1930-1961) from the perspectives of different characters. In this essay Zara Arif analyses the psychology and actions of Urania, the daughter of one of a senior figure in Trujillo's regime, and explains why Urania decides to return to the Dominican Republic after many years of absence. She considers how being a woman under Trujillo's tyranny might have felt.

Urania Cabral narra un hilo narrativo ficticio en 'La Fiesta del Chivo' pero no hay duda de que su historia y su personaje es uno de los más cautivadores y conmovedores. A través de la utilización de una voz femenina, Vargas Llosa nos da una perspicacia sobre el efecto psicológico perdurable de la dictadura trujillista. Este ensayo analizará hasta qué punto Urania Cabral todavía lleva la herida de su pasado consigo y la manera en la que Vargas Llosa expresa su conflicto interno.

La manera principal en la que Vargas Llosa nos da una idea concreta de la voz interna de Urania es mediante un estilo narrativo lleno de introspección y preguntas. La narración es un monólogo interno con frases tales como '¿Lo detestas? ¿Lo odias?' y 'no habrías vuelto si...'. Esto es una técnica eficaz porque los lectores ven el estado de la mente caótica de Urania con preguntas cortas y respuestas directas. Ella misma no sabe a ciencia cierta lo que se siente o lo que quiere hacer y así los lectores están convencidos de sus intenciones al mismo tiempo que ella se convence a sí misma. También el uso de la segunda persona de 'tú' es clave porque es un flujo de sus propios pensamientos y sus sentimientos. Por eso el estilo narrativo es esencial para ilustrar la lucha interna de Urania contra el presente y el pasado ya que da una imagen de una persona que tiene muchas dudas pero que sabe que hay que seguir con lo que hace.

Además, Vargas Llosa utiliza la reunión de Urania con su padre para desarrollar su personaje. El hecho de que 'el derrame cerebral lo [el padre] haya matado en vida' es muy poderoso simbólicamente. Hay un sentido doble aquí porque por un lado Urania no puede encontrar las respuestas a sus preguntas tal como '¿hiciste lo mismo con mi mamá, papá?' y así su conflicto con el pasado sigue sin ser solucionado. Sin embargo, por otro lado podría ser que por primera vez Urania se encarga de narrar su propia historia y ella toma el control de los acontecimientos del pasado. Esto se muestra en su tono de rencor hacia su padre con '¿hay algo que no fuiste, papa?' que demuestra que ella tiene una postura clara sobre lo que pasó y no puede cambiar de opinión. Entonces, la reunión con su padre es un símbolo de su encuentro figurado con el pasado y su deseo de abordar un momento oscuro de su vida.

Finalmente, la narración de una mujer es imprescindible para mostrar la hipocresía moral de la época trujillista. Esto se ve a través de la obsesión con la pureza, la



virginidad y ser bien educada. Un momento clave en el que vemos la presión sobre las mujeres jóvenes es cuando Urania tiene que recitar un poema delante de la madre de Trujillo porque ella es la mejor estudiante. Es el día de las madres y ella tiene que vestirse de blanco (un símbolo de la pureza) delante de todos como si fuera un premio pero se echa a llorar debido a la presión y sus nervios. La manera vívida en la que Urania narra este episodio con la descripción de las lágrimas cayendo sobre su rostro ilustra que todavía lleva esta presión al seguir siendo la mujer pura y virginal casi 35 años después. Este podría ser el motivo por el cual Urania ha llegado a los 50 años sin casarse porque ella siente que al ser violada en su adolescencia, ha roto de una manera el código moral o el proceso normal en el que la vida de una mujer avanza. Incluso rechaza las propuestas de matrimonio que recibe como si estuviera privándose activamente de una vida 'tradicional' debido a lo que le pasó a ella. El contraste se establece con el hilo narrativo de Trujillo en el que utiliza el verbo de uso vulgar 'tirarse' con frecuencia, está claro que hay una brecha entre la moralidad esperada de los hombres y las mujeres. Así, la voz femenina es muy importante para poner de manifiesto la depravación moral durante la dictadura.

Por lo tanto, se puede decir que el hilo narrativo de Urania es el más interesante de una perspectiva psicológica porque su narración manifiesta el efecto a largo plazo de las atrocidades cometidas durante la época trujillista. La confusión y el conflicto interno transmitidos a través del interrogatorio interior interminable de Urania ilustran que el pasado no puede ser fácilmente aclarado y que las víctimas tienen que llevar una herida mental para siempre donde quiera que vayan.



To What Extent Does Lockdown Have an Impact on Individuals' Mental Health?

Lucy Lane used lockdown as an opportunity to explore the psychological impact of a rare, stressful and limiting event on mental health. In this extract from a longer study, she examines questionnaire responses, examines these according to different categories and reaches conclusions on the likely nature of the impact.

The aim of this study is to determine whether lockdown has had an effect on people's mental health. To follow on from this I also aim to see whether lockdown impacts people's mental health differently depending on age / occupation / whether they live alone. My alternative hypothesis is that lockdown does affect people's mental health, and that it has a greater impact on younger people and those who live alone. My null hypothesis is, therefore, that lockdown has had no effect on people's mental health.

To investigate this I will use an independent measures design and a self-report questionnaire. I will use opportunity sampling as this will enable me to gain participants. My sample will consist of 11 16-25-year olds, 3 key workers, 2 people who live alone, 3 elders, and 3 45-65-year olds totalling in 17 participants altogether. There were 14 women and 4 men in the study.

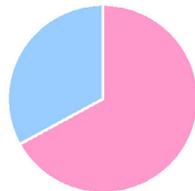
I found that the majority of 16-25-year olds feel lonely and miss their family and friends more than normal, while for 46-65-year olds this result was only a little more than normal.

The level that 16-25 year-olds feel lonely / miss family



• a lot more than normal • a little more than normal • a little less than normal

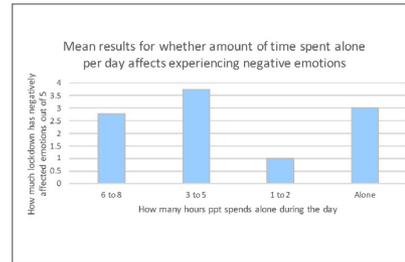
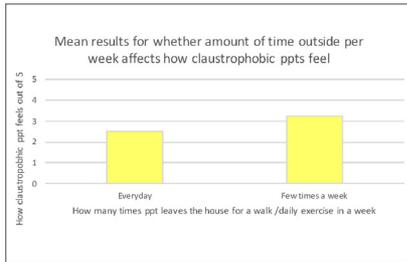
The level that 46-65 year olds feel bored in the house



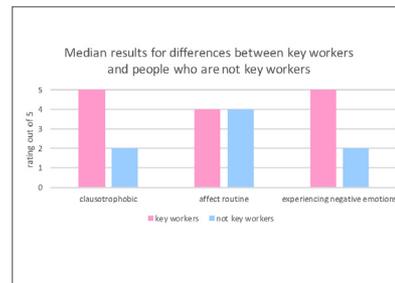
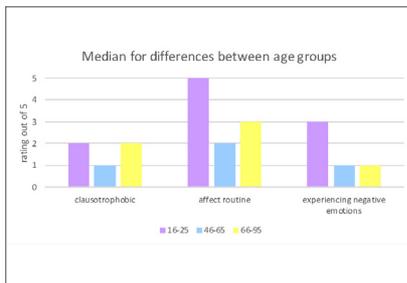
• a little more than normal • no more or less than normal



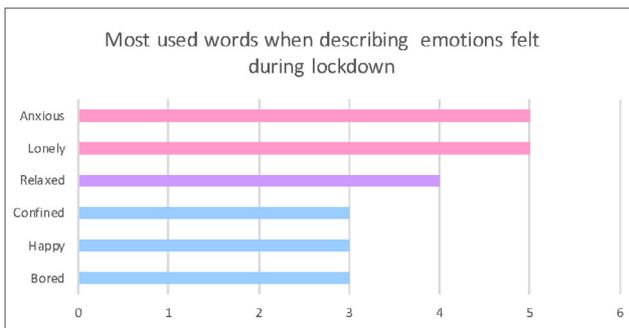
I looked at whether there was a correlation between feeling claustrophobic in the house and how often the participants left the house, as well as a correlation between feeling negative emotions and how much time they spent alone each day.



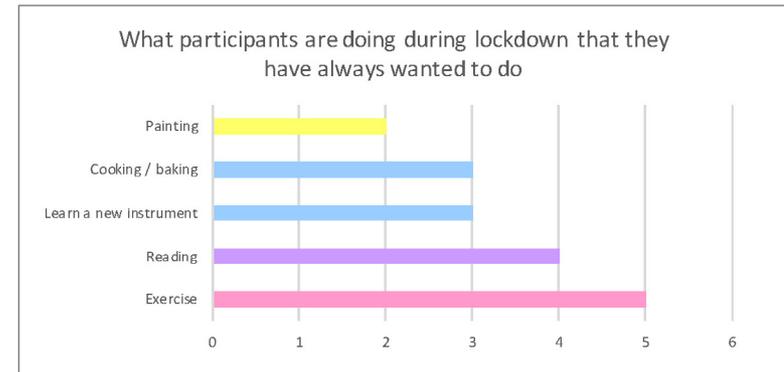
I also explored the median differences between both age groups and key workers / non key workers in regard to their level of claustrophobia, how much lockdown affected their routine, and whether they experienced negative emotions.



When analysing the qualitative data responses, I found many answers overlapping with words the participants used to describe their emotions during lockdown, with lonely and anxious being the most used words.



According to the responses, 14 out of 17 participants have been using lockdown to spend time doing things they have always wanted to do.



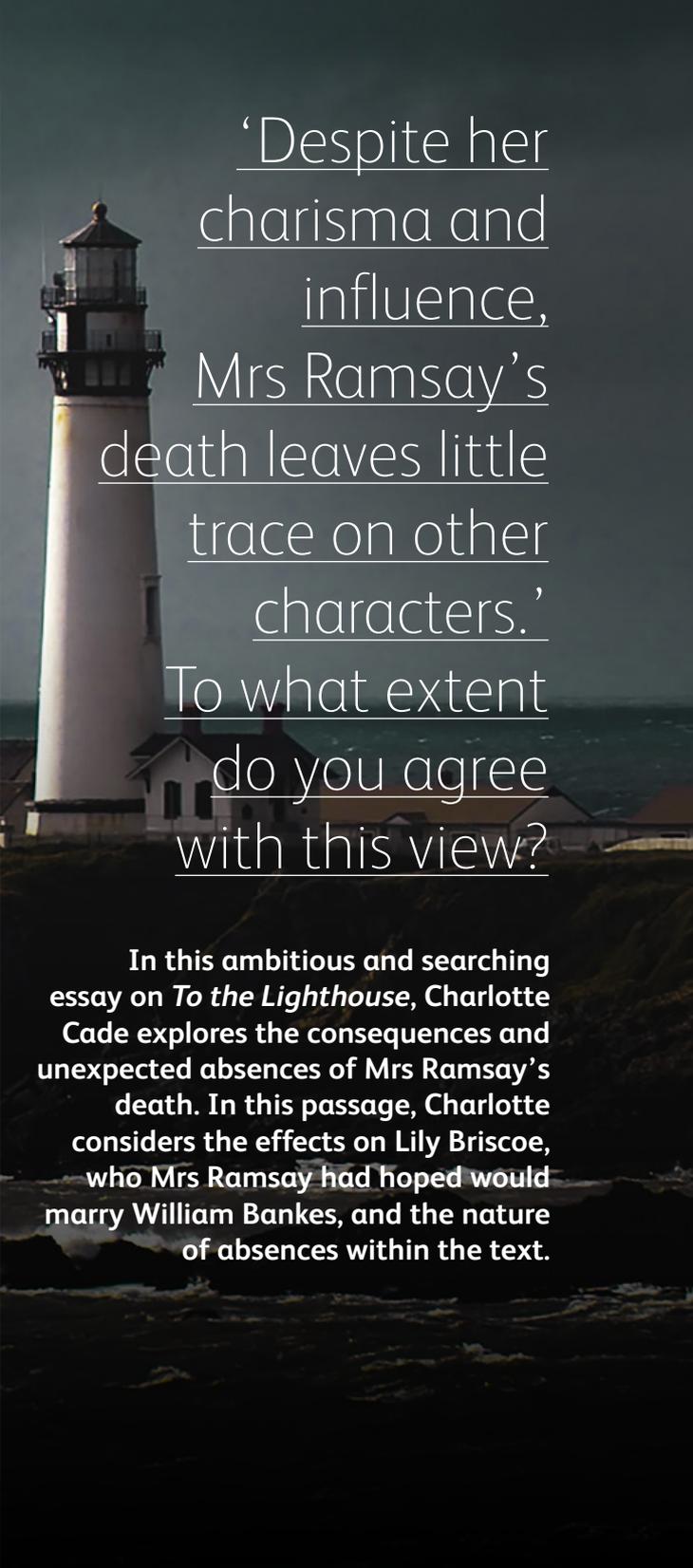
Overall, I have six conclusions based on my research. However, this research cannot be considered as representative of the general population as my sample was extremely limited in its size and range of gender and ethnicities.

1. Young people are feeling more lonely and missing their family and friends more than middle aged people.
2. The more time spent outside, the less claustrophobic participants feel in their houses.
3. The less time spent alone a day (e.g. 1-2 hours) the fewer negative emotions felt.
4. 16-25-year olds feel that lockdown has affected their routine more than 46-65-year olds and 66-95-year olds.
5. 16-25-year olds feel more negative emotions than 46-65-year olds and 66-95-year olds.
6. Key workers experience more negative emotions during lockdown that people not working as key workers.
7. Key workers are more likely to feel claustrophobic in their homes than people who are not key workers.
8. Most people are using lockdown to do things they don't normally do.



There seems to be a thread throughout the text of Mrs Ramsay as more of an abstract rather than corporeal presence, which reflects Woolf's motivation to write about her parents, as the 'language's physicality extends the phenomenal world's physicality' (Doyle, 1994, pp. 46,47). In the same way that Lily uses her painting to capture the essence of Mrs Ramsay in a more physical sense, so too does Virginia Woolf. It is stated that 'for Lily, Mrs. Ramsay's absence constitutes the problem at the center of her attempts to express, to paint' (Doyle, 1994, p. 42). She expresses her frustrations: 'Heaven be praised for it, the problem of the space remained, she thought, taking up her brush again. It glared at her. The whole mass of the picture was poised upon that weight' (Woolf, 1992, p. 141). The transition between Mrs Ramsay's presence to this 'problem of space' is awkward and alarming, so that the impact of Mrs Ramsay appears to grow initially after her death as others realise how much they depended upon her and what a gap she has left behind. This dependence can be seen with the way the 'whole mass of the picture was poised upon that weight', where it seems her absence could easily upset the balance of the relationships left behind. Mrs Ramsay's loss means that Lily is driven once more to peering into her character and reevaluating her mental image. It is said that 'She had never finished that picture. It had been knocking about in her mind all these years. She would paint that picture now' (Woolf, 1992, p. 122). This also inspires introspection and re-evaluation of Lily, as Lily finds herself and her independence as one whose life has been 'spilled' into the depths of Mrs Ramsay's character. Yet the choice of using Lily Briscoe to frame Mrs Ramsay is significant in finding out the 'truth' behind Mrs Ramsay and illuminating the impact of her death to her and others, by establishing a certain distance to her. It is said that 'Woolf wisely chose to make Lily a friend rather than a daughter, distancing Lily from her own obsession with her mother' (Bell, 1986, p. 164). While Mrs Ramsay leaves an undeniable legacy behind her after her death, Lily lessens the influence of her by capturing her in a painting and understanding the influence she had on others so that they have greater freedom to move on. Her artistic process and creation is both an acknowledgement of the significance of Mrs Ramsay and her death on the characters, an expression of the influence she held over others and also serves as a way of moving on from this, of separating from that influence so while there are still traces of her left, they do not overwhelm.

Lily is also important as a character in establishing the impact of Mrs Ramsay's death due to her role as a foil to Mrs Ramsay; there is a tension established between their ideals and characters, providing a framing device for the novel. Mrs Ramsay clings to the idea of the importance of marriage, which Lily resists in pursuit of the independence and freedom she feels is required for the artistic process. In order for Lily to achieve her artistic vision, she must come to terms with the side of her that seems drawn to Mrs Ramsay's charms and magnetism and thus to her ideals and behaviours and how this fits in with her own. She struggles to relieve herself of this pull, as she cries out for her after her death: 'Mrs Ramsay! Mrs Ramsay!' she cried, feeling the old horror come back – to want and want and not to have' (Woolf, 1992, p. 165). The subjective nature of her views of Mrs Ramsay, while she is alive and after her death, blocks her from finding an accurate representation of Mrs Ramsay within her painting which requires an objective view to find the individual beyond their relationship. This offers an explanation as to why it takes so long for Lily to complete her artistic vision and painting, and shows that the influence of Mrs Ramsay continues beyond her death. Lily's own narrative arc and relationship to Mrs Ramsay parallels that of Woolf's towards her own mother. The novel becomes a recreated portrait of Woolf's own feelings towards her mother, where she attempts to remould her impressions of her beyond her death, and thus Lily's artistic process occurs with Woolf's. Both Lily and Woolf feel the urge to choose between conformity with the ideals and desires of these charismatic and influential women in their lives and the desire to refuse them to have the freedom to pursue their artistic dreams and vision, in turn bringing the convictions of these influential women into question. Bradshaw notes that Woolf remarked that having written *To the Lighthouse*, she 'ceased to be obsessed by my mother' (Bradshaw, 2006, p. xvi). The deaths of these motherly figures presents an opportunity for them to reimagine their characters and for new possibilities away from the restricted lives that Mrs Ramsay and Woolf's mother led. Interestingly, Virginia Woolf herself was married before she wrote the novel, although her marriage was approached with hesitation and was far from typical due to the open extramarital affair that took place between her and another poet (Brooks, 2012). She is able to find a way to be content within marriage by diverting away from her mother's uncompromising views on the matter, as are the Rayleys and indeed



'Despite her charisma and influence, Mrs Ramsay's death leaves little trace on other characters.'

To what extent do you agree with this view?

In this ambitious and searching essay on *To the Lighthouse*, Charlotte Cade explores the consequences and unexpected absences of Mrs Ramsay's death. In this passage, Charlotte considers the effects on Lily Briscoe, who Mrs Ramsay had hoped would marry William Banks, and the nature of absences within the text.

Lily finds quiet companionship with Mr Banks and Mr Carmichael without marriage. Thus, the tension that Lily feels between her and Mrs Ramsay has a profound impact, but this space ultimately enables her to resolve this tension and remove Mrs Ramsay's domination by completing her artistic vision and capturing her in a painting.

That *To the Lighthouse* is, to a degree, autobiographical in inspiration is undoubtable. But there is one specific idea within this that becomes central to the impact that Mrs Ramsay's death has on the characters. It is known that Woolf 'was deeply acquainted with the experience of nullity as a consequence of the personal losses that marked her early years' (Rubenstein, 2008, p. 36), and thus arguably the emptiness and nothingness that confronts the characters after Mrs Ramsay's death is significant in itself as an impression and reflects her own experience of dealing with her mother's death. In 'Time Passes', the second part of the novel, it is said that 'Nothing, it seemed, could survive the flood, the profusion of darkness which, creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers' (Woolf, 1992, p. 103). This occurs in line with Mrs Ramsay's assumed illness and subsequent death, with her absence. Thus, as noted in Virginia Woolf's *Poetics of Negation*, with Mrs Ramsay's absence and death, 'what does survive the flood of darkness, what is admitted into the empty house is nothing' (Rubenstein, 2008, p. 43). The negations that appear in the text with 'Nothing' and 'darkness' take up a form of their own, they are personified with the use of verbs such as 'creeping', 'stole', 'swallowed'. Furthermore, they are shown to have a large impact, with the immensity of this sensation indicated by 'flood', 'profusion' and 'swallowed' suggesting that it is engulfing and overwhelming. The very space left behind because of Mrs Ramsay's death is significant and consuming enough to create its own presence; grief takes on an almost tangible form. The presence of absence is felt, and this is shown by the dominance of Mrs Ramsay despite her death in the second half of the novel. In this sense, then, Mrs Ramsay's death does leave a significant impression on the characters because of what is missing rather than what is present.

The presence of absence is reflected in Virginia Woolf's own words on the meaning of *To the Lighthouse*,

'I meant nothing by the Lighthouse' (Rubenstein, 2008, p. 38). She goes on to say that she 'trusted that people would make it the deposit for their own emotions' (Rubenstein, 2008, p. 38). This sets the basis for the abstract form of the novel; the events occur within people's consciousness and thoughts as opposed to external events. The introduction of *To the Lighthouse* furthers this idea, pointing to the narrative being framed by 'how the human mind meanders through experience' (Bradshaw, 2006, p. xliv) rather than the structure of events or passage of external time. This means that it makes sense for it to feel as if 'The Lighthouse' takes place the day after 'The Window', because while 10 years and a war have passed in this interval, the thoughts of the characters remain in the past, haunted by the absence of Mrs Ramsay. This strange continuity lends itself to a concept of broken time, whereby what happens depends on Mrs Ramsay rather than external events. Mrs Ramsay is remembered by Lily as ordering, 'Life stand still here' (Woolf, 1992, p. 133), and her, 'making of the moment something permanent' (Woolf, 1992, p. 133). In the eyes of the characters, she seems to have an omnipotence great enough to seemingly give her some control over time, to stop time, as indicated by the words 'stand', 'still' and 'permanent'. She actively seeks to mould time to her own wishes as illustrated by the word 'making'.

Mrs Ramsay's death leaves a physical absence but provokes the characters to think about her, so that the final part of the book is framed around the presence and overwhelming sensation of this absence. Mr Ramsay at last fulfils the mission that started off the book, of visiting the lighthouse, as James and Mrs Ramsay wished: "'Bring those parcels,' he said, nodding his head at the things Nancy had done up for them to take to the Lighthouse. 'The parcels for the Lighthouse men,' he said' (Woolf, 1992, p. 169). This action removes his sense of duty to her so that he is less dominated by her absence and can obtain contentment, but also draws Lily's attention to the sea in her attempts to creatively recapture Mrs Ramsay's character. The sea can be seen as a reminder of Mrs Ramsay, and provides another narrative frame to illustrate the impact of her death on people. The landscape of the isle of Skye is part of an emotional legacy left by her and serves as inspiration for Lily's artistic vision. She is described by Guth as 'linked to the sea, in constant flux, seeming to contain in its inscrutable depths all the beauty and mystery of life' (Guth, 1984, p. 234), providing a vision of the sea as a

direct symbol of Mrs Ramsay. The direct nature of the sea as a symbol of her is to be disputed, particularly in the context of Woolf's rejection of symbolism and specific meaning within *To the Lighthouse*, but there is certainly a link between Mrs Ramsay and the sea, and this parallel aids the characters in their reflection upon her. The characters she leaves behind experience her through the sea, as Lily expresses when she returns to Skye and 'laid her head on the pillow in the clean still room and heard the sea. Through the open window the voice of the beauty of the world came murmuring' (Woolf, 1992, p. 116). Mrs Ramsay is echoed in this, as the sea is personified by becoming a 'voice' and her beauty and power over others is expressed by the phrase 'the beauty of the world' which can be paralleled by the immensity and beauty of the landscape of the sea. This shows her expansive and continuous influence on those around her, as the sea is a constant and can stand as a permanent reminder of her. This continuity is echoed in a consistent rhythm of waves that occurs throughout the book with 'The movement of the wings beating out, out, out' (Woolf, 1992, p. 67), 'Her mind was still going up and down, up and down' (Woolf, 1992, p. 99) and 'the swaying shawl swung to and fro' (Woolf, 1992, p. 112). The rhythm reflects the motion of waves 'out, out, out', 'to and fro' and 'up and down' and their continuity. Thus, peace is found after her death by looking at the sea and the sensations they associate with it.



Was There an RNA World?

Georgina Chow considers the evidence for and against an 'RNA world', a thesis whereby RNA prefigured DNA as a carrier of genetic information. She considers and evaluates the different theories dealing with this phenomenon.



The RNA (ribonucleic acid) world hypothesis states that there was a state before cells or DNA where self-replicating RNA were able to both carry genetic information and act as a catalyst for chemical reactions in the absence of polypeptide catalysts. Polypeptides in modern day cells act as adaptable catalysts for multiple reactions; however they cannot directly replicate themselves to form identical molecules. Polynucleotides, however, can form replicas of their exact sequence using template strands and complementary base pairing. In the absence of catalysts this process is slow, inefficient and error-prone, so modern day cells rely on protein catalysts to speed up and increase the efficiency of the reaction. It was found that RNA molecules themselves could act as catalysts, e.g. peptidyl transferase reaction in ribosomes (Alberts et al., 2002) and directly link DNA and polypeptides, as they play a large role in the translation process in modern day cells (Kun et al., 2015). It was discovered that a type of catalytic RNA molecule, ribozymes, was able to catalyse its own reactions and replicate itself, producing complementary RNA strands, thus supporting the RNA world hypothesis (Robertson and Joyce, 2012). RNA sequences are capable of forming from a solution or on certain mineral surfaces like montmorillonite clay (Kun et al., 2015) which act as catalysts to form oligomers 2-50 units in length (Ferris, 2006). It is possible that the first RNA sequences appeared randomly, with nonenzymatic synthesis forming oligomers, which ligated and recombined to make longer molecules in a nucleotide pool (Kun et al., 2015). These RNA molecules were able to undergo the standard process of evolution: errors during replication gave rise to variant molecules; the variants that reproduced most successfully increased their frequency in the population, due to enhanced catalytic ability which improved their self-replication. These evolving RNA self-replicators accumulated beneficial adaptations, progressing to increasingly complex metabolic reactions that enhanced their ability to survive and reproduce. The self-replicating RNA genes contain the 'blueprint' for the cell in which it is contained (Stewart, 2018).

RNA, although fulfilling the criteria for an information storing and self-replicating catalyst, is unlikely to be the first molecule to do this, as it is difficult to form ribonucleotides and long RNA polymers nonenzymatically. Forming RNA polymers requires a series of chemical and hydrolytic reactions to form the 3'-5' phosphodiester linkages, which create the backbone. The complexity of this molecule has led to a pre-RNA World hypothesis, predating the RNA world and suggesting that the first molecules were chemically simpler polymers resembling RNA but still retaining information storage and catalytic abilities. This pre-RNA world later transitioned into an RNA world, with pre-RNA molecules acting as a catalyst and a template for replication. Experiments with a simpler form, PNA (peptide nucleic acid), which has a similar structure to RNA and uses complementary base-pairing to form double helices, show that it can act as a template in synthesising complementary RNA molecules. The pre-RNA molecules would have had to catalyse the reaction for the formation of ribonucleotides from simple molecules, so that they could self-replicate and eventually form the first RNA molecules. The diversification of functions of early RNA, due to mutation and Darwinian evolution, would gradually have led to the transition from the pre-RNA to the RNA world (Alberts et al., 2002).

RNA molecules are versatile and can fold into a range of highly elaborate structures like proteins, depending on their nucleotide sequence, using complementary base pairing and other hydrogen bonds that form the RNA secondary and tertiary structures. An experiment creating an artificial 88-nucleotide RNA showed that it was possible for one molecule of RNA to have two different conformational shapes. Each ribozyme structure had a different chemical catalytic ability, dependent on the type of reaction that formed the folded shape (ligase or HDV fold), resulting in different secondary structures. This demonstrates the possible biochemical versatility of an RNA world (Alberts et al., 2002).

Although the RNA world hypothesis appears convincing in how it explains the beginning of life, some scientists disagree. RNA is a complex molecule with an alternating ribose-phosphate 3'-5' backbone and four different nitrogenous cyclic bases. There are a number of problems with its prebiotic synthesis and creation of ribonucleotide bases (Tessera, 2018). It could be presumed that nucleotides first appearing in metabolism served a different purpose, e.g. catalysts or energy stores, with a random event leading to the connection of nucleotides to form RNA (Shapiro, 2007). Evidence seen in modern cells shows that RNA did not create its associated metabolism from scratch. The genetic apparatus of modern cells does not contain all the information needed to reconstruct the cell or its contents and metabolism from scratch. The processes and structures controlled by a protein, which is coded by the genetic material, are not only determined by the protein alone, but also by the interactions between the protein and the existent elements, processes and structures within the cytoplasm. The information is therefore considered to be both kept in the genetic apparatus and the cytoplasm. Organelles within the cytoplasm cannot be made from scratch; they can only be replicated using the existing structures as scaffolding and a template to create the new organelles, e.g. endoplasmic reticulum. However, it is accepted now that some of the organelles within eukaryotic cells, such as mitochondria, had their own evolutionary origin and history independent of the cells in which they are now contained and likely to be separate from the cell's genetic apparatus (Stewart, 2018).

It has been speculated that RNA predated DNA in evolution due to the chemical differences between the two molecules and the fact that deoxyribose is made from ribose in an enzyme-catalysed reaction. This could be evidence that DNA appeared after RNA and then proved a more suitable store of genetic information due to its chemical stability (Alberts et al., 2002). However, it is still questioned how the appearance of first oligonucleotides came about; the path from RNA to the current world of collaborating DNA and proteins is unclear (Pross, 2004).

An alternative hypothesis to the RNA World is the metabolism-first hypothesis which states that ordered chemical reactions from simple molecules led to life and eventually more interlocked complex networks of chemical reactions, prior to self-replicating RNA (Tessera, 2018). Life began with mutually catalytic networks of smaller molecules, able to evolve, self-replicate and increase their numbers through catalysed reaction cycles driven by free energy (Lancet, Zidovetzki and Markovitch, 2018). The Oparin-Haldane hypothesis proposed that life emerged through chemical evolution of simple inorganic molecules that exploited chemical energy from their environment to build larger molecules in a 'primordial soup' (Camprubí et al., 2019). The metabolism-first hypothesis requires an ordered network of chemical reactions that increases in complexity and adapts to changes in the environment. Firstly, a boundary must separate the 'living' region from the 'non-living' environment and there must be a source of energy to fuel the reactions. The released energy should drive a chemical reaction, both forming a network of chemical reactions that can increase in complexity, enabling it to adapt and evolve, and drawing in material faster than losses in the absence of information storing molecules like RNA. Evidence for the hereditary nature of these molecules is stored in the identity and concentration of the compounds within the network (Shapiro, 2007). These proto metabolisms are self-producing and self-amplifying; collectively they form an autocatalytic network of molecular species. The formation of each member of the metabolism is catalysed by at least one other member and is made possible by their access to a suitable source of free energy and other resources. The constituents of the proto metabolism work together to amplify each other's development. In the case of the metabolism-first hypothesis, simple, self-producing cooperative organisations of molecular species can form under the right conditions without relying on the unlikely assumption that metabolisms can be formed from scratch by self-replicating RNA molecules (Stewart, 2018).

Nevertheless, the degree to which these simple organizations can evolve into highly complex and dynamic metabolisms in the metabolism-first hypothesis is significantly limited. Cooperation in molecular organizations is normally undermined by molecular species which take resources from the metabolism

without contributing anything in return. Collectively autocatalytic organizations of molecular species were incapable of developing into complex cooperative metabolisms on their own (Stewart, 2018). Metabolic systems are relatively fragile and can be easily destroyed. Even if a metabolic system with non-genetic replicative capability was able to emerge, it is unclear how this system could transition into a genomic replicative system (Pross, 2004).

Proteins are an important component of the biochemical processes within modern cells. It could therefore be presumed that they were present in the early development of life and were needed for the initial stages of chemical evolution. These experiments focused on prebiotic synthesis of amino acids for primitive proteins. The Miller-Urey experiment showed how the first components of a first self-replicating model could be made by running sparks of lightning into a glass sphere containing an atmosphere of reducing simple gases (e.g. H₂, NH₃ and CH₄). These gases were thought to represent the atmosphere of early Earth and were connected by a tube to a reservoir of warm liquid water (representing the ocean). The organic matter formed from these experiments was a variety of amino acids that could form the fundamental building blocks of proteins (Bernstein, 2006). Subsequent studies using UV light as a source of energy demonstrated that given the right atmospheric composition and sufficiently high energy fluxes, these processes could form prebiotic amino acids. It could be possible that these products accumulated in surface environments, such as lakes or ponds, and contributed to more prebiotic chemical development (McCollom, 2013). However, it is currently thought that the mixture of reduced gases used in the Miller-Urey experiment does not accurately represent the atmosphere of the early Earth, thus making the results from this experiment questionable (Bernstein, 2006). The gases used in the Miller-Urey experiment were highly reducing, as during this time this was what the atmosphere of the early Earth was thought to be. The more recent models of the early atmosphere have a more neutral composition, in-between the current oxidized atmosphere and the highly reduced conditions of the Miller-Urey experiment. Hydrothermal experiments heating aqueous solutions of simple compounds, imitating deep-sea hydrothermal systems which contain gases, dissolved elements and free-energy, have been shown to produce small

amounts of different amino acids depending on the experimental concentrations and reaction conditions. Other experiments using different simple gases (e.g. CO) and metal alloy catalysts have also been successful in forming amino acids. They are, however, fairly unstable molecules that when heated mildly above surface temperatures rapidly decompose, thus reducing the molecules available for prebiotic processes (McCollom, 2013). In contrast to the formation of prebiotic organic compounds by a Miller-type synthesis, a different scenario has been proposed involving interplanetary dust particles (IDPs) from debris in our solar system. Organic molecules from meteorites, brought to early Earth by bits of asteroids and comets, have been shown to contain organic compounds like amino acids that could contribute to the formation of early lifeforms (Bernstein, 2006).

The puzzle of how and where life emerged on Earth is still far from being solved; there are hurdles and problems arising with each hypothesis. It is unclear how these transitions evolved into the complex network of systems that we can see in modern cells. Further research will help to answer the questions on how life emerged on Earth and whether there was an RNA world or not.



Living in Isolation Project

Inspired by radical housing models, Kathy Chen looked to design a family house to support living in lockdown. Her innovative design challenges both the current configuration of housing and our perceptions of need in a society which is becoming increasingly virtual and separate.

1. Context

As Covid-19 continues to spread, countries around the globe have ordered citizens to retreat their homes - and stay there.

People may not leave for a period of several months. Work will be completed from home; food will be delivered from shops and restaurants; social contacts beyond our 'own four walls' are being forced to move away from physical spaces.



2. Introduction

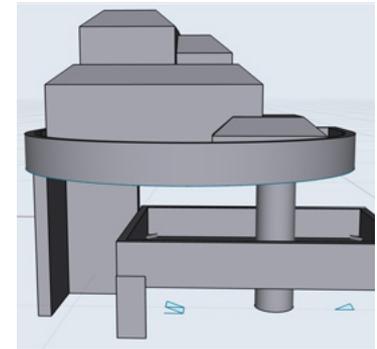
In the light of spatial restrictions, this project aims to identify and explore essential design principles of an inner city family dwelling.

Aims & Objectives:

- Making spaces more functional and fluid in their purposes
- Identify and explore essential design principles
- Creating spaces

4. Introduction to the design

- This design focuses on how to utilize the use of limited space.
- The design introduces new ideas and concepts.
- The design can be identified as Craftsman Architecture.
- The design provides enough space for physical exercise.
- The design is made to be green and sustainable.



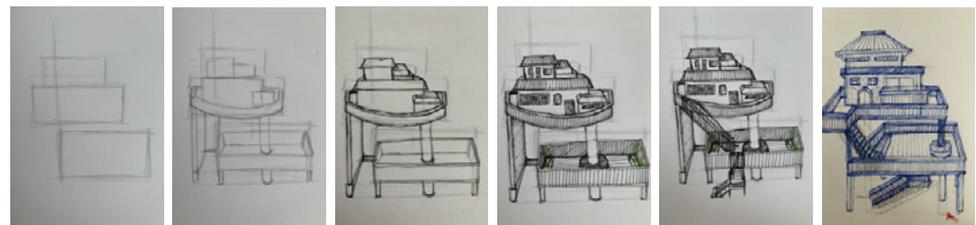
3. Research & Inspiration

To be inspired I have carried out research looking at various interesting designs; I have particularly paid attention to understanding how other architects make spaces become more functional.



5. Designing & Sketching

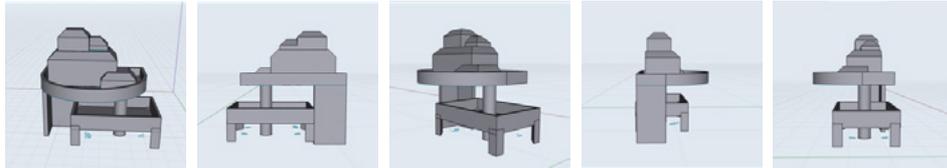
During the designing stage I have focused on how to make spaces become more functional. By raising the house off ground and creating additional storeys, I am able to utilize space most effectively. Each floor can be used differently, creating greater functionality. In order to make the construction phase more sustainable, wood is prioritized when it comes to the selection of materials.



6. Making the model

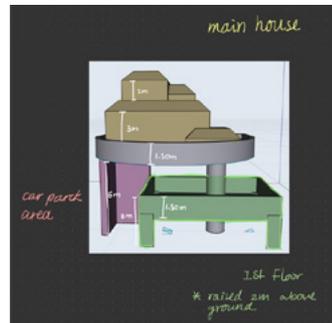
I have used technical software to help improve my accuracy. By producing 3D models I am able to examine the combination of the shapes and structures as a whole. This allows me to see where natural light will enter the building during different times of the day, hence improving the placement of windows.

Front view Back view Elevation view Side view - left Side view - right



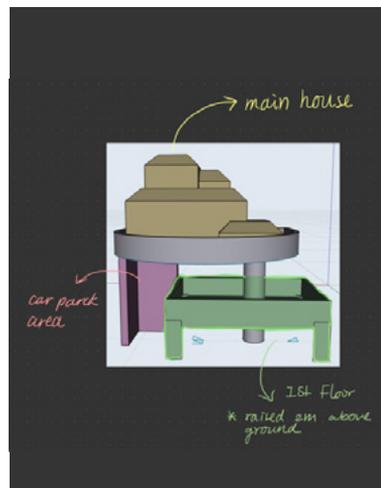
7. Introducing main figures

- Tall walls for the garage allows higher vehicles to enter.
- 1.3m high balustrade ensures the safety of the family.
- The house is located on the highest floor also protected by fences; the height of the building psychologically encourages the family to stay at home.



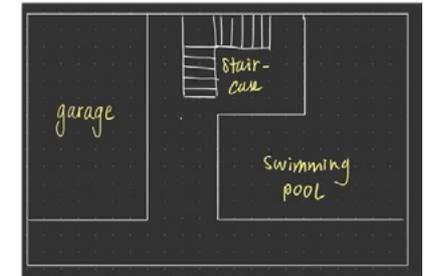
8. Introducing main functions

- The ground floor consists of a parking area as shown in the image; walls are extended from two directions; this not only creates an enclosure to protect the vehicle, but the high ceilings also allows storage for a greater range of vehicles.
- The area below the 1st raised floor (ie: the green section) is designed to be highly flexible; it can be used as leisure space for children to play/family time during hot sunny days; it can also be constructed to have a pool depending on the preferences of the owner. As it is important to limit contact with other people, this area is also designed so that any delivery can be left on a table under the ceiling; the delivery person can then notify the owner by pressing a button located on the side.

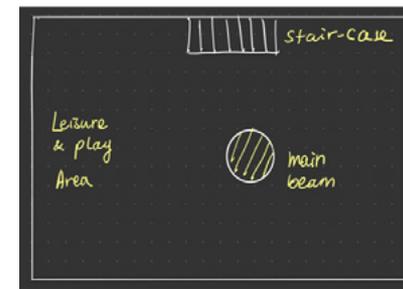


9. Floorplans

The pictures presented are the first hand-drawn version of the floor plans. According to these images we can see that I have maximised the use of the ground floor.



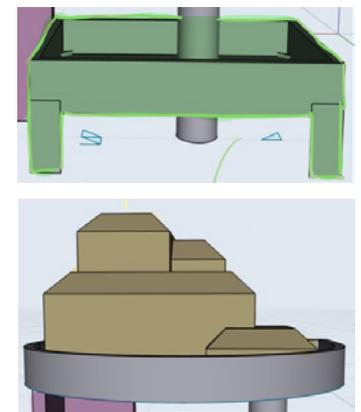
By designing a swimming pool on the ground floor I am able to encourage the family to do more physical exercise. As people are at home they tend to be either sitting down watching television or doing work; therefore it is especially important to provide easy access to these facilities.



The beam passing the first floor is used to support the structures above it. A ring of wood is attached to the outside of the beam; this not only provides space to seat people but also makes it more aesthetically pleasing.

This section of the house is designed to be flexible. When parents are working, this is an area for their children to spend time playing or doing other things. As it is separated from the ground floor and consists of a high balustrade (ie: fences), parents can make sure that their children are safe.

The house as well as the main building is located towards the left above the green section. This not only ensures that light is able to enter the lower sections during the day, but also creates asymmetry making the facade of the structure more interesting to look at.



10. Floorplans

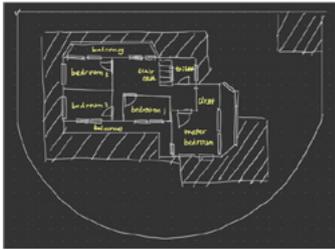
To be able to present the person entering the house with a clean first impression, the house consists of an open kitchen living room and entrance.

During quarantine the families will spend a lot of time under their own roofs. Studies have shown that exposure to sunlight not only provides Vitamin D but also helps the release of a hormone called serotonin which boosts our moods and feelings.



Therefore while designing the house and drawing the floor plans I utilized natural light as much as possible.

The third floor consists of 4 bedrooms, 3 balconies, 1 small living room and 1 bathroom.



12. External environment & sustainability

External environment: Trees are planted around houses; this will improve the air quality by purifying the air. More importantly, trees increase the oxygen levels in air and remove hazardous pollutants. The design of the external environment also includes greenery to be planted along roads as this will help with noise reduction providing the household with a quiet environment.

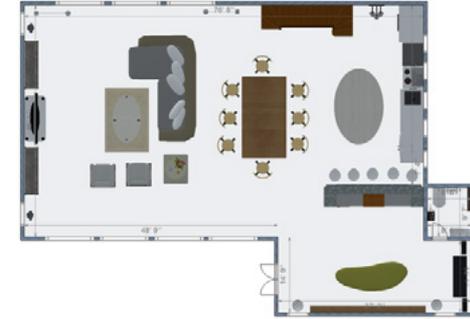
Sustainability: The buildings on site are also designed to be as sustainable as possible. As mentioned before, large sliding windows are placed in almost every room; this ensures that natural light is used instead of electrical lighting most of the time in the day. The roofs of the houses are also designed to hold solar panels to provide electricity in a sustainable way.



11. Furniture plan

The entrance consists of simple shelves and hangers along the wall on the right. There are large transparent sliding doors and double-hung windows towards both sides in the living room; this efficiently lights up the room making it seem cleaner and more spacious.

There should not be an excessive amount of furniture on the ground floor as it is important to keep the entrance of the structure as clean and as simple as possible;



this not only make the structure appear grander but also makes it easier to navigate through each area. However, I believe that it is necessary to place a few benches as it provides the family with a space to sit and relax after using the pool and can even act as a social element, encouraging communication between neighbourhoods.

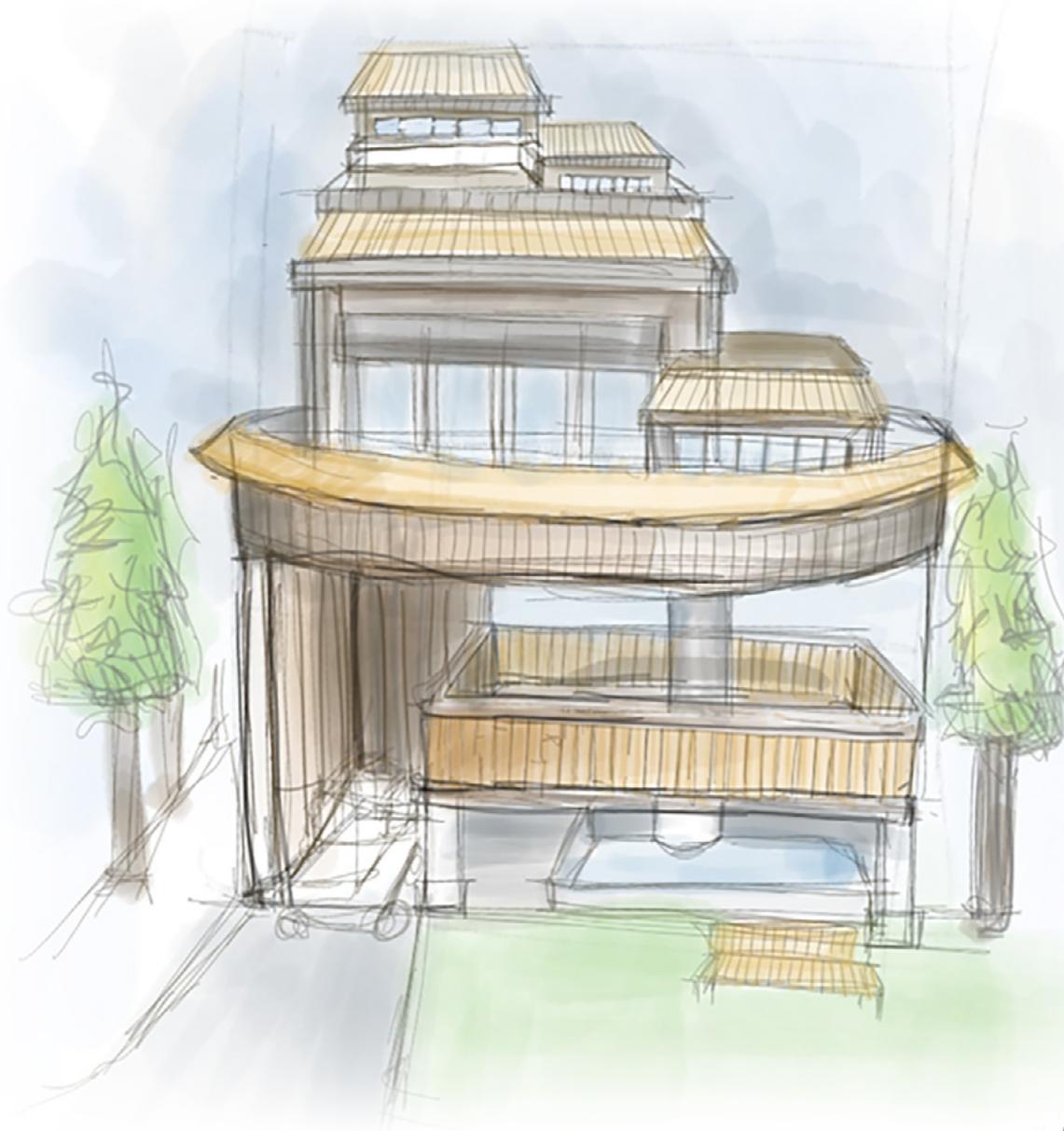
The total area of the third floor is slightly less than the second floor.

This floor consists of 4 bedrooms, 3 balconies, 1 small living room and 1 bathroom. The design ensures that each room will have access to a balcony through large sliding windows; this makes it easier to be in contact with the natural world outside, even if you are upstairs or in your own room. The small living room can be used as an area for the family to sit and read together as it consists of many shelves allowing the storage of books.



13. Conclusion

To conclude, this is a medium-sized project. The design is unique and different as the house is constructed on a plane above the ground floor; this allows more room and greater functionality within the restrictions on space. The design of the building not only provides space for essential exercise but also uses design and placement of furniture to encourage social and communal contacts between neighbours within a safe distance.



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The function of education, therefore, is to teach one to think intensively and to think critically. We must remember that intelligence is not enough. Intelligence plus character – that is the goal of true education. A complete education gives one not only power of concentration, but worthy objectives upon which to concentrate.

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Martin Luther King, Jr.



The Abbey

Kendrick Road, Reading RG1 5DZ
Tel: 0118 987 2256
Email: alumnae@theabbey.co.uk
www.theabbey.co.uk

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