

# LEARNSCOPE

The Educational Resource Hub

ISSUE 5: Summer / Autumn 2026

## VERSED VIBES

In-Depth Feature on  
Curriculum Resources

MAGNIFY  
FOCUS ON *VOGUE*

WRITING COMPETITION

READ THE  
WINNERS  
HERE

+ RULES OF RESEARCH 5  
VIEWEDU  
SAGE QUEST REVIEWS

THINKIGNITE  
FEATURE ON  
*THE ELIMINATION OF  
VIOLENCE AGAINST  
WOMEN*

BOOK  
SPHERE  
HALLOWEEN SPECIAL

GO  
ALL  
IN.

IF YOU'RE INTO IT  
READ INTO IT: NATIONAL YEAR OF READING

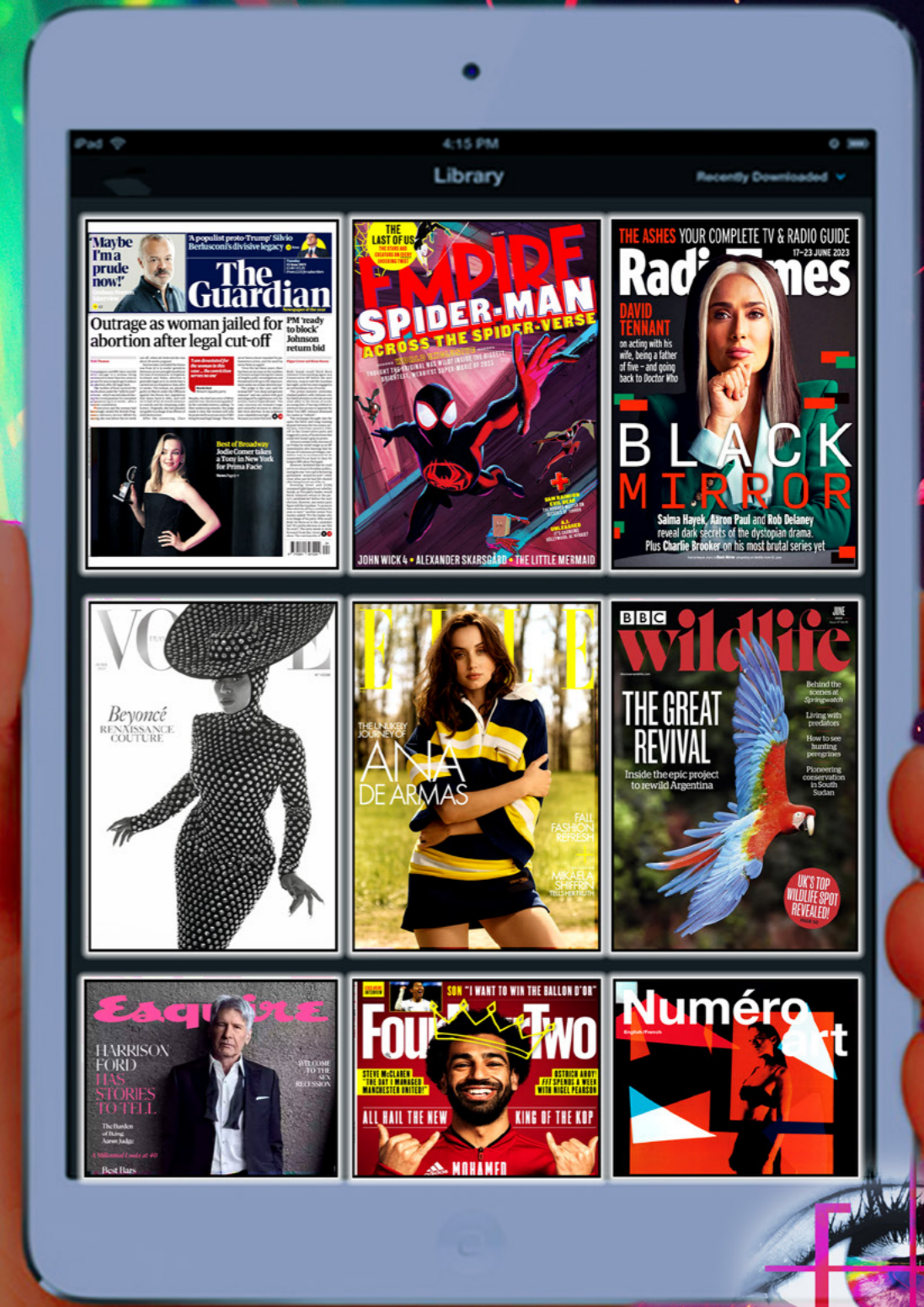
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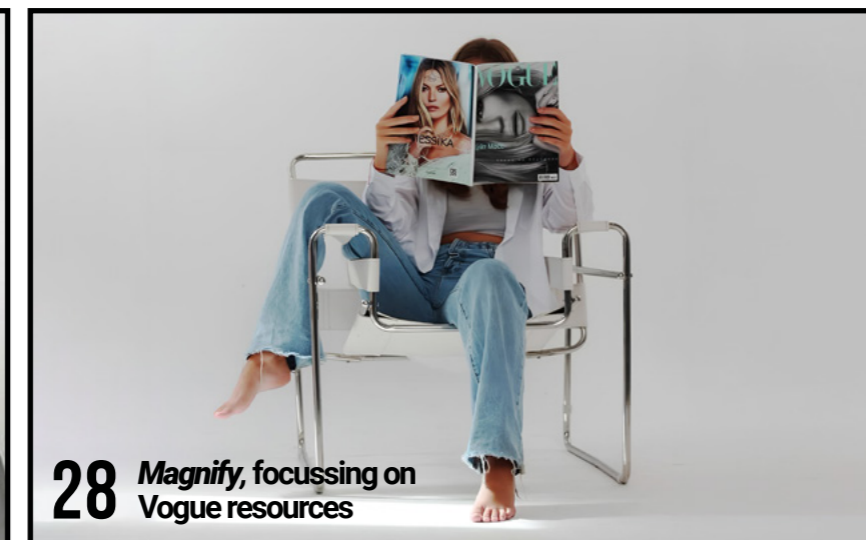
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# EDITORIAL

## LearnScope Issue 5: Summer/Autumn 2026



This supplement is essentially an interactive online PDF. We also have a small run of professionally printed copies, available at various outlets through both sites of the college.

LearnScope is all about educational resources. Books, magazines, websites, eBooks, films, search engines, bibliographic databases, all these are available and provided for you by the LRC to help staff and students maximise their teaching and learning, ensuring all members of the college commu-

nity reach their full potential. It also aims to assist students with hints and tips when using the LRC and its digital space, 'Go Research'.

Therefore, LearnScope aims to ensure that all areas of the curriculum are fully aware and supported with the relevant resources they require for their subject areas. If at any time you do require further help or information regarding the full array of resources the LRC has to offer, then contact a member of the team. Enjoy.

LearnScope, a LRC publication. Edited, designed & layout by George Bullock.  
The Rules of Research written by Neil Atherton.  
Magnify written by Simon Dobson. Vogue video produced by Simon Dobson.  
BookSphere written by Jasmine Whitfield.  
Versed Vibes written by Richard Turner.  
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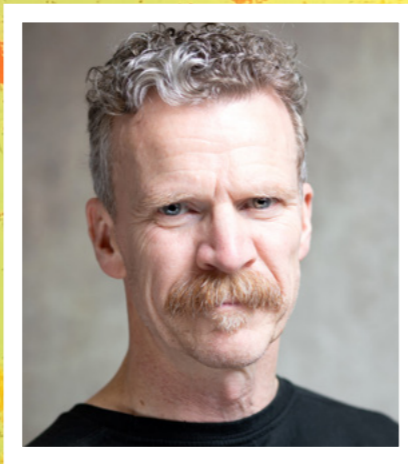


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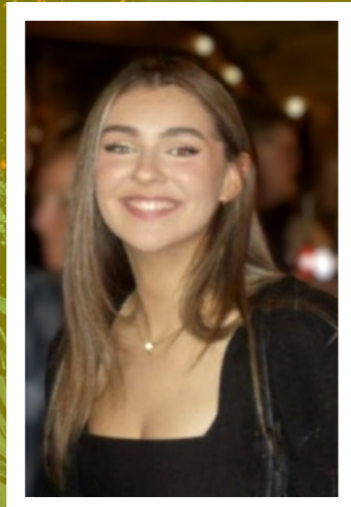


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”  
IF YOU'RE  
INTO IT  
READ  
INTO IT

#GOALLIN2026



National Year of  
Reading  
2026

“  
*Instead of asking people to  
"find time to read", Go All In  
brings reading to them, through  
their passions*

*By Neil Atherton*

### The National Year of Reading 2026: A Call to Reimagine Our Relationship With Books

As the UK embraces The National Year of Reading 2026, the campaign arrives at a moment of both urgency and opportunity. Led jointly by the Department for Education, the National Literacy Trust, and The Reading Agency, the initiative—branded Go All In—aims to reignite the nation's love of reading by aligning books with the interests, passions, and lived experiences of people of all ages. Its central message is simple: **"If you're into it, read into it."** [yorkpress.co.uk](http://yorkpress.co.uk), [literacytrust.org.uk](http://literacytrust.org.uk)

### Why 2026 Matters More Than Ever

Reading is more than a pastime, it builds literacy, empathy, imagination, and cognitive resilience. Yet, despite its benefits, the UK is facing a stark literacy challenge. Recent national studies show that reading for pleasure is at its lowest recorded levels in two decades, and this downward trend spans both children and adults.

### Children's Reading: A Worrying Decline

The National Literacy Trust's 2025 survey paints a troubling picture. Out of more than 110,000 children and young people surveyed:

- Only 1 in 3 (32.7%) aged 8–18 say they enjoy reading in their free time, the lowest level in 20 years. [literacytrust.org.uk](http://literacytrust.org.uk), [readingzone.com](http://readingzone.com)
- Daily reading has halved in two decades, from 38.1% to 18.7% among 8–18 year olds. [theguardian.com](http://theguardian.com)
- Enjoyment has fallen especially sharply among boys aged 11–16. [theguardian.com](http://theguardian.com)
- Children aged 5–8 also show decline, with daily reading dropping to 44.5% (a 3.4 point decrease in one year). [literacytrust.org.uk](http://literacytrust.org.uk)

Motivators are clear too: many children are more willing to read when texts relate to their interests, such as favourite (contd on next page).



# The Breach of Yara

— Jack Osborne

WINNER STUDENT - FICTION

Humanity believed it had finally found a new beginning. A distant planet, untouched by Earth, full of life, resources, and the promise of survival. After years of drifting through space, the crew of the ship Yara thought their journey was over. What they did not know was that they were not the first to arrive. And they were not alone. At first, everything seemed perfect. The planet looked welcoming. The systems were working. The mission was under control. But something on Planet X758ZB was watching ... learning ...

# REPORT

waiting.

By the time the alarms were meant to sound, it was already too late. This story follows Captain Scott and his crew as they discover that some worlds do not want to be explored - and some creatures do not need to announce their presence at all. An incubator opens with dust and fog leaving the pod with a winded sound "Subject: One," captain - "Scott Burns." "Welcome back captain," echoed the AI robot system 'Arise'. Scott opens his eyes with lightening reflexes, looking around frantically trying to see where he is, when Arise stops him from getting up: "We have made it to Planet X758ZB. It was a perfect journey captain". Scott "What?"

Several days later: A hydraulic piston sound is heard 0.75 seconds after each other, all pods are opening, more robots are turning on and are heading to their designated areas to help the other passengers and crew. Captain Scott is up and dressed looking outside of a small window and is blinded by the beauty of "Planet X758ZB". Green and blue lush life are all around with unfeathered birds flying with robots outside scanning and taking samples for testing to see if the planet is suitable to sustain human life. There were unnamed and unseen alien animals coming up to then running away from the robots. Captain Scott thinks "what a magnificent mammal. On earth, it would be described as a cross breed of a rhino and a lion. A gigantic build with teeth that could pierce through a



tree."

All Passengers and crew members are suited up and ready to see what the planet has to offer but first a word from the captain "Good morning to all aboard, firstly we need to talk about the situation we have there is insufficient fuel for all other shuttles because the mothership Yara had taken most of it for this trip. Do not worry as the bioreactor is up and running for the time being but it will run out in 18 months, so we need to

tions. No one cheered, no one cried. They simply did what they had been asked to do. The ship was not lost yet. Within hours, the first ground teams were assembled and set off on foot with equipment. The planet was dense with life, towering vegetation and entire herds of slow-moving alien creatures drifting through the plains of Planet X758ZB. Biomass readings looked promising, too promising. The teams moved carefully to

# BREACH

find a suitable fuel source either from an apex predator or a large dose of aliens to gather biomass for the bioreactor. Secondly, I need volunteers to help assist in construction of the Auxiliary biomass processor and put together exploration teams to head down the planet. I will not beat around the bush - these missions are dangerous - but they are necessary if we want to survive long term. If you have experience in engineering, xenobiology, survival or combat, report to the briefing hall within 2 hours. For now, stay calm and remain in the designated work areas. Lastly, the robots that are behind you - do not be afraid of them as they are built to help and protect us on this planet. I have spoken - everyone, as you were." Comms cut off and there is silence through Yara. Then, everyone remains calm and moved to their works sta-

not distress the creatures, collecting samples and marking areas that could support greenhouse factories and future housing. Wide valleys with steady sunlight. Elevated ground safe from flooding. For a moment it felt like the planet was welcoming them. Then the ground began to shake. Out of the tree line came what looked like a perfect apex predator. It was massive, all bone plates and muscle, its movements fast and deliberate. The alien herd scattered instantly, biomass lost as the creature roared and charged like a steaming train. The exploration teams did not hesitate; they ran. Equipment was abandoned, markers left blinking behind them as they fell back towards the extraction zone.

The predator followed.

(Contd next page).

By the time they reached the perimeter near Yara, panic had crept in. The creature circled, testing the force field, ready to strike again until the robots deployed. Heavy units surged forward, metal frames unfolding, weapons locking into place. They did not hesitate. They advanced as one, driving the predator back with precision and force. The creature hesitated, then fled, disappearing into the jungle from where it had come. Silence returned. The teams regrouped, shaken but alive. Data had been lost, plans delayed, but they had learnt something important. This planet would not be easily claimed. Back aboard inside Yara the teams head to the briefing hall and talk about the situation to captain Scott and the decision was made, that the planet could sustain them, but it would make them earn it. And the first real fight for survival had only just begun. Captain Scott listened in silence as the reports came in, eyes fixed on the holo-map hovering above the table. Casualties were minimal but the implications were not. The creature had not attacked blindly. It had tested their defences, measured their response, and fled after the robots advanced. Orders followed fast. Perimeter reinforced. Patrol routes altered. Research teams reassigned under armed escort. No one argued. Whatever lived on Planet X758ZB was learning. As the briefing concluded, a low alert tone cut through the room. The holo-map flickered. Then red markers began to appear one by one, spreading far beyond the perimeter. Not moving. Not retreating. Surrounding them. Captain Scott rose slowly to his feet. "Shut down all external lights," he said. "And get me eyes on the jungle." Outside the perimeter something answered. At first, the sensors

registered nothing. No movement. No heat spikes. Just the steady pulse of the force field humming against the jungle air. Then the sound came. Low. Distant. Not a roar, but a vibration, felt more than heard. The perimeter lights flickered once before shutting down completely, plunging the outer edge of the settlement into darkness. Red markers on the holo-map began to change. They were not surrounding the perimeter anymore. They were moving inside it. Captain Scott's breath caught as a new alert flashed across the display; one he had never seen before. The system struggled to identify the signal, recalculating repeatedly, as if unsure how to classify what it was detecting. "Report," he demanded. The pause that followed was too long. Then a single word appeared on the screen, pulsing softly in red. BREACH. Outside, the jungle went silent. And something exceptionally large began to move towards the entrance of Yara. The doors never finished closing. When the lights came on, no alarms were sounding. No voices filled the comms. Only the low hum of systems still running, as if the ship had not noticed what had happened. The corridor beyond the entrance was empty. Weapons lay where they had been dropped. A helmet rested against the wall, its visor cracked, dark streaks trailing across the floor towards the shadows. The force field console blinked once, then went still. No movement. No resistance. Just silence and the slow spread of blood where people had been moments before. By the time anyone realized the noise had stopped, there was no one left to answer. Gormid did not roar in victory. It did not need to.

# Even The Moon Has Nights It Disappears

– Elysha Kilpatrick

WINNER STUDENT - NONFICTION

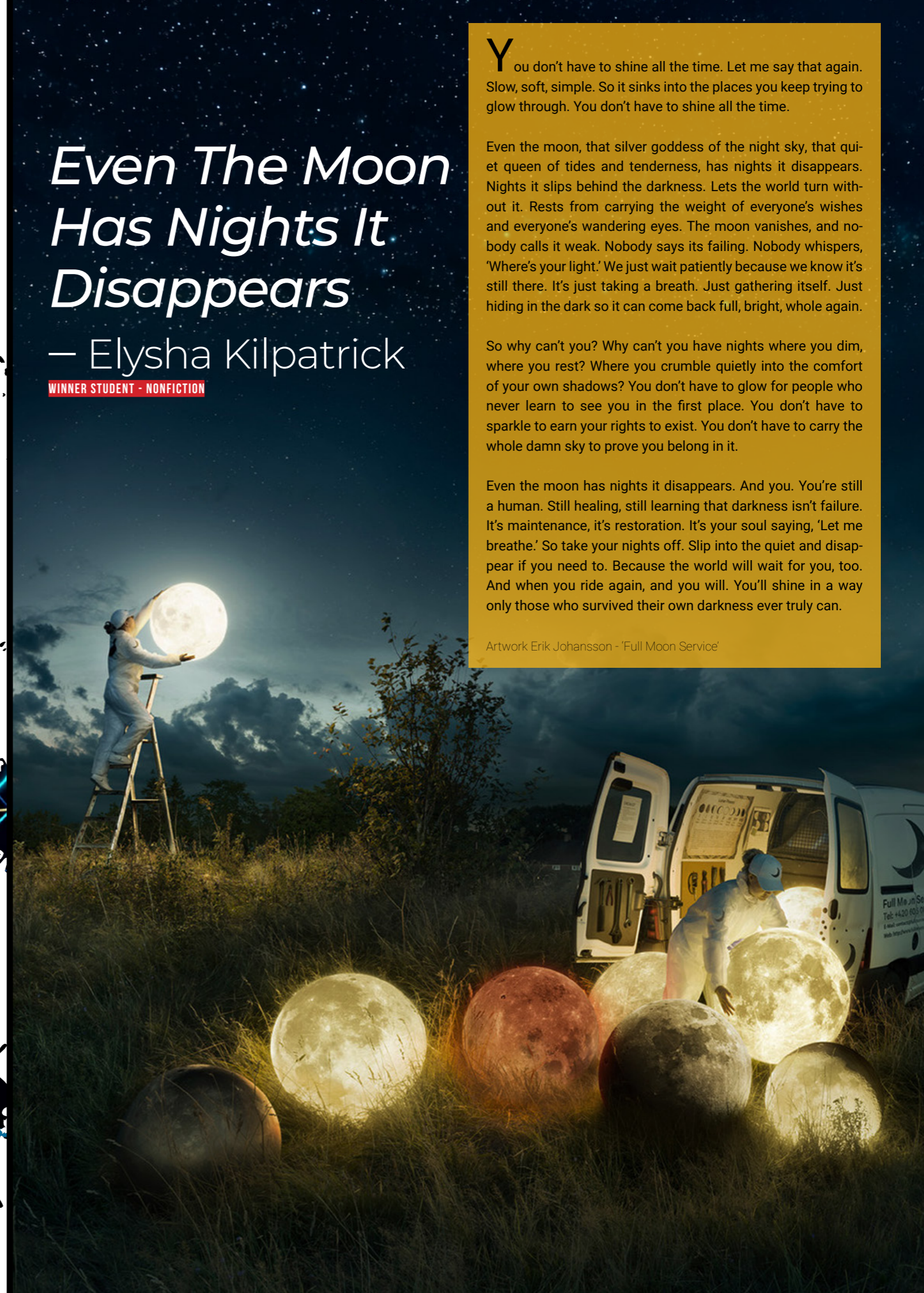
You don't have to shine all the time. Let me say that again. Slow, soft, simple. So it sinks into the places you keep trying to glow through. You don't have to shine all the time.

Even the moon, that silver goddess of the night sky, that quiet queen of tides and tenderness, has nights it disappears. Nights it slips behind the darkness. Lets the world turn without it. Rests from carrying the weight of everyone's wishes and everyone's wandering eyes. The moon vanishes, and nobody calls it weak. Nobody says its failing. Nobody whispers, 'Where's your light.' We just wait patiently because we know it's still there. It's just taking a breath. Just gathering itself. Just hiding in the dark so it can come back full, bright, whole again.

So why can't you? Why can't you have nights where you dim, where you rest? Where you crumble quietly into the comfort of your own shadows? You don't have to glow for people who never learn to see you in the first place. You don't have to sparkle to earn your rights to exist. You don't have to carry the whole damn sky to prove you belong in it.

Even the moon has nights it disappears. And you. You're still a human. Still healing, still learning that darkness isn't failure. It's maintenance, it's restoration. It's your soul saying, 'Let me breathe.' So take your nights off. Slip into the quiet and disappear if you need to. Because the world will wait for you, too. And when you ride again, and you will. You'll shine in a way only those who survived their own darkness ever truly can.

Artwork Erik Johansson - 'Full Moon Service'

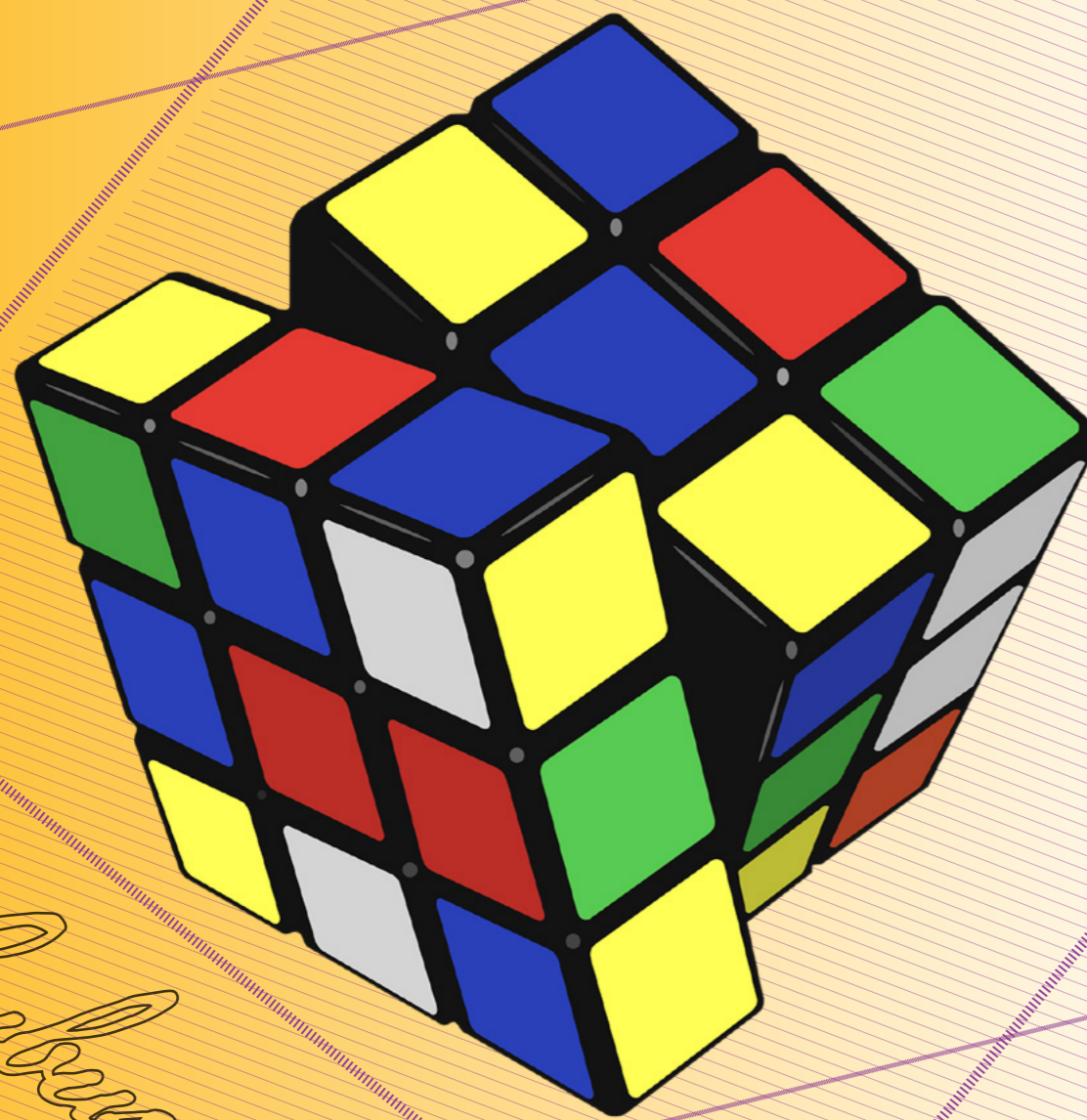
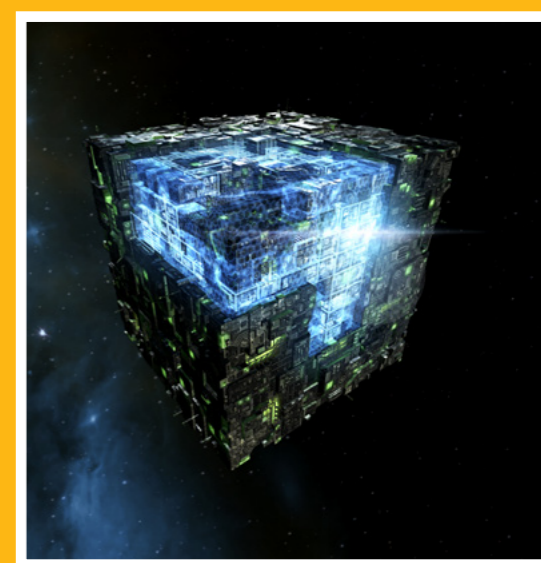


# Finding the Cube Route

- Kris Mansfield **WINNER - STAFF**

*The problems of puzzles are very near the problems of life.*  
- Erno Rubik

Top to bottom:  
Detective Mills "What's in the box?" 'Se7en' 1995 - Dir: David Fincher. The Borg Cube from Star Trek. The Lament Configuration or 'Lemarchand Box' featured in the Hellraiser movies & books. Pandora's Box, the artefact in Greek mythology connected with the myth of Pandora in Hesiod's c. 700 B.C. poem 'Works and Days'.

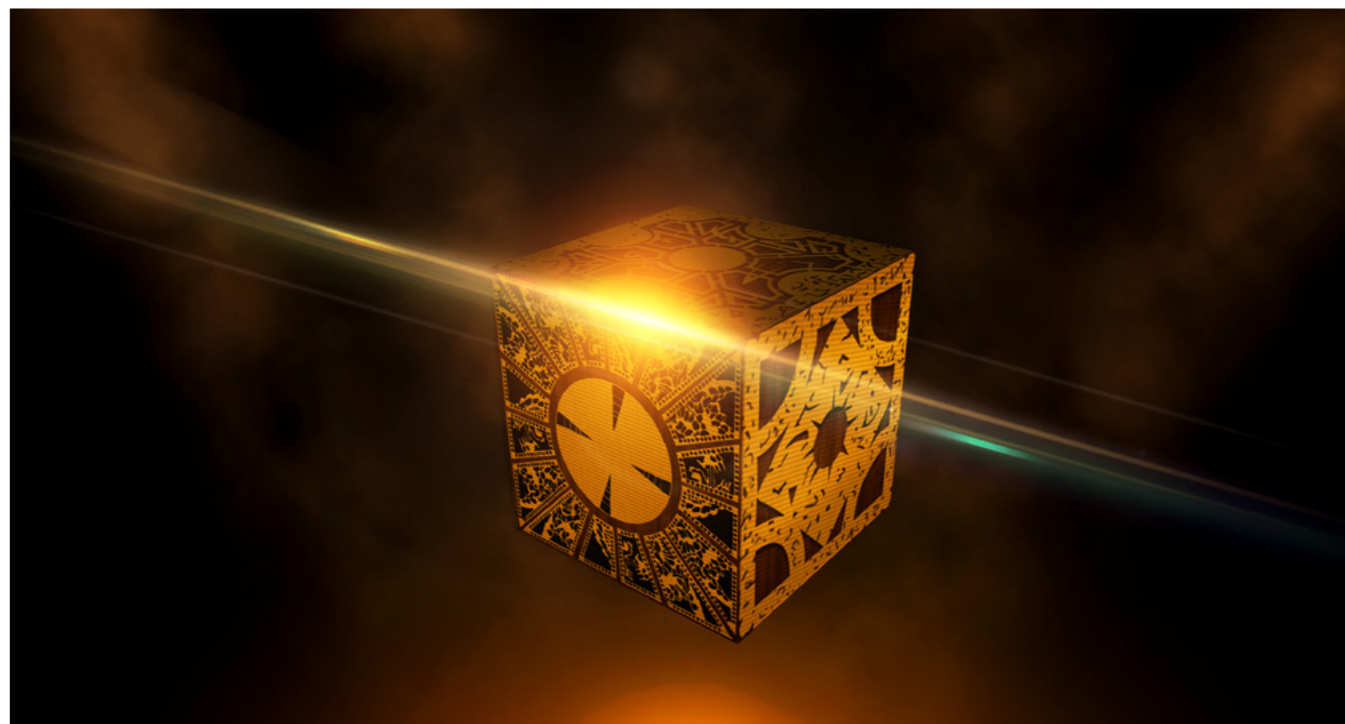


*Cubers*

In David Fincher's infamous horror 'Se7en', Detective David Mills asks, 'What's in the box?' In season 2 episode 16 of 'Star Trek: The Next Generation' Captain John Luc Picard and the crew of the USS Enterprise encounter the universe threatening Borg who travel the cosmos within a giant cube determined to "assimilate" all who stand before them. In Clive Barker's 'The Hellbound Heart' (aka the film adaptation 'Hellraiser') the LeMarchand box, when solved, opens a portal to an underworld filled with 'cenobites' that doesn't look all that pretty. However, a few years before these infamous cuboid horrors appeared something far, far worse was conjured... In 1977 Ernő Rubik decided he was going to unleash the 'Rubik's Cube' upon helpless families the world over, and in doing so, ruin everything. Or so I first thought. Ever since first seeing a solved and an unsolved Rubik's Cube, I have been intrigued with how they operate, but too intimidated to take on the challenge. It was always something that I planned to get around to doing, but never did. Until last year, that is.

I happend upon a Rubik's Cube having not seen one in many years in June 2025. I am certain that I buried my first Rubik's Cube in an ancient, mystical site circa 1989, hoping to never again set my eyes upon the multi-coloured nightmare. Or, I may have peeled all the stickers off and replaced them in the correct spaces, or slammed it against a wall in frustration. Potentially all three outcomes occurred, but I have clearly blocked the memory out. It seems however, that The Cube, like any good villain, would refuse to die and managed to crawl its way back into my life, and I for one am sincerely glad of its resurrection.

I saw the right-angled rainbow relic lying in an office within my college workplace. It sat there, judging me, mocking me and challenging me. I asked my colleague whether he could solve the puzzle and upon hearing the word, 'yes' and seeing his hands begin to start turning the edges of the cube, I proceeded to look for cover on the off-chance that Hesiod's warning for Pandor that Pi-upon unsuspecting hordes within the college. (contd next page).



But rather than cowering away from the despair and suffering contained within the cube, I decided to channel my inner Pandora and discovered something quite wonderful once the box shaped toy started to open up its contents to me.

Hope. Within education, students are constantly told to challenge themselves, take chances, strive for excellence, revise, redraft and never, ever give up! To always have hope. And yet, as adulthood and middle age takes hold and responsibilities mount it is all too easy to allow these concepts to drift away into the ether. Luckily for me, I love learning; I make no bones about it. I enjoy hobby hopping and want to try as much as possible whilst I am fortunate enough to be solving this wonderfully bizarre puzzle that we refer to as 'life'. And so, I decided after witnessing that a standard 3x3 Rubik's Cube can indeed be solved without supernatural intervention, that I was going to go home that very weekend and learn how to solve one.

It took me 14 hours (broken into two sittings and probably not completing as many chores as I should have) to go from having no understanding whatsoever for how to even approach how to solve the cube, to being able to solve it, independently, in approximately twenty minutes. I am currently down to complet-

ing a solve in approximately three and half minutes, on a good day at least. Hold the applause though, the current world record for a single solve is 2.76 seconds. I know. Ridiculous, isn't it?! Something else that struck me a few weeks after my initial solve was how quickly 'flow state' occurred when working through the various stages of the solve and, bizarrely, how relaxing the problem solving becomes. In an age of constant digital interaction and social media admin, how refreshing it was to get completely and utterly lost within a task; no thoughts other than looking for the next recognisable pattern to present itself or algorithm to step in and assist. Within the Eastern philosophy of Japanese Zen, this feeling of detachment from one's surroundings is often referred to as mushin, which translates as 'no mind'. We have all experienced it at some stage whether that be during an exam; mid-way through a challenging level on one of the many outings of the Mario Bros or arriving at college/work in a car and not really remembering the drive all that much. And yet, it had been a long time since I was able to tap into this sensation so quickly and so rapidly and to feel energised once I came out of the trance-like state of mind. Solving a cube paradoxically incorporates mindfulness and no mindedness, I was surprised to discover.

I would urge everybody reading this to scour their attic or that bottom drawer that you will 'definitely sort once you are up to date with everything else' or old toy chests to see if you have a cube lurking in the house, waiting to be put back together. Failing that, it might be worth purchasing one of the many iterations of the Rubik from a local toy shop or online as many versions of the cube exist. You never know, you might hate the feeling of not 'getting it' straight away when you cast your eyes over the colourful cube and see only despair as Pandora first did. Or, you might have an opportunity to try something new that doesn't damage your health in any way at all, and that puts you in the 6% (estimated) global demographic of people who can solve a cube. So why not turn off the X-Box, silence your eternally pinging phone and challenge yourself with something that, after a few hours at least, might make you smile, focus on the moment, breathe deeply and remember that all problems, no matter how complex, contain the hope of a solution.



# If you're into it, read into it.

Discover more at [goallin.org.uk](http://goallin.org.uk)



**GO  
ALL  
IN.**

National  
Year of  
Reading  
2026



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# VERSED VIBES

In each issue we take a look at specific resources within the curriculum by interviewing members of staff at the college.

# VERSED VIBES

**IN THIS EDITION OF 'VERSED VIBES', WE POSE THE QUESTIONS TO A LEVEL COMBINED ENGLISH TEACHER RICHARD TURNER.**

## What initially drew you to teaching and teaching English in particular?

So, if I'm honest with you, I thought about this when you asked me, and it's a strange one, I'm not 100% sure, in the sense that some people have always wanted to be a teacher, and it's always been a dream and it wasn't for me, I kind of drifted into it. I was good at English, I enjoyed it, I went to uni, it meant I could put off being a real human being for a bit longer, not having to pay tax and things like that. I worked in hotels for a few years when I was doing my masters, and I kind of thought to myself, it would be nice to do something that I was actually trained to do, that I knew I was good at. And then when I started it, that's when I kind of felt like this is the right place for me. And I know some people have these, "it was always my dream" kind of stories and mine isn't. I couldn't do anything else now though, and I wouldn't want to do anything else. And I always say, when people ask, "Do you love your job", and I

say, yeah, I love it, as much as you can love a job. If I won the lottery, of course, I'd be spending time with my family and be sunning myself around the world. I've come into it in a sense of, almost like falling into it. Some of the students who maybe aren't as passionate about it, or are like, "I'm good at it, does that mean I don't fit in the same way as the ones who absolutely love it", I can say, well no, because that's how I got into it. I think it's good to have a mix of people, if that makes sense.

If everyone teaching had always been amazing at it, always wanted the job, and spent all their free time reading poetry then the kids who aren't like that, which is a massive chunk of them, are going to feel like there's nobody they can relate to. I know I've kind of answered it and not answered it there, but that's how it was for me.

## What English resources in the LRC do you currently utilise and recommend to students (books/magazines/online databases etc) that we currently stock?

So, things like the material on EBSCO, I get Neil to come into a session every year and go through EBSCO with me on Go Research and show students how to use it. On the literature A level, it's a requirement for them. But on my A level, the combined, it's not a requirement.

*Left to Right clockwise: Above. Author Stephen King, whose books have sold in excess of 350 million. 'Terror at 20,000 Feet', Richard Mathesons short story has been adapted on 3 separate occasions for 'The Twilight Zone' TV series & film. E Magazine Issue 109 • September 2025, cover 'Into the Wild'. Harlan Ellisons 'I Have no Mouth and I must Scream' cover.*



**EBSCO**host

MAGNA SCIENTIA

It's one of those different paths you can take to push your mark higher. Plus, I want to prep them to be ready for uni, you know, academic research is what they need. They need to find their own ideas, they need to go away and find things that I've not told them as well, and I like that too, because it's interesting for me.

I also use the actual hard copies, the sets of periodicals, that's what we called them at uni, the magazines, things like AMC English and Media magazine. I always think they're good, it gets them using academic resources. I always get students in the first year to come in and take a trip to the LRC, I get them to buddy up like kids in school and come in to take a book out. I get them to do this because amazingly some of them have never used a library. I mean, it was a shame when they were getting rid of lots of the books a few months back to make extra space, I understand that. But it's gutting because there should be books there.



When I was at uni, you wouldn't just Google it, you'd have a concordance for Shakespeare, like a big dictionary of all the words, and where you could find them, that kind of research. I try to do stuff with the books as well, but I appreciate that's me being a bit old, and that is stepping away from it a little. But I try and use the actual books in the actual library section as well.

## Are there any resources (books/magazines/online databases etc) that you would like to recommend or utilise in your teaching that the LRC currently does not stock or does not have access to?

So, again, that's a funny one, because there's nothing I would say I wish we had, because the stuff that I think I need is there. Yeah, if there were more books, that would be great. You can always get books from places, you can always order, you can always find them. It's nicer to have more stuff, but ultimately there's a sense that it's all good and like I said the periodicals we get are good, and again, EBSCO itself has loads on it already.

So, for the level I'm teaching at, I think it's a really nice mix. It's not so much that it's in your face, but it's enough to allow you to push it forward. If you really wanted more, you could find more, and to get more externally. And I think that works well for the setting here because we're in that in-between element, aren't we. You need to be more independent, academic, than school, but we're not at uni yet. And if you overface them with too much stuff, it might hit them too hard. That said you can always have more books for English.

## There has been a 35% downturn nationally in students studying A Level English over the past seven years, which is a pressing concern. NATE has called for a rebalancing of post-16 studies to include more contemporary, inclusive content that resonates with diverse student experiences. What are your thoughts on their calls for reform of the English curriculum?

Yes, I agree. Certainly, I think this partially explains why the demographic of English is a very girl-heavy subject. In the sense that, I think sometimes there's a lot of scope for feminist criticism in a lot of literature. We look at the 1800 and 1900s, at things like Jane Eyre and Dickens. There's a massive scope for that and it attracts a great female readership. But it does make it sometimes feel like a subject where there's so much of it, but there's not a different outlet.

Similarly, I think, focusing on the classic Victorian novel so much is quite heavy. I would not, for pleasure, read Dickens. It's why use one word, when you can use 10 sometimes for me when you read Dickens. Recently I've used with my students' authors like Richard Matheson, Charles Beaumont, specifically short stories that mix horror, science fiction, metaphysical philosophy. Both wrote for the Twilight Zone in the 80's & 90s. And some of my students have really got into those. Some of the students who may not naturally be the big heavy-duty readers really love that stuff.

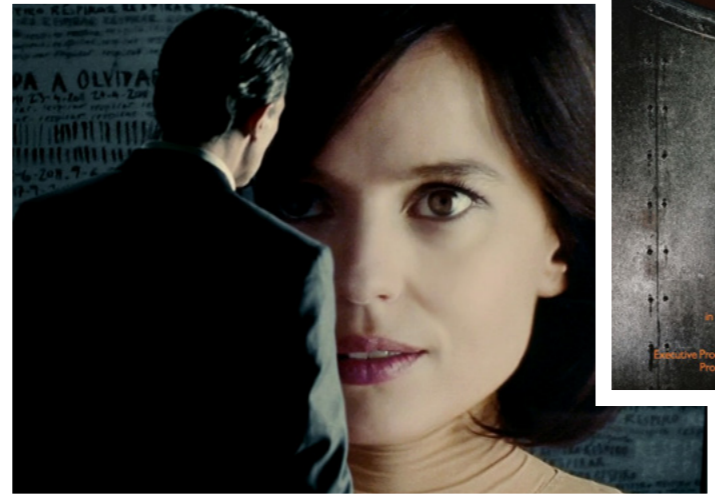
Again, similarly I did my master's on Philip K Dick, he has written a load of short stories. I think short stories are a really good genre, because you can use the more modern stuff, or you can edge back into more classic stuff like Edgar Allan Poe, or in between like HP Lovecraft from the early 20th century. And you've got a nice mix. I think horror and science fiction, that kind of metaphysical element of it, is something you don't touch on a lot. And I think it's because sometimes it's seen as the poor relation of something like gothic horror. But I do feel that in a couple of hundred years from now, someone like Stephen King, the prolificness of his writing, and the quality of his writing, the running themes through it, he's going to be somebody people will look at and say that's amazing work. But it's populist right now. Shakespeare was populist. (contd next page)

“ HE HAD DISCOVERED THE SCENTS AND AROMAS OF A SPRING THAT WAS ETERNALLY ONE DAY AWAY. ”

*“Perhaps a lunatic was simply a minority of one.”*



Left to Right clockwise: Far left. Poster for TV anthology series Philip K. Dick's 'Electric Dreams,' 2017. 'The Masque of the Red Death' film poster, 1964. Dir Roger Corman, screenplay co-written by Charles Beaumont, based on the short story by Edgar Allan Poe. '1984'; Dir Michael Radford, based on George Orwell's novel of the same name. 'The Skin I Live In' 2011, Dir Pedro Almodovar, based on the book 'Mygale' (Tarantula) 1984, by Thierry Jonquet.



He was like the Coronation Street of his day. He was a jobbing writer. He had to put stuff out there that would sell, otherwise he didn't feed his family. I know the history curriculum has multiple modules they could pick, and we pick the ones here that suit. If you've got a demographic, who you think to yourself "you know what, post-colonial fiction will be really interesting to them" I think you should be open to that, and at the minute the big choice comes through the coursework, but coursework feels like maybe it's being phased out a little anyway, because of AI and the issues that come with that. So, like I said, authors like Richard Matheson and also Harlan Ellison who was big in the 60, 70s, 80s. He has a really famous short story called, 'I have no mouth and I must scream' and that deals with notions of AI, those kinds of themes. There's just so many things going on in there that you can lift from, that's not necessarily realist, and it's not classic, and it's a bit different, but I think it would draw in a different readership, and it would play around with that demographic as well. In the same way we try to encourage girls into engineering, getting girls to do STEM, because it's demographic has more lads. English is one of those subjects, that demographically has more girls, and we always want to try and get more lads in, not because we don't want girls, but because we want a diverse mix of people to give different kinds of perceptions.

**The latest screen version of 'Wuthering Heights' ruffled a lot of feathers, in more ways than one. What is your favourite literary adaptation, cinema or TV and/or which book above all else would you love to see translated from the page to film?**

So, I liked this question when it came up, because I chuckled at the time. I have a colleague who is outraged. They're outraged. The fact that it's not accurate to the book, and they were refusing to watch it. I see the point, because although I've not watched it, I've had a bit of a read about it. Well, I feel like, if they said it was based on Wuthering Heights, and they've lifted it definitely. I think the argument for the racier scenes in it, when it was written, you would never have written them in it, if it were written, now, you probably would have had racier scenes in. In Jane Austin, if they go off for a walk alone, we're meant to assume there's something more going on.

So, for me, again, science fiction, dystopias, that was my master's, '1984', the film version with John Hurt and Richard Burton in it. The tagline for it was 'the year of the film, the film of the year' and I loved that. But, and again, off the wall one, there was a film by Pedro Almodovar starring Antonio Banderas called, 'The Skin I Live in'. It's a dramatisation of a book, the book I much prefer, called 'Mygale', translated 'Tarantula', and it's really surreal, certainly adult themed, I mean, I'd been taking my career in my own hands if I taught it, but it's a fantastic book, really interesting themes of gender and identity and, subjects like Stockholm syndrome. All these kinds of things, stuff that's challenging. I think there's so many good ones out there, and I think in a lot of ways media is derivative of material that has come before. I always say to the students, not in a bad way, that you'll not have any original ideas because I don't either. There's so much been thought of already, that's already out there. Things like 'Black Mirror' lift from loads of various places. I mentioned Harlan Ellison before, I remember reading years ago that he sued James Cameron, over terminator, because he said that it was based on his episode of 'The Outer Limits', called 'Soldier' because there were some similarities there. So, I think everything that happens is derivative of things, but in a good way. I think sometimes when you use the word derivative, people think you're criticising it, I just think that it's so difficult. It's the same when in music people get sued for having similar bars, it's difficult to make something that we've never seen before because we've been around for so long.

INTERVIEW RECORDED BY GEORGE BULLOCK, 4TH MARCH 2026.



# MAGNIFY

Encompassing digital archives, e-books, e-journals, and databases. Our online educational resources offer unparalleled access to a wide range of materials once confined to physical locations.





# VOGUE

The **Vogue Archives** can be found on our LRC Page – Pro Quest. It is a fully searchable archive of American Vogue, the first issue being from 1892 on to modern day. Each edition is fully detailed, reproduced in high resolution colour page images. Each issue has been scanned from cover to cover. Pages include covers and fold outs, advertisements too, all of which has been indexed by garment types and brand names. This Archive preserves the best fashion designers work form American and International scenes, culture and society. Each issue has been captured and listed as separate documents for ease of navigation, these files can be searched and discovered with ease. Contributions from photographers, illustrators and stylists are also indexed for research purposes. There is a journal editor function where you can limit your search. There are a selection of specialist indexing of full-page images from photo shoots. The policy of Vogue Archives is to include each issue from volume 1, issue1 and to scan cover to cover, there are however some small gaps due to historical data.

**The Vogue Archives is great for fashion design and photography students to find inspired images but can also apply to more academic study. Fashion marketing students can search the history of certain brands identifying such brands as Chanel, Revlon, Versace through the database. Exploring themes such as image, social tastes and gender roles from 1890s right up to present day.**

Access through ProQuest for the full American Vogue archive.



## HISTORY OF VOGUE MAGAZINE

Vogue was founded in New York in 1892 as a weekly society paper catering for Manhattan's social elite. When it was bought by Condé Nast in 1909, the publication changed dramatically: the quality of the paper, printing and illustrations improved, the frequency changed from weekly to

### Clockwise:

Far right: 'Doe Eye', Jean Patchett, Vogue New York, 1st January 1950, by Erwin Blumenfeld.  
 Angelina jolie, photographed by Annie Leibovitz, Vogue, November 2023.  
 Vogue cover, September 2017. 125th anniversary collectors edition featuring Jennifer Lawrence.  
 British vogue 'Supermodels', January 1990, photographed by Peter Lindbergh.  
 Vogue magazine Paris November 2014.  
 Vogue cover, September 15h, 1964.  
 Photograph by Guy Bourdin for French Vogue 1970.

fortnightly, the page count, advertising space and cover price all increased, and there was a new focus on fashion. The re-launched Vogue became one of the icons of the modern age: arriving at a time when the corseted gowns of the 1900s were giving way to simpler, more practical clothing for women, Condé Nast's use of eye-catching cover art by the great illustrators of the day created a similar revolution in magazine publishing. Condé Nast also bought the short-lived French title La Gazette du Bon Ton, and brought over Bon Ton artists such as

Georges Lepape and George Wolfe Plank to design cover illustrations

Vogue. These artists, along with Helen Dryden, Eduardo Benito and others, were strongly influenced by the latest developments in modern art, from Klimt and the impressionists to Bakst and Modigliani. The covers of Vogue provided a very public platform for the radical aesthetics of Art Deco, cubism and futurism in the 1920s. These illustrated covers gave way to colour photographs in the 1930s and 1940s, including extraordinarily innovative work by Horst P. Horst and Erwin Blumenfeld (such as the famous January 1950 cover entitled 'The Doe Eye'). The contents of Vogue reflect the changing styles and culture of the postwar world, from the stylized and extravagant ultra-femininity of Dior's New Look in 1947, and the Parisian chic of Balenciaga and Balmain, to the youth-focused designers of the 1950s and 60s (Mary Quant, Jean Muir, Ossie Clark). Vogue was one of the main outlets for the new photographic style of the 1960s: the bold and dynamic handheld approach of David Bailey, Terence Donovan and others.

The contents of Vogue are obviously of central importance to the history of fashion, from the liberating modernism of Coco Chanel to the cross-gendered experimentation of Jean-Paul Gaultier and beyond. However, it is also a rich source for other areas of modern culture, providing a record of changing social tastes, mores and aspirations in the modern world, and encompassing literary works by Kate Chopin, Evelyn Waugh, Vladimir Nabokov and Carson McCullers, articles by Winston Churchill and Bertrand Russell, wartime photojournalism by Lee Miller, features on popular cultural figures of the day from Marlene Dietrich and The Beatles to Nicole Kidman and Beyoncé, and on prominent American women from Jackie Kennedy to Michelle Obama.

for

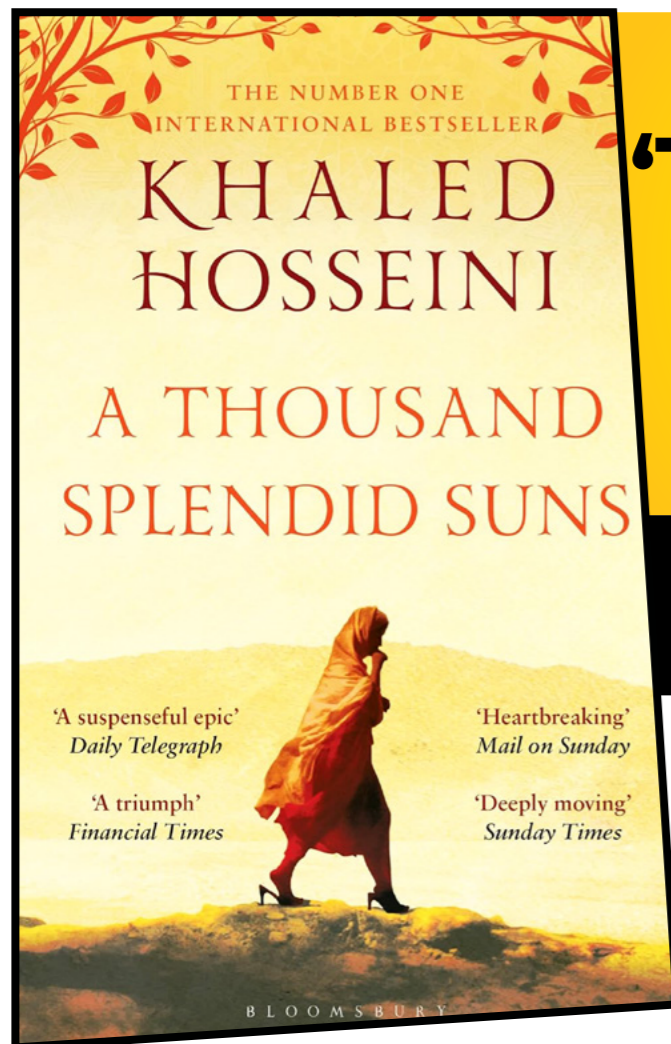
You can also access the latest edition of American Vogue through Pressreader, as well as Vogue Taiwan, Vogue Italy, Vogue Japan, Vogue Hong Kong, Vogue Mexico, Vogue France, Vogue Thailand, Vogue Australia, Vogue Spain, Vogue Germany, Vogue Latinoamerica, Vogue Portugal, Vogue Singapore, Vogue China, as well as back issues of several other Vogue publications.



*FASHION IS A REFLECTION OF THE TIME.*  
 ANNA WINTOUR



FOCUS ON EDI & SOCIAL ISSUES  
**THINKIGNITE**



## 'THINKIGNITE'

INTERNATIONAL DAY FOR THE  
ELIMINATION OF VIOLENCE  
AGAINST WOMEN & GIRLS  
BY HANNAH TOPPING

THE INTERNATIONAL DAY FOR THE ELIMINATION OF  
VIOLENCE AGAINST WOMEN FOCUSES ON  
HIGHLIGHTING THE PREVAILING ISSUE OF GENDERED  
VIOLENCE THROUGHOUT THE WORLD.

Though there have been great steps made for feminism over the last century, acts of violence are still committed against women around the world on an alarming basis, with around 1 in 8 women in the UK alone having experienced some form of domestic abuse, sexual violence or stalking in 2025, according to the Office for National Statistics. The International day for EAW aims to remind the world that despite the progress we have seen in the past century, work still needs to be done to ensure the safety of women and girls against gender-based violence.

### A THOUSAND SPLENDID SUNS

Set over a series of decades in a changing Afghanistan, the modern classic 'A thousand Splendid Suns' tells the heart-wrenching story of two women, born a decade apart, forced to marry the same man after both experience life-changing family tragedies. Written by Khaled Hosseini, Afghan-American author known for The Kite Runner, A Thousand Splendid Suns is an apt fit to highlight the topic of gendered violence.

Using the political backdrop of the rising Taliban in Afghanistan during the latter half of the 20th century, Hosseini brings attention to the physical, mental and sexual abuse experienced by women, emphasising how wider systems can often uphold this violence. What, to me, is the most heart-breaking aspect of this book is the casual way that abuse is accepted and normalised; discussions of men marrying girls as young as 9 years old, the excusing of men's sexual brutality to women because 'they are men' as though it is in their nature, are all reminders of the extremity and deep-rooted nature of violence against women and patriarchal oppression. As heart-wrenching as the book is, its bitter-sweet ending is filled with hope for a better future, one where women can live without fear of extreme gender-based violence.

### MAID

Mini-series Maid (2021) quickly became one of the most watched Netflix shows of 2021, was nominated for three Emmys and three Golden Globes, and has solidified its place as one of the best Netflix dramas, praised for its phenomenal handling of the topic of abuse. Based on Stephanie Land's memoir Maid: Hard Work, Low Pay and a Mother's Will to Survive, the story follows single mother Alex (Margaret Qualley) as she struggles to escape the abuse of her ex-partner whilst working as a maid in the hope that she might build a better life for both her and her daughter.



Through its exploration of Alex's struggle to break free of the cyclical, repetitive nature of abuse, the show criticises the inadequate support provided by the systems intended to help victims of abuse. The show is also exceptional for its depiction of different kinds of abuse that are often neglected in discussions of

gendered violence- though physical harm is very much explored, Alex's story revolves more around her experience with emotional and financial control, demonstrating how abuse can be complicated and hard to escape, even if physical violence is not present.



Left: Jamie Miller (Owen Cooper) and Eddie Miller (Stephen Graham) 'Adolescence', 2025.  
Above: Alex (Margaret Qualley) 'Maid', 2021.

### ADOLESCENCE

Last year Netflix series Adolescence (2025) was launched into popularity, its weighty contents a starting point for conversations around the whole country regarding an increasing trend of violence against women and girls, and a rise in extreme, misogynistic ideation in boys from a young age. It has been hailed as practically flawless, with phenomenal acting and writing, an opinion that's hard to argue against considering the series

GLOBALLY IN 2025 APPROXIMATELY 140 WOMEN WERE KILLED DAILY BY INTIMATE PARTNERS OR FAMILY MEMBERS



was nominated for 13 Emmys (and won 9). Starring Owen Cooper, a young local actor from Warrington, the series focusses on the events following a 13-year-old boy's arrest for the suspected murder of his female classmate. Although very well done, the series can be a difficult watch, not just because the themes it covers are disquieting and distressing, but because they are a reflection of the issues currently arising in our society.

## THELMA & LOUISE

35 years after its release, Thelma and Louise is considered a classic, especially within feminist film, having 6 nominations at the 64th Academy Awards, and being ranked 78th in the American Film



Institute's list of most inspiring films. Although this film still very much fits within the subject of Ending Violence against Women- its depiction of rape and abuse is as disturbing as it is angering- it has a lighter element to it than the other media on this list. Considered a mash of adventure, crime and comedy, the film follows two best friends Thelma (Greena Davis) and Louise (Susan Sarandon) on their impromptu road journey after a traumatic event causes the pair to flee the pursuit of police. It's beautiful cinematography, memorable lines and iconic fashion have served to preserve this film as a symbol of feminist strength.



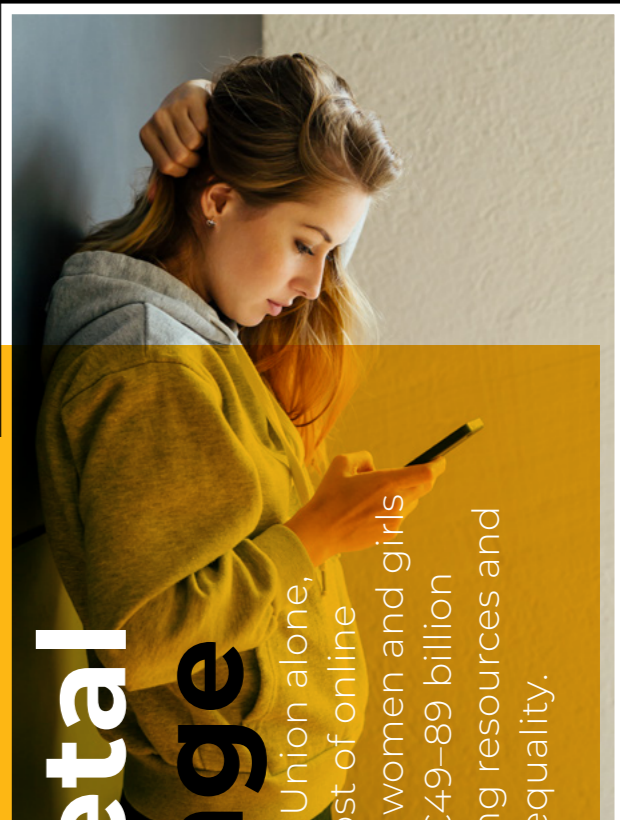
# #NoExcuse

for online abuse

Far left: Jamie Miller (Owen Cooper) and Briony Ariston (Erin Doherty) 'Adolescence', 2025. Above & below left: 'Thelma & Louise', Dir Ridley Scott, 1991.

“  
By representing women as both victims and agents of violence, the characters of Thelma and Louise broke radical new ground in mainstream American representation, profoundly threatening masculinist critics who objected to its breach of the norm of violence as male privilege. Bernie Cook, 2007  
”

**SOCIOLOGY REVIEW**  
Sociology Review is one of the various, subject specific journal resources published by Hachette Learning, targeted at A-Level students and available through our LRC portal on Solar. It focuses largely on prevalent social and community issues and has frequently examined contemporary examples of violence against women and girls, as well as the patriarchal culture from which this violence arises. Such analysis is present repeatedly throughout many volumes, but volume 33 issue 4 in particular details a sad but eye-opening study done on the use of social media to send unsolicited pictures to young girls. The study interviewed girls aged 11 to 18 about the frequency they received unsolicited explicit pictures, how they reacted and how those around them reacted. The study found that most of the girls interviewed had experienced some kind of online sexual harassment and were desensitised to it, whilst boys and men use these pictures as social currency among their peers. The article highlights how normalised society has become to online sexual harassment from such a young age, and how young girls often do not recognise this as the serious abuse it is, instead it is ingrained in the way they navigate their presence on social media. This article heavily highlights how violence against women has extended into a new facet- the digital world.



# Societal Change

In the European Union alone, the economic cost of online violence against women and girls is estimated at €49-89 billion annually, straining resources and perpetuating inequality.

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# BOOK SPHERE

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“Reading is essential for those who seek to  
rise above the ordinary.” – *Jim Rohn*





# Lectio Libri BOOKSPHERE

Taking a regular look at the ever popular and growing set of fictional books available at the college. For this Halloween, we're focussing on some of our new horror titles, particularly Stephen King. *By Jasmine Whitfield*



With the National Year of Reading in full swing and World Book Day earlier this year, there's never been a better time to dive into the stories that inspire us. Whether you're a lifelong reader or someone looking to get back into books between classes, fiction offers an easy escape from deadlines, lectures, and everyday stress. To celebrate all things literary, we also launched a creative writing competition for your chance to show off your imagination and talent. In this article, we're highlighting a selection of stand-out fictional books that we have recently added to the LRC's collection and are perfect for students looking for something fresh, engaging, and unforgettable.

Let's turn the page together.

## CITY OF MIST BY CARLOS RUIZ ZAFON

The City of Mist is a beautifully put together collection of short stories that shows off Carlos Ruiz Zafón's incredible talent for creating atmosphere and emotion. Each story takes you into hidden corners of Barcelona. From shadowy streets, mysterious buildings, to characters dealing with love, loss, and memory. The book feels like a set of secret little stories connected to the world of 'The Cemetery of Forgotten Books'. Zafón's signature style through the collection is a mix of gothic moodiness and genuine warmth. Even though the stories are short, they're packed with vivid imagery and a sense of wonder, proving how easily Zafón could build entire worlds in just a few pages. Themes like storytelling, fate, and the supernatural, run through the book, making it enjoyable for longtime fans while still being easy for new readers to jump into. Overall, The City of Mist is emotional, atmospheric, and quietly magical, a fitting final book from one of modern literature's most imaginative writers. It's a great pick for anyone who loves stories that stay with you long after you've finished reading.





### IT BY STEPHEN KING

This remains one of the most ambitious and unsettling works in modern horror fiction. First published in 1986, this novel is sprawling, deeply psychological and explores childhood fears, the scars they leave behind, and the monstrous forms they can take both literally and metaphorically.

At its core, IT is the story of the Losers' Club, a group of children growing up in the fictional town of Derry, Maine. King masterfully alternates between their youth in the late 1950s and their adult lives in the 1980s, weaving a dual narrative that mirrors the way trauma resurfaces long after we believe we've outgrown it.

The antagonist, Pennywise the Dancing Clown, is only one of the shapes taken by the ancient, predatory entity that terrorises Derry. But Pennywise has become iconic for a reason. King taps into a primal fear of the uncanny, turning a familiar childhood symbol into something grotesquely wrong making it more disturbing. The result is a villain who remains in the imagination long after the book is closed.

IT is not a quick read, and it doesn't try to be. King uses this novel's length to build a richly detailed world where the supernatural and the mundane coexist seamlessly. Derry (the fictional town) itself becomes a character—corrupt, watchful, and complicit in the horrors that unfold.

What makes the novel so effective is King's ability to balance the cosmic with the intimate. The terror is grand in scale, yet the emotional core is grounded in the universal experience of growing up: the friendships that shape us, the fears that define us, and the moment we realise the world is far darker than we once believed. Overall, highly recommended novel to dive into!

"The two things are like apples and oranges, Annie. People who tell stories usually can't write stories."  
— Stephen King, Misery

### CARRIE BY STEPHEN KING

Similarly, this also focuses on a horror element. Carrie is a sharp, unsettling debut that blends supernatural horror with the brutal experiences of youth. The novel follows Carrie White, a shy, relentlessly bullied teenager whose emerging telekinetic powers become both her escape and her undoing. King's use of mixed media (news reports, interviews, and traditional narrative) gives the story a documentary like tension, revealing early on that tragedy is inevitable while keeping readers hooked.

What makes Carrie compelling isn't just the horror, but the empathy King builds for his protagonist. Carrie is less a monster than a product of cruelty, isolation, and the oppressive zealotry of her mother. The novel's infamous prom sequence remains one of horror literature's most iconic moments, not only for its shock value but for how it exposes the outcomes of sustained social abuse.

At just over 200 pages, Carrie is concise, emotionally charged, and hauntingly relevant. It's a powerful early work that set the tone for King's career.

### MISERY BY STEPHEN KING

Misery is a masterclass in psychological horror, driven not by supernatural forces but by the terrifying unpredictability of human obsession. The novel follows Paul Sheldon, a successful novelist who awakens after a car accident to discover he's being "cared for" by Annie Wilkes (his self-proclaimed number one fan). What begins as gratitude quickly spirals into captivity, violence, and a chilling battle of wills.

King's tight, claustrophobic storytelling amplifies the dread, trapping readers alongside Paul in Annie's isolated home. The tension comes not from jump scares but from Annie's unstable mood swings and the slow realization of how far she will go to control the story, and the storyteller.

King brilliantly explores themes of fandom creative identity, and the thin line between devotion and domination.



Dark, suspenseful, and impeccably paced, Misery remains one of King's most gripping and psychologically disturbing novels. It's a glaring reminder that sometimes the most frightening monsters are the ones who look human.



Other titles and authors to consider for spooky season.

Richard Matheson's 'I Am Legend' and 'Hellhouse'.

'Out There Screaming', curated by Jordan Peele.

'The call of Cthulhu & other weird stories' by HP Lovecraft.

Plus, legendary and iconic classics 'Dracula' by Bram Stoker and 'Frankenstein' by Mary Shelley, which have again both recently been adapted for TV & film.

All these titles, including the ones reviewed, are available to loan from the LRC.



*Formidulosus Fabulas*

# Equality Diversity & Inclusion Gazette...



...Available monthly as an online interactive PDF or hard copy from the LRC.



# ViewEdu

Teacher Education Zone

This is a specialist collection of texts carefully selected and provided by the college for the development and enrichment of its trainee and teaching staff.

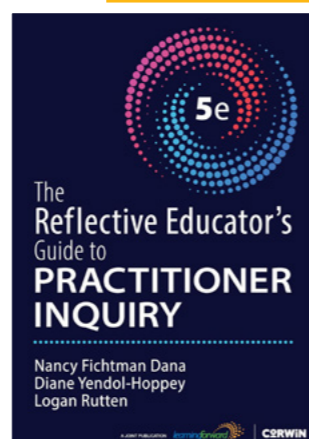
# ViewEdu Teacher Ed Zone

A COLLECTION OF SPECIALLY  
SELECTED RESOURCES AIMED  
AT ENRICHING OUR EDUCATION  
STUDENTS AND STAFF - BY HANNAH TOPPING

THE REFLECTIVE EDUCATOR'S GUIDE TO PRACTITIONER INQUIRY-  
NANCY FITCHMAN DANA, DIANE YENDOL-HOPPEY AND LOGAN  
RUTTEN, 2025

Now on its fifth edition, *The Reflective Educator's Guide*, focusses on encouraging 'inquiry' within the educational sector. Though this sounds vague at first, it is explained that this particular use of 'inquiry' is referring to the personal, deliberate and careful consideration of teaching and trying to foster a curious, reflective approach to education. In this latest edition, *The Reflective Educator's Guide* considers the changes made to education since 2020 in lieu of COVID-19, online teaching and the increased focus on issues of social inequity. Although this resource is largely targeted towards U.S readers- it repeatedly talks about social issues and statistics that are specific to America's school system inequity- it is still a thought-provoking resource that encourages a reflective attitude to education's role in community-based issues, something that can still easily be applied to the UK. This new edition also adds some remark on AI's advancement into the classroom, a relatively new phenomenon thanks to the rapid improvement in AI technology. The guide encourages training and practicing teachers to reflect on the dangers and uses of AI, and how it might be used by students and staff as a tool for learning and teaching.

Divided into 8 chapters, the first explains key terms, whilst the rest describes how teachers can research, collect, analyse and present data from classrooms, using this idea of inquiry to promote continuous professional development. Spattered throughout is the number of practice situations, and examples of reflective questions used for inquiry within education- the book does more than just introduce you to ideas, or offload information onto you, but encourages you to apply this information to your own experience of teaching.



'This latest edition invites educators to view inquiry as a process, a product, and a stance.'

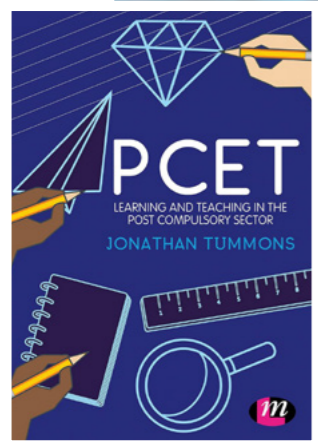


LEARNING AND TEACHING IN THE POST COMPULSORY SECTOR EDS. JONATHAN TUMMONS, 2019

*Learning and Teaching in the Post Compulsory Sector* explores the distinctive aspects of teaching within adult and further education, written by a collection of experts, with each chapter covering a different facet. This resource caters more specifically to those training in or already teaching further and adult education, focussing more on the distinct expectations and difficulties that come with teaching vocational or adult courses. Within the first chapter, it is highlighted that FAE has different goals to other sectors of education- it is a means to support local communities and provide an inclusive educational space to people who might not have had that available to them previously. The remaining chapters seek to advise teachers on how they can apply their training to help achieve these goals best, covering how maths and literacy might be taught at this level, how to address student motivation, mental health, social justice and more. (Contd next page).

## *Educator Reflectivus*

'*The Reflective Educator's Guide to Practitioner Inquiry*' is available as a hard copy from the LRC and as an ebook. Check the library catalogue on SOLAR.



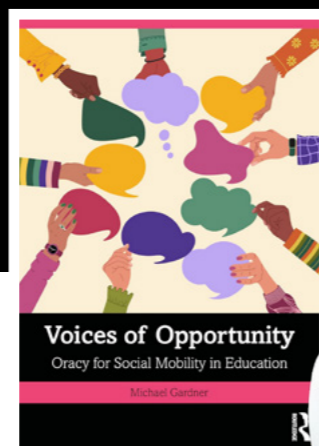
## Discipulatio et Docentia

The book also covers the history of FAE in the UK, as well as past and present policies that have shaped the way the sector functions.

The resource will be especially handy for doing written assignments- each essay is a short, digestible read, whilst still offering useful and detailed information- perfect for those wanting to top up their knowledge of a specific subject. What makes Learning and Teaching particularly convenient is the additional material attached to each essay; a selection of key questions to keep you engaged and reflecting on what you've read and a short chapter summary for each essay which is perfect for a quick recap for revision, without dedicating too much time to the book. Each chapter also begins with a small list of key words related to their contents, which makes research a little easier, especially if you have only a vague idea of the concepts you want to read up on.

### VOICES OF OPPORTUNITY- MICHAEL GARDNER, 2026

*Voices of Opportunity* explores the relationships between oracy, education and later life, focussing largely on early years education. Gardner seeks to emphasise that language has such an important role in every aspect of life, and its development from even an incredibly early age has a profound effect later on. Set into 17 chapters, the book examines how a child's social or economic background can affect their development of orality, and how teachers may aim to close the gap between those that come from what Gardner terms 'language rich backgrounds' and 'language poor backgrounds'.



# Actionem Capoe

'*PCET: Learning and teaching in the post compulsory sector 1st Edition*' and '*Voices of Opportunity: Oracy for Social Mobility in Education*' are available as a hard copies only from the LRC. Check the library catalogue on SOLAR.

**'Michael Gardner is the founder of The Oracy Shift, an organisation dedicated to elevating oracy in education'.**

The first couple of chapters aims to define 'orality' and its importance, explaining that orality is the combination of learning to talk and learning through talk, and explains that it plays an important role not only in cognition and education but also in a child's overall wellbeing; their confidence, their ability to socialise, and their ability to regulate their emotions. Gardner then moves onto explaining how teachers can identify students who may be falling behind their peers in terms of orality development, and how that can be rectified through building an environment where children can communicate with adults, ask questions, hear and read stories, whisper and shout.

Each chapter includes definitions, chapter summaries, questions, and small tasks, helpful both for training teachers' revision and encouraging reflection on how to improve a classroom environment. Published this year and in its first edition '*Voices of Opportunity*' is filled with recent data- presented in clear, comprehensive visuals- case studies and references to current schemes, that truly reflect the changes in education since COVID-19 lockdowns, and the increasing use of AI and other technology in classrooms and workplaces.





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# The Rules of **Research** Part 5

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In the fifth of the series, *Neil Atherton* provides more advice and tips to help navigate the research process.



# Honing Your Research Skills



*Quibus ad Scientiam*

## “ Praecepta Investigationis

Research is a process that takes time. You can expect to spend 50% of your time researching and 50% writing.

Start with a clear question. Setting a clear and specific research question is crucial before delving into online research.

This will help focus your efforts and ensure you are searching for the right information. Take the time to brainstorm and refine your research question to ensure it is relevant, focused, and answerable. Before diving in, define what exactly you are trying to find out? Identify your keywords and imagine what a good answer would look like?

A focused search strategy saves hours of wandering through irrelevant material.

Plus, you want to avoid going off at a tangent and hiking up your word count unnecessarily.

Break your topic up into sub questions. This will help you organise your search and structure your notes.

For example: “How has AI improved healthcare?”

Your sub-questions might be: Which technologies are being used? What problems are they solving? What are the risks?

Use a variety of reliable sources. Aim for a mix:

- Books and ebooks
- Trusted news outlets
- Government or institutional reports
- Databases (e.g., EBSCO, Gale)

### Online databases and academic journals

For effective online research, it's crucial to use search engines strategically. Start by crafting targeted search queries using specific keywords related to your topic. Utilize advanced search features to filter results by date, format, or domain. Additionally, consider using Boolean operators AND, OR, and NOT to refine your search results further. Use synonyms, broader/narrower



terms, quoted phrases for example “climate change impact”. Small changes can make a big difference.

### Avoid relying on just one website or author.

If you're looking at a more specialised topic that needs to have a verifiable or reliable source of information, head towards websites that have .org, .edu or .gov at the end of their URL.

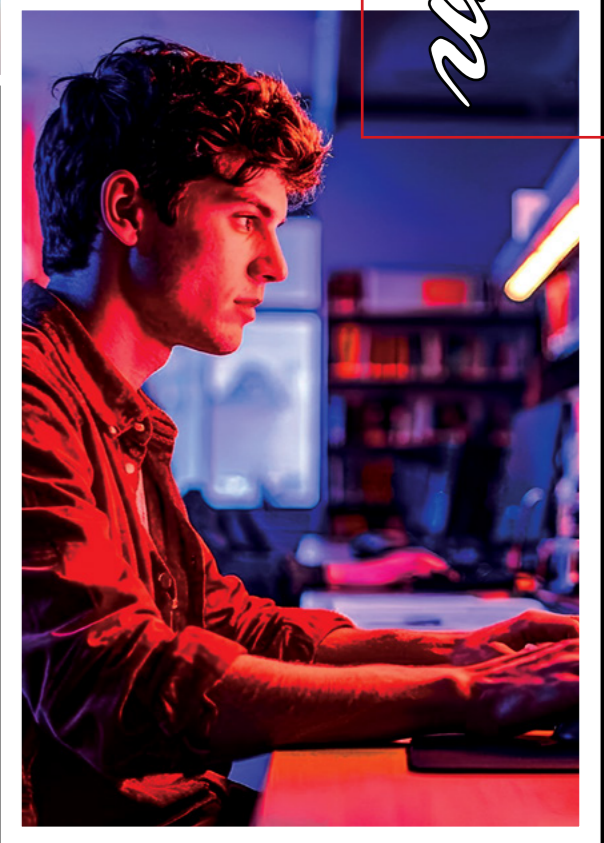
Track your sources as you go. Use:

- OneNote
- Word's References tab
- A simple document listing links and details

This will prevent the “Where did I read that?” problem.

To determine whether an article is going to be useful to you, start by reading the abstracts, introductions, headings and conclusions before reading more in depth.

Then decide whether the piece is worth a full read. When skimming through any webpage or long document you can save some time by using the CTRL + F to find a specific word or phrase. This will help you to determine if this source has what you need. Simply type in the word or phrase you're looking for in the search bar that pops up and the webpage or document will highlight those particular words, and you can start scrolling through.





# THE RULES OF RESEARCH V



## Evaluate the credibility of an author or source.

Ask yourself: Is the author an expert? Is it peer reviewed? Is there bias or a commercial angle? How recent is it?

Not all "official looking" sources are reliable!

Despite the wealth of information available online, not all sources are created equal. It is crucial to evaluate the credibility of the information you come across. This involves assessing the authority and bias of the source, checking for currency and relevance, and identifying red flags and misinformation.

On your quest for reliable information, pay close attention to the authority and potential bias of the sources you encounter. Authority can be determined by investigating the author's qualifications, the publication or website's reputation, and whether the information is supported by other reputable sources. Bias can skew the information presented, so it's necessary to consider the agenda or perspective of the source.

Evaluating the currency and relevance of online information is key to ensuring you are using the most up-to-date and pertinent sources. Currency refers to how recent the information is, which is particularly important for topics that evolve rapidly. Relevance involves determining if the information aligns with your research needs and goals. Be wary of outdated or irrelevant information that may lead you astray in your research.

Evaluating the currency of a source involves checking the publication or posting date and ensuring the information is current enough to be useful for your research. Relevance, on the other hand, requires you to assess how well the information addresses your specific research questions or topic.

Assessing the credibility of online information also involves being vigilant for red flags that indicate potential misinformation. Red flags may include sensationalist language, lack of citations, or extreme bias. Misinformation can spread quickly online, so it's crucial to verify information from multiple reliable sources before accepting it as fact.

Checking for red flags can help you weed out unreliable sources and avoid falling victim to misinformation that could compromise the accuracy of your research findings. Always be cautious of sources that seem too good to be true or that lack evidence to support their claims. With careful evaluation and critical thinking, you can navigate the vast sea of online information



more confidently and effectively, separating the trustworthy sources from the unreliable ones. Stay curious, stay sceptical, and always prioritize quality and accuracy in your online research endeavours.

Organise your findings as you go. Create a quick structure for example:

**Introduction, Key themes, Evidence, Gaps, Conclusion.**

This can help to speed up the 'writing it up' process.

## Write it up, review and reflect.

With the knowledge you have gained from both your background reading and formal research, create an outline of your paper. If you have time, create an outline of the finished piece by creating headings and sub-headings with introductory sentences.

Now it is time to put all the work that you have done so far with defining the topic, doing the research and outline together with your own ideas and analysis to complete the written requirements for the assignment. Finally, do not forget to proofread your paper or find someone to proofread it for you.

Congratulations. Take note and remember the feeling you get on completing an assignment, in the knowledge that you have researched thoroughly and independently.

**+**

*"... information literacy is a beacon of empowerment in the modern era, guiding individuals through the intricate information landscape with skill, discernment, and adaptability. Beyond the ability to locate and access information, it embodies a comprehensive set of skills that enables critical thinking, ethical use of data, and effective problem-solving. In a world inundated with information, cultivating information literacy is paramount. It equips individuals with the tools to navigate diverse sources, discern credibility, and engage with information in a way that transcends academic settings, influencing professional, personal, and civic dimensions of life. As the digital society continues to evolve, information literacy emerges as a cornerstone for informed decision-making, lifelong learning, and active participation in a globalized community."*

Ashikuzzaman, Md (2021) What is Information Literacy? <https://www.lisedunetwork.com/information-literacy/>

Critica Reconsionem



SAGE QUEST  
LRC MEDIA CLUB

STAFF & STUDENTS INSPIRATIONAL RECOMMENDATIONS (OR NOT)  
- TELL US WHAT YOU ARE READING, WATCHING & LISTENING TO.  
BRANNAGH RIDPATH & ERICA BELLINGER

**B**eetlejuice Beetlejuice (2024) is a wonderfully, wacky horror/comedy film directed by Tim Burton who is known for directing and animating many popular films including Edward Scissorhands (1990) and Batman (1989). Beetlejuice Beetlejuice is a sequel to Beetlejuice (1988) and follows 36 years afterwards. The film ventures into three generations of the Deetz family who return home after a tragic family death. Lydia's (played by Winona Ryder) life twists into mayhem after her daughter,

Axel (played by Jenna Ortega), discovers a portal to afterlife and finds herself trapped after an act of betrayal. This leaves Lydia no choice but to summon Beetlejuice (played by Michael Keaton), the troublesome demon who traumatized her 36 years prior and never truly left her thoughts. Tim Burton's classic unusual elements are weaved into this brilliant film, creating a nostalgic atmosphere filled with entertaining and unique features. BR.



Left to right: Publicity shot for Beetlejuice Beetlejuice 2024, Batman 1989 & Poster for Beetlejuice Beetlejuice. Directed by Tim Burton. Blue Lights, 2023.



**B**lue Lights is set in Belfast, Northern Ireland in a fictional police station called 'Blackthorn Police Station'. It is created and written by Declan Lawn and Adam Patterson as well as being directed by Gilles Bannier. It is streamed on the BBC iPlayer where you can watch all the series. Blue Lights is a captivating crime drama. It contains 3 seasons all which will shock you as all contain shocking scenes. You are taken through the streets of Belfast and are right in the centre of the action as you are taken through the daily life of a police officer in Belfast. I can honestly say that it is the best crime drama that I have ever watched as it gets you hooked with clever cliffhangers. When watching the 3 series by the

end of the first you immediately feel part of the team as you start to gain emotions towards the characters. You do not have to be into things such as the police or criminology to watch this as it shows people what it is like to live as police officers. Throughout all 3 series you see a fair few number of evil characters who are later brought to justice which will make you happy as you would consider them as the rotten eggs of the bunch. Again, some of the events may shock you as it is not one of those series where you can predict what will happen next. You are also taken into the hidden secrets at the workplace where you will be surprised by what comes out. EB.



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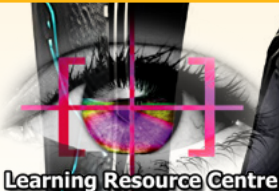
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