

FLAME.





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FROM STAGE TO SCREEN: WHAT MAKES A MUSICAL MOVIE WORK?

By Cara Bell



For thousands of years, people have come together to watch theatrical performances, in fact, Ancient Greeks had purpose-built theatres dating from 1000BCE. One style of theatre adored by millions worldwide is musicals. Earlier forms of musicals date back to 19th-century forms of entertainment such as the music hall, burlesque, comic opera and pantomime. But, with the cost of living still taking its toll on people across the UK, many have turned to an often-cheaper way of accessing performances- cinema. In recent years, many stage musicals have been adapted for our screens, such as Hamilton, Les Misérables and Dear Evan Hansen. From global Box Office wonders to empty cinema screens, the world has seen its fair share of movie musical triumphs and failures.

So, what makes a musical movie shine- and what causes it to flop?

One of the first musical movies that people think of is Mamma Mia. Set to music from the iconic, 70s chart-topping, Swedish group, Abba, on a beautiful Greek island, it captured the heart of millions. The original stage show began in the West End at the Prince Edward Theatre on April 6, 1999, where the world was introduced to the lives of Donna and Sophie Sheridan. Since then, the show has been on its fair share of trip around the world having played in more than 60 countries and serving as the fifth longest-running show in West End history. Mamma Mia on stage has grossed \$4.5 billion worldwide, with over 70 million audience members since it first opened. When the stage musical was announced to be made into a film, many people had doubts. However, on 10th July 2008, UK cinemas began showing Mamma Mia: the movie and it was an instant success. With a star-studded cast of Meryl Streep, Amanda Seyfried, Pierce Brosnan and Colin Firth, it was bound to be a hit. The film adaptation grossed a total of \$611.4 million worldwide and was the third highest-grossing film of 2008. Upon release, Mamma Mia did receive some mixed views, with some questioning certain actors' abilities and some technical issues. Despite that, a sequel was released in 2018- Mamma Mia: Here We Go Again, proving to be yet another hit, grossing \$402.3 million internationally.

Other notably successful musical movie adaptations include Grease (1978), grossing \$8,941,717 in its' opening weekend, Hairspray (2007) which became the twelfth highest-grossing musical film in US cinema history and Wicked (2024), which is now the top-grossing film adaptation of a Broadway Musical.



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Unfortunately, success is not the case for all as some movie musical adaptations have proven to disappoint. One notable musical film which audiences did not receive well was *Cats*. Based on the 1981 musical by Andrew Lloyd Webber, the movie was highly anticipated. Despite high expectations and a strong legacy, the film flopped. The film grossed \$74.6 million worldwide against a production budget of about \$95 million. It was estimated that the net loss of the film was \$113.6 million. This left people wondering- what went so wrong? The main reason critics gave such bad reviews was the visual effects. Many viewers believed there was too much CGI, leading to criticisms of the cat-like appearance of the actors, resulting in viewers feeling uncomfortable and confused. *Cats* was meant to be purr-fect hit, but it ended up landing squarely in the litter box.

With such a huge number of movie musicals for viewers to enjoy, many wonder if there is still a need to go to the theatre. However, one could argue that with changing casts in theatre allows different actors are able to portray the same role in different ways, letting them showing different sides to one character, or, when a movie musical is not received as well as it is hoped, audiences want the option to see a different version on stage. Some movie adaptations may differ slightly from the stage show, so watching both can be exciting for viewers to see different parts of the same story. Many have also proven to increase the popularity of the musical on stage, allowing for extended runs and new revivals.

Movie adaptations allow fans to come together and celebrate the musical theatre industry whether they have had the opportunity to see the musical on stage or not. Movie musicals continue to shine in the film industry, no matter if they are a success or failure. With the release of *Wicked: Part 2* set for later this year, there is much to anticipate and look forward to in the world of musical movies. Whether you prefer the buzz of the live theatre or the comfort of your cinema seat, one thing's for sure: when the music meets storytelling, there will always be an audience ready to sing along.

IS PRINT DYING?

By Izzy Harvey

Is the printed newspaper headed for extinction? Newsrooms that once buzzed with reporters now operate with skeleton staff. Some historic papers have moved entirely online, and others have folded. For many, the image of a paperboy delivering newspapers through letter boxes is a relic of the past. As digital platforms dominate and younger readers swipe rather than turn pages the traditional broadsheet faces an uncertain future.

The story of newspapers began in 1440 when Johannes Gutenberg invented the printing press. This breakthrough enabled the widespread circulation of newspapers, which became a central channel of communication. They connected people with updates on politics, society, and global events, allowing citizens to become more informed and engaged with the world around them.

Today, readers are no longer waiting for tomorrow's paper to learn about today's news. Notifications, social media, news websites offer instant access to information and knowledge on the world around us. This shift has contributed to a rapid decline in newspaper print but it does have its positive such as the newfound accessibility as digital news is now made easier to access than ever before and there are real time updates available to anyone with a smartphone and Wi-Fi, live blogs, breaking news alerts, and social media give readers instant access to evolving stories. Additionally, the decline in print has environmental benefits, significantly reducing the paper consumption, ink use, and distribution emissions and by stopping this it has enforced important steps towards more sustainable news production.

In Contrast, when we look at how online platforms are affecting the traditional journalism, it is clear to see why their businesses are crumbling. There has been a great decline in trust and credibility of news reporters as online news is often bundled with social media content, where misinformation spreads rapidly. Readers may struggle to distinguish between reliable journalism and the conspiracy theories and misinformation. UK national newspaper sales have fallen by nearly two-thirds over the last two decades, according to analysis of ABC circulation data by Press Gazette. Newspaper circulation in the UK has been declining for years, seeing a year-on-year drop in circulation of more than 10% between 2022 and 2023. For further comparison, expenditure on newspapers fell from over £9.9 billion in 2005 to below £2 billion in 2022.

Despite the decline in print, some newspapers are thriving digitally. Publications like The New York Times and The Guardian, have built robust online presences, relying on subscriptions, memberships, and multimedia content. Others are exploring nonprofit models or community-supported journalism.

The decline of printed newspapers does not signal the death of journalism but in fact a transformation, that offers new tools, new audiences, and new challenges. While the digital age has brought improvements in speed, access, and sustainability, but it has also damaged local reporting, weakened trust, and fragmented the public education. Whether this shift is ultimately good or bad depends on how the industry, governments, and citizens respond. If journalism can adapt without compromising its core values, the future of news may be brighter—albeit no longer printed.

LOVE, LIES, AND LACE: WHICH PRIDE AND PREJUDICE REIGNS SUPREME?

By Cally Gillard

Let's be honest—who doesn't love a good love story with some drama, pride, and a few unforgettable insults?

Jane Austen's *Pride and Prejudice* has been around for over 200 years, but people are still talking about it. Why? Because it's got everything: love, misunderstandings, social pressure, and one very famous Mr Darcy. But when it comes to the movie vs. the miniseries, which one actually gets the story right?

The 2005 film is all moody skies, emotional speeches, and dramatic stares. The 1995 BBC miniseries? It's slower but way truer to the book. So, the question is – do you want the drama or the accuracy?

Pride and Prejudice is the second novel written by Jane Austen, a famous British author who lived from the late 18th to the early 19th century. The first draft of *Pride and Prejudice* was written between 1796 and 1797, but the first edition was not published until January 1813. It follows the story of Elizabeth (Lizzie) Bennet, who is the second eldest of 5 daughters. She is intelligent, forthright, and pretty. It also follows Mr Darcy, who is a handsome and rich eligible bachelor, but he is seen by some (including Lizzie) as rude and prideful.

Two of the most famous and recognisable adaptations of the novel are *Pride and Prejudice*. BBC miniseries from 1995 (starring Colin Firth and Jennifer Ehle) and the 2005 film (starring Keira Knightley and Matthew Macfadyen). They both follow the same story and use the same quotes.

But which version stays truest to the spirit—and the detail—of Austen's original text?



In Jane Austen's original *Pride and Prejudice*, the very first page starts with a conversation between Mr and Mrs Bennet. They're at home, talking about how "Netherfield Park is let at last!"—a rich gentleman has moved into the neighbourhood. This is a key moment, as it sets the story in motion. In the 1995 BBC miniseries, the opening scene is quite different. It shows Mr Darcy and Mr Bingley (Darcy's closest friend) arriving at Netherfield Park. Bingley is thinking of buying the manor and wants Darcy's opinion. It's a lovely opening, but not how Austen started the novel. Surprisingly, the 2005 film is actually closer to the book in this case. It begins with Elizabeth (Lizzie) Bennet and her younger sisters Kitty and Lydia eavesdropping on their parents' chat about who's moving into Netherfield and how rich he might be. So when it comes to the opening scene, the film is more accurate to the novel.

Next, let's talk about wealth and class, which are a big deal in *Pride and Prejudice*. In the novel Mr Darcy is shown to have a very rich and powerful lifestyle and has an annual income of £10,000, and the Bennet family have a yearly income of £2000 (in today's money this equals approximately £1,000,000 (Mr Darcy) and £200,000 (Bennets) according to the Bank of England website). Mr Darcy is seen as upper class, has a lavishly large manor house, many servants and cooks and owns a lot of land with farms and farmers. The Bennets live a comfortable and fashionable lifestyle, probably seen as upper middle class. They are of good breeding, have a large house, own farmland and have a couple of carriages. They are respected and often invited to balls and parties; however, they are not always "well behaved" or as prim and proper as upper society would expect. The BBC miniseries shows this well. The Bennets are clearly wealthy and live in a big house. Elizabeth chooses to walk a lot, but they do have enough carriages if she wanted to ride. It's a faithful version of their status in the book. The movie, however, changes this a lot. They are presented as less wealthy and of poorer status. Mr Bennet works on the farm instead of having people to work for him. They even have animals go through their house – which would never happen if they were as rich as they are in the miniseries or novel! They only have one carriage – this means that the Bennets have to walk more, often seen as something poorer people would do. It could be that the movie is trying to be a modern, romantic retelling of the classic novel – they have made the Bennet's poorer, and the class divide is greater, so it would be harder for Lizzie and Darcy to be together, but love still conquers! The miniseries, however, is more accurate to the novel in this sense, as they are of similar status and social ranking, have the same annual income and own large properties. But it's not accurate to the novel. In this case, the miniseries wins again for showing the Bennets' true status.



One of the most important scenes is Darcy's first proposal. In the novel, when Mr Darcy first proposes to Elizabeth, he proposes in Mr and Mrs Collins' house, known as Hunsford Parsonage. He seems cold, reserved and a little shy. He can't sit still in agitation. He walks around the room, sits down and stands up again. Mr Darcy tells Elizabeth that he loves her against his will, his reason and his character. He is frustrated by her answer at first but doesn't show it until she tells of her reasons for refusing. He then leaves abruptly. The miniseries shows this almost exactly the same. It's set in the same place. Mr Darcy, to begin with, seems shy, very hesitant and quite scared. He, like in the novel, can't sit still and is constantly walking around the room. When he does propose, he does it very quickly, almost trying to get it done quicker. Once she refuses and tells him her reasons why, he, just like in the novel, is frustrated and sarcastic (this is because of her opinion of Mr Wickham, but that is another story!). He then leaves abruptly – like the novel. The movie stages this scene very differently. Darcy proposes at the Temple of Apollo (in Stourhead Gardens) in the rain to make it seem more romantic.



He expresses his emotions more, and he proposes almost immediately. He doesn't seem scared or as shy as he is presented in the novel or miniseries. He seems relatively calm, cool and prepared. When Lizzie explains her reason for turning him down, he looks almost shocked and moves closer to her. They look like they are going to kiss (in the miniseries and the novel they keep a 'respectable' distance apart at all times in this scene), but then he apologises for intruding on her time and leaves. He speaks with emotion and passion, whereas in the miniseries, he speaks almost monotonously and reservedly, not expressing himself. In this instance, the miniseries is more accurate because they both are set in the same place, and they both express their emotions in similar ways. So here again, the miniseries is more authentic.

Let's talk more about Darcy himself. In the miniseries, he is reserved and doesn't express his emotions much in the miniseries. In the novel, he is still quite reserved, but he smiles a lot more and speaks with more emotion. The movie version of Darcy, even though he is reserved for the most part, speaks with more emotion and passion than the other Mr Darcys. The book version is sort of in the middle—not as stiff as the miniseries but not as dramatic as the movie.

Now, the second proposal (the one where Lizzie says yes!). In the novel, Darcy speaks with emotion. In the miniseries, he is still reserved but happy. He lets out a little smile and speaks with a little emotion but still seems quiet and self-contained. In the movie, he seems a lot more emotional and joyous. He doesn't smile as he is overcome with emotion, and he speaks with passion and emotion. Another thing about this scene is the way he dresses. Mr Darcy is from a time where he would dress very formally and respectfully because he is a man of high class and breeding. In the novel, it doesn't say exactly what he is wearing, but it is expected that he would wear a suit, waistcoat, trousers, riding boots or brogue shoes, and a cravat/tie, and he would never go anywhere without his hat. And this is exactly what he wears in the miniseries almost all the time. However, in the movie version, Darcy walks across a field at sunrise wearing only a shirt, trousers, and an overcoat—no hat, no cravat, and not at all dressed like a gentleman of his status should be. It's a powerful and emotional scene, but it's not historically accurate at all. In Austen's time, a man like Darcy would always wear formal clothes and never go out without a hat. So, while the film's ending is romantic, it doesn't match the novel or the time period.

Overall, the miniseries is definitely the most accurate to the novel. They are almost identical in many ways. The movie is a modern retelling and makes *Pride and Prejudice* seem more romantic by the massive difference in class and the way they act, whereas in the novel and miniseries, the gap in class is not as big. Personally, I prefer the miniseries because it has much more detail and is far more accurate to the novel. However, the movie is still very good and one of the most iconic and recognisable retellings of the novel.

LAURA PALMER SUFFERED MORE THAN JESUS'-DAVID LYNCH'S DISSECTION OF THE FEMME FATALE.

Suitable for older readers (Year 10 and above)

By Sam Banks

The femme fatale—a beautiful, mysterious, and ultimately dangerous woman who uses her sexuality to manipulate men—is a trope that's been around for centuries. From Greek myths like Circe to biblical figures like Eve and Lilith, and continuing through film noir with icons like Barbara Stanwyck and Rita Hayworth, the archetype has rarely left our screens. But in the hands of David Lynch, this tired stereotype is turned inside out.

Today, the femme fatale is often criticized as an overused, misogynistic archetype. As Bethan Draycott writes, it represents “a hyper-sexualisation of the male gaze, playing on the premise that behind every woman lies a black widow, ready to mate and kill.” These characters are typically defined by their sexuality—both their weapon and their downfall—and tend to be the only prominent female presence in the story. In short, the femme fatale has become a lazy narrative shortcut, one that reduces women to mere plot devices.

However, one director stands out, for his 'dissection' of the femme fatale. David Lynch, born 20th January 1946, began his career with 'Eraserhead' in 1977, and went on to release roughly a dozen feature length films. He's most known, however, for 'Twin Peaks', a TV show released in 1989, spanning three seasons and a movie. Having only passed earlier this year in January, I wanted to dive into his career—specifically Twin Peaks—and honour him, by having a look at the love and devotion he gave to the women he created.

While many of his characters are worthy of study, none stand out more than Laura Palmer— a young woman whose presence haunts every corner of Twin Peaks. Many may see this as not only Lynch's finest work, but one of his crowning achievements within literature. We first see 17-year-old Laura wrapped in plastic, and washed up on the side of a river, dead. Soon FBI agent Dale Cooper, our charming and charismatic protagonist, arrives at the small town of Twin Peaks, and thus the search of who killed Laura Palmer begins.

However, the true mystery of who killed her is not the central focus of the TV show. In fact, neither Lynch or his co-director Mark Frost wanted to reveal the murderer (though were later forced to by the network). Instead, the series centres around the question 'Who was Laura Palmer?'

By rephrasing the narrative, Lynch provides a clear critique on many detective shows. It's all too common for murder mysteries to give little care to the victim, and treat them not as a human, but an object, used to discover the twisted murderer, and satisfy that curiosity within us.

Yet in Twin Peaks, Laura Palmer is not a throwaway character—she is the centre of the universe. She is living and breathing throughout every character, with nearly every plotline somehow linking back to the suffering she endured. Slowly, her persona of the 'perfect girl' becomes distorted, with a much darker side of her life being revealed.

This again, is a commentary by Lynch and Frost on the 'Madonna-Whore' complex, a trope throughout literature in which women must be either angels or whores. As we find out in the pilot, Laura was a cocaine addict, and rape victim. And, as the story unfolds, the town begins to see the 'whore' aspect of her character. However, to label Laura as a 'whore', whether meant in it's everyday use, or as reference to the archetype, is entirely dismissive. Lynch goes to great lengths to show Laura as a once living, breathing human, who cannot be reduced to a simple category.

Like many who fit the 'femme fatale' category, Laura is beautiful and mysterious, yet wildly sexual and dangerous. However, she is not this way out of her own regard. Instead, the lifelong trauma she has lived through, has shaped her to act in such 'whorelike' ways. She is not perfect, and if Lynch were to portray her as such, the entirety of her character would be ruined. The audience remains sympathetic for her, even despite what she may have done at times. In fact, there is still an innate 'goodness' to her. And with this 'goodness' being stripped from the world alongside her death, the very atmosphere of the town changes. Something feels 'off' with her gone, the secrets of the town, and the evil and brutality of the men that reside within, begin to spill out.

As many critics have said, Laura Palmer has become a symbol—a patron saint for all the women who are too often ignored, flattened, or demonized in fiction. She represents the complexity that so many stories deny their female characters. In David Lynch's hands, she is given the dignity of depth.

With Lynch's passing, we may not see another storyteller like him for a long time. He was a once-in-a-generation artist—one who took the tired archetypes of film and breathed new, uncomfortable, and beautiful life into them.

Here's hoping he's resting peacefully in the White Lodge, with two cookies and a can of Coke.

“a hyper-sexualisation of the male gaze, playing on the premise that behind every woman lies a black widow, ready to mate and kill.”



TOO HOT TO LEARN? THE UNIFORM DEBATE HEATS UP”

By Angie Omairi



As the UK faces hotter summers, an increasing number of parents and educators are questioning whether the policy of school uniforms should be improved or even banned during times of extreme heat.

Every year, heatwaves put students in a challenging situation —forced to wear dark blazers, sweaters and trousers while high temperatures fly. For many schools, uniform rules stay the same, leading to discomfort and, in some cases, health issues.

Some schools, however, are starting to take a more flexible and student-focused approach. At Marling School in Gloucestershire, for example, students were recently allowed to swap their blazers for polo shirts during a heatwave. A school representative said, “We want students to be comfortable and safe while maintaining a smart appearance.” Staff also encouraged the use of hats and sunscreen during outdoor activities.

Further north, Archbishop Sentamu Academy in Hull permitted students to wear their PE kits instead of full uniform on the hottest days. While a few parents expressed concerns on social media, calling the look “unprofessional,” most praised the school for responding sensibly to the extreme weather.

However, not all schools have made the best decisions. At Denton Community Academy, an incident had recently happened. On May 13th 2025, a 12-year-old student fainted due to overheating after being required to wear tights and a blazer during hot weather. Despite informing four teachers of feeling light-headed, she was told not to remove her blazer. The student’s mother, Debbi Kinder, has vowed not to send her daughter back to school on hot days until the uniform policy is revised.

As heatwaves become more frequent, it’s clear that school uniform policies must change to protect students. Some schools have shown flexibility, but others still risk student health.

So, as temperatures rise, isn’t it time Meadowhead School cooled down its uniform rules?

THE THREAT TO ACTION SPORTS.

By Reuben Rose

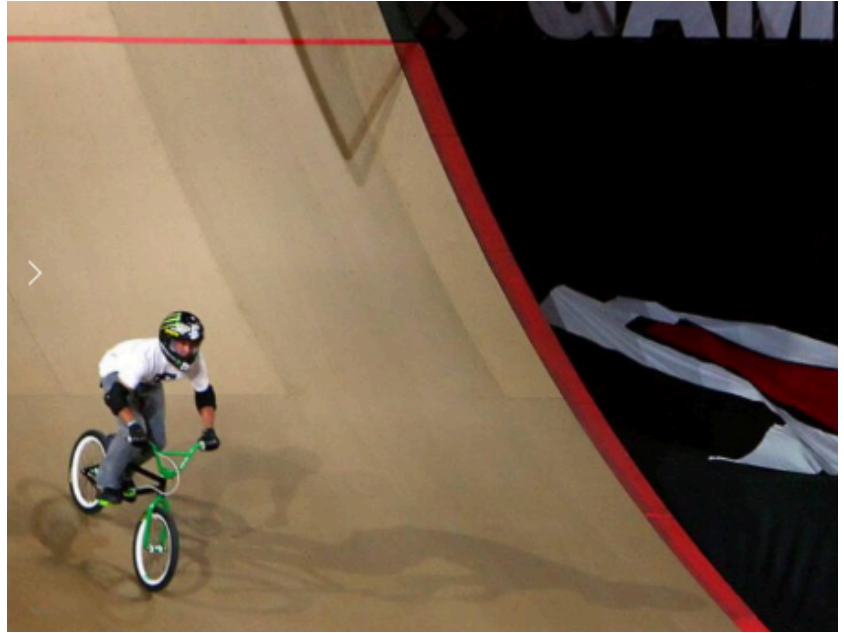
As the X-Games approach, excitement builds for the high-flying tricks and fast-paced competition of BMX. However, alongside the thrill of the sport lies a serious health concern: traumatic brain injuries (TBIs).

A TBI commonly occurs when a strong force strikes the head, such as during a fall or collision. In BMX, where riders frequently attempt high-speed tricks and stunts, crashes are an unfortunate part of the sport. One common form of TBI is a concussion. After suffering a TBI, an individual might experience symptoms such as nausea, confusion, and dizziness. While some recover quickly, others may suffer long-term effects. While some people recover quickly, others may experience long-term effects that impact both their physical and mental well-being.

Repeated head injuries can lead to a condition known as CTE (Chronic Traumatic Encephalopathy) a degenerative brain disease that affects mood, behavior, and cognitive function.

One tragic example is BMX legend Dave Mirra. A multiple X-Games gold medalist and beloved figure in the sport, Mirra began showing signs of personality changes and emotional struggles later in life. In 2016, he died by suicide. After his death, an autopsy revealed that he had CTE, making him one of the first high-profile action sports athletes diagnosed with the disease.

The effects of concussions and TBIs go beyond temporary discomfort. According to the American Association of Neurological Surgeons (AANS), "some individuals may suffer from long-lasting symptoms such as memory issues, difficulty concentrating, mood swings, fatigue, and insomnia." These effects can persist for weeks (or even months) and repeated injuries significantly increase the risk of developing CTE.



Professional BMX riders already face intense physical demands from the sport. However, the added risk of brain injuries raises serious concerns about their safety and long-term health. A diagnosis of CTE can bring a career to an early end—and sadly, the condition is often not discovered until after death. Since there is currently no reliable way to diagnose CTE in living individuals, protecting athletes becomes even more challenging.

Although there is no current way to definitively diagnose CTE in someone who is still alive, researchers are actively working on new tests and imaging technologies that could change that. Scientists are exploring biomarkers, brain scans, and blood tests to detect signs of CTE earlier. If successful, these advancements could lead to earlier interventions, safer training practices, and improved outcomes for athletes.

As the X-Games draw near, the focus shouldn't rest solely on who will land the next big trick—but also on how we can safeguard the minds of the athletes whose courage and talent make these moments possible. Their future depends not just on performance, but on protection.

FRENCH IN AFRICA: A CHANGING VOICE

By Marissa Tekalign

French has been part of Africa's story for a long time. It's the language of government documents, radio broadcasts, university lectures, and job interviews. Today, around 141 million people speak French across 21 African countries. It connects cities like Dakar, Abidjan, and Kinshasa—places that may not share the same mother tongue, but share this one. For a long time, speaking French well has been seen as a key to success.

But things are beginning to shift, especially among young people.

French first took root in Africa through colonisation. It was the language of the occupiers, the one taught in schools, used in courts, printed on signs. After independence, many countries kept it, not because they loved it, but because it helped hold multilingual nations together. In places like the Democratic Republic of Congo or Côte d'Ivoire, where hundreds of languages coexist, French became a sort of common ground. And for many, it still is. A 2023 World Bank report found that fluency in French can increase job chances by up to 20% in Francophone cities. It's hard to ignore that kind of benefit, but there's an unspoken cost, too.

French is often held up as the mark of being "educated." You're smart if you speak it well. Polished. Worldly. And what does that say about people who speak Yoruba, Swahili, or Wolof? That they're somehow... less? A 2022 UNESCO report found that only 10% of African students are taught in their native languages. In most schools, French is the default. Local languages get pushed to the side, even at home sometimes. This means kids are growing up hearing, over and over, that success sounds a certain way. And it isn't their voice.



Even when you're fluent, the feeling lingers: that this language doesn't quite belong to you. That you're borrowing it. Performing it. That no matter how well you speak, you'll never quite be "French enough." That quiet discomfort of being fluent in a tongue that doesn't reflect who you are is something many young Africans are starting to notice. A 2023 University of Cape Town study found that nearly 70% of African youth prefer using indigenous languages in their daily lives, but the system hasn't caught up. A 2024 survey by the Institut français showed that 70% of students still rely on French for education. It's creating tension between who you are, and what the world seems to reward. The 2023 Pan-African Youth Forum reported that over half of young adults felt their own cultures were undervalued in school. Imagine being told, every day, that your way of speaking and your history isn't quite good enough. It adds up. But change is beginning to happen.

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By Marissa Tekalign



In cities across Francophone Africa, a new generation is reshaping what it means to speak French but also what it means to sound like yourself. The change isn't always happening in classrooms or official halls, but in the places that shape culture: music studios, street corners,

radio shows, and online feeds. In Abidjan, slang like Nouchi has become a common language in youth circles. It adds words to the traditional French, mixing it with words from Dioula, Baoulé, and other Ivorian languages. In Cameroon, Camfranglais does something similar. It's a fast-paced blend of French, English, and indigenous languages, used in everything from comedy skits to campus debates. It's flexible, expressive, and above all,

In education, too, there are signs of change. A small but growing number of schools have begun introducing bilingual or mother-tongue instruction in early years. These initiatives aim to build literacy first in the language children speak at home, then add French gradually. The idea is simple: learn better when you understand what's being said. And in many cases, it works! Students engage more, drop-out rates fall, and learning outcomes improve.

Still, these efforts are rare. Most exams, university courses, job applications, and official papers are all in French. So, for now, many young Africans switch between languages—using formal French for school or work, then going back to their home languages when they're with friends or family.

French will likely remain a key part of Africa's linguistic landscape. It's practical. It's widespread. It still opens doors. And its presence is only expected to grow. By 2050, according to projections by the Organisation internationale de la Francophonie, Africa will be home to around 85% of the world's French speakers. 85%. That's a lot of people.

FLAME.

EXPLORING SCHOOL AND THE WORLD
AROUND US!



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IN OUR
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Are you interested in sport, music entertainment?

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editing, photography, graphic design?**