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Scan is a quarterly refereed journal that focuses on information in a digital age and effective student learning. *Scan's* articles and reviews explore the use of curriculum resources in the learning environment.

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Volume 35, Issue 3, 2016

from the editor

Welcome to the third issue of *Scan* for 2016.

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34 Children's literature in the digital world: How does multimodality support affective, aesthetic and critical response to narrative? by Alyson Simpson and Maureen Walsh. An extended abstract

June Wall outlines the research paper by Simpson and Walsh, which compared the effect of print and digital texts on the development of readers' critical awareness. A series of questions prompted the students to focus on digital meaning making.

reflections

Colleen Foley, Libraries Coordinator, School Operations and Performance, is responsible for policy advice and leadership for school libraries and information literacy.
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Professional opportunities to support future learners

The EduTech 2016 conference offered much to inspire school library staff. Presenters and participants shared creative possibilities for a future learning focus in education, and the ways school libraries can support such learning. Explore this conference Storify and enjoy some of the highlights. The embedded links are worth following for more detail on issues of interest.

Dr Sarah Kenderdine outlined how museums can use technology to expand beyond traditional boundaries and offer more participatory and engaging experiences. The approaches she discussed have resonance for libraries. Consider some of the ideas Dr Kenderdine offers in *The digital masterpiece*. How could these be adapted to make your school library a future learning classroom?

The digital masterpiece, Sarah Kenderdine
by **World Economic Forum**

For more inspiration about collaborative approaches to re-inventing and re-discovering resources and narratives view *How will museums of the future look?* These ideas could inform interesting professional dialogue about immersive future learning in schools and libraries.

Dr. Ross Todd's presentation was a fitting finale to the library strand. With his usual flair and engaging approach, he challenged preconceptions and emerging discourses about digital age learning. In his words: Do we engage young people to creatively be, do and become? It was a refreshing consideration of libraries for creativity, innovation and equity.

The Department's Libraries for future learners 2016 conference is on Monday 17 October in Sydney. It is open to all and a virtual option will be available. See Share this for more information and visit the School libraries home support website for the link to the conference site and registration. Keynote speakers include:

- Lyn Hay, Consultant/Director, Leading Learning Institute
- Kathleen Donohoe, Director, Futures Learning, NSW Department of Education
- Catherine Thomson, Leader, Primary Curriculum.

Following on from the articles focusing on using quality literature in this issue of *Scan*, Catherine Thomson's keynote, relevant to K–10, will take us further on the quality literature journey – into a multimodal world and related innovative practice.

A range of workshops, panels and presentations will be available in the concurrent sessions.

Use the articles and springboards offered in this using quality literature issue of *Scan* to further your professional learning. Share them with colleagues at your school.

What do you want from *Scan?*

Would you recommend *Scan* to new subscribers? How do you make use of ideas from *Scan* in your practice and professional learning? How could *Scan* better meet your needs? Help us plan *Scan's* future journey by completing this survey. Encourage your colleagues, including non-readers of *Scan*, to complete the survey too.

Text selection

Catherine Thomson, Leader Primary Curriculum, provides an overview of text selection as an introduction to the following articles on quality literature in this issue of *Scan*.

Of all the strategies, assessment, ideas, resources and support that surround the day to day discourse of teaching English and literacy, the most interesting are the conversations around text selection. The NSW *English K–10 syllabus* has 1006 content points, all of which rely on the careful selection of texts for teaching. The degree of quality for which the content of the syllabus is taught, depends upon a teacher's understanding of what the content is asking, what the students need to learn and the teacher's professional knowledge in choosing texts to exemplify and teach the syllabus content.

Text selection is a process that benefits from professional discussion and requires time and thought. It is a contextual decision that teachers make on a daily basis. Selecting texts for student learning necessitates teachers to consider the student as a learner across all the modes. It entails the examination of student competencies and needs, as a listener and speaker, a reader and viewer and as a composer of texts. This understanding of student competencies and knowledge of what students need to learn next informs text selection.

Author Maurice Sendak's favorite books by Martha Stewart

Where the wild things are trailer 2 by Warner Bros. Pictures

New learning

When selecting texts, teachers should choose texts that are the most powerful example of what a student needs to learn at that particular time. Selecting a text that takes students from their current competency, and stretches them to the cusp of competence and beyond, is important for scaffolding students in new learning. A well-chosen text enables students to practise and transfer the knowledge and skills they already have and apply new learning. New learning occurs in a supported environment when a text challenges a student at their cusp of competence and they tussle with new thinking. It is the interplay between the knowledgeable adult, the student and the text that envelops the student in new learning.

Text requirements

The syllabus's Rationale defines English as the study and use of the English language in its various textual forms (BOSTES). Therefore, textuality and texts are the content of English. The syllabus mandates the use
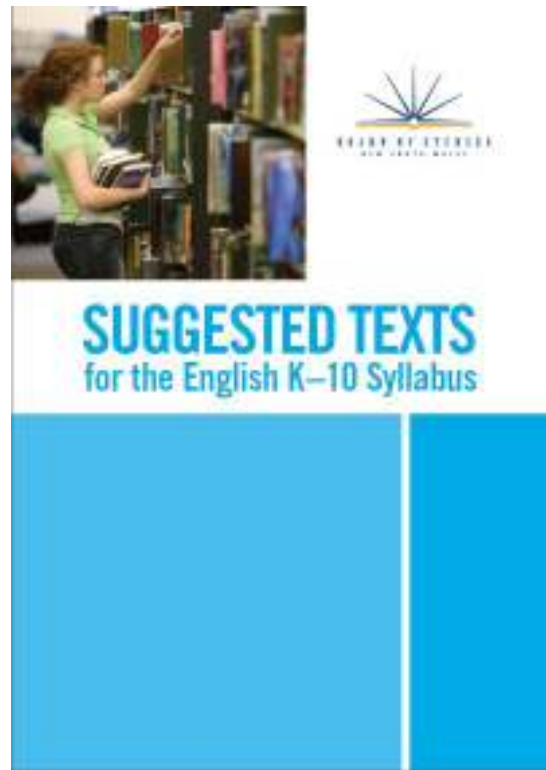
of quality literature in all forms. Understanding the text requirements in the syllabus is the obligation of all teachers and schools. Book rooms and classrooms should encompass the texts that make up these requirements. A pdf of *Suggested texts for the English K–10 syllabus* is a starting point.

Table 1 highlights some of the text requirements from the syllabus common to all stages of learning. The left hand column states the requirements as written in the syllabus and the right hand column contains some of the textuality considerations when selecting texts for teaching or when purchasing texts for school resources.

The right text, selected because it is the best illustration of what students need to learn at a particular point in time, supports teachers to delve deeply into a text and go beyond what the text is about. The right text makes teachers consider the

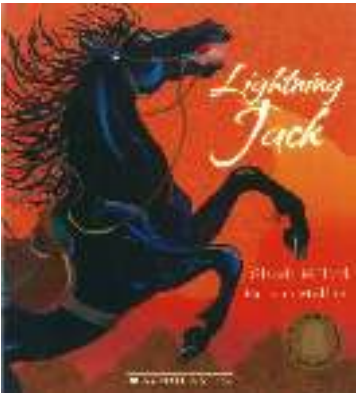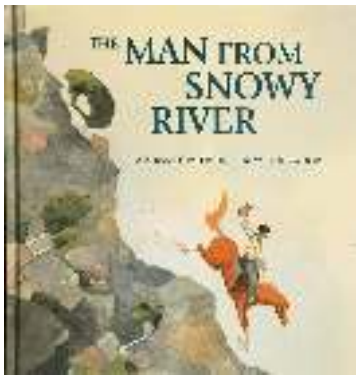| Syllabus text requirements *Across a stage of learning, the selection of texts must give students experience of:*	Textual features to consider when selecting texts
• texts which are widely regarded as quality literature • a wide range of literary texts from other countries and times, including poetry, drama scripts, prose fiction and picture books	Choose texts that: • are widely regarded – award winning texts, texts that are loved through the ages, texts of critical acclaim • are quality literature, rich in language, innovative, popular over time, complex and have meanings on different levels. • create a tension between the words and pictures, which use devices such as word play, imagery or humour • use different modes – film, speeches, poetry, etc.
• a widely defined Australian literature, including texts that give insights into Aboriginal experiences in Australia	• are written by Australian authors, filmmakers, poets, etc • are unique in their style • demonstrate intertextuality.
• texts written about intercultural experiences	• have interesting textual devices such as point of view, to convey the idea • vary in structure and make the reader think about where they are being taken • use metaphor and imagery to convey ideas • can be used to demonstrate different methods and techniques of composing.
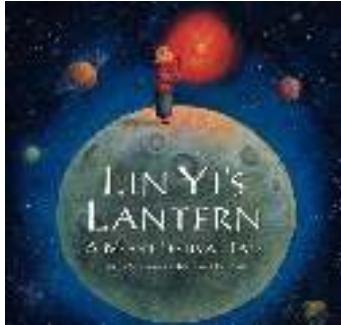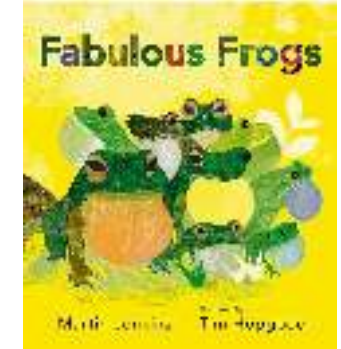
• texts that provide insights about the peoples and cultures of Asia	• are beautiful to hear aloud • invite discussion about the features, language and ideas being conveyed • subvert expectation.	
• a wide range of factual texts that present ideas, issues and information	• have interesting methods of presenting ideas and topics • structure the narrative in an unusual way • use imagery and wordplay to engage the reader • use argument, theme or perspective as a device to illustrate and idea or information • reveal the factual information issues and ideas better than others.	
• texts that include aspects of environmental and social sustainability	• have interesting characterisation • use imagery or word play to present an idea • present arguments in a different form	
• everyday and community texts.	• can be examined for their textuality, which may include authority, context and symbol. Safety town website	

Table 1 English syllabus text requirements and textual features to consider when selecting texts

text as a construction and makes them uncover what the author/poet/filmmaker has done to make us engage with or question the text's effectiveness. Together, teachers and students can explore and analyse the tools an author has used to compose a text. When students understand the tools authors use to compose interesting and creative texts, they have the scaffolds to experiment with using those tools in their own composing.

Some suggested sample texts are included in the Year 1 and Year 2 texts lists. These, and Using quality literature springboards, can support the approach outlined in this article, in keeping with the selection criteria outlined.
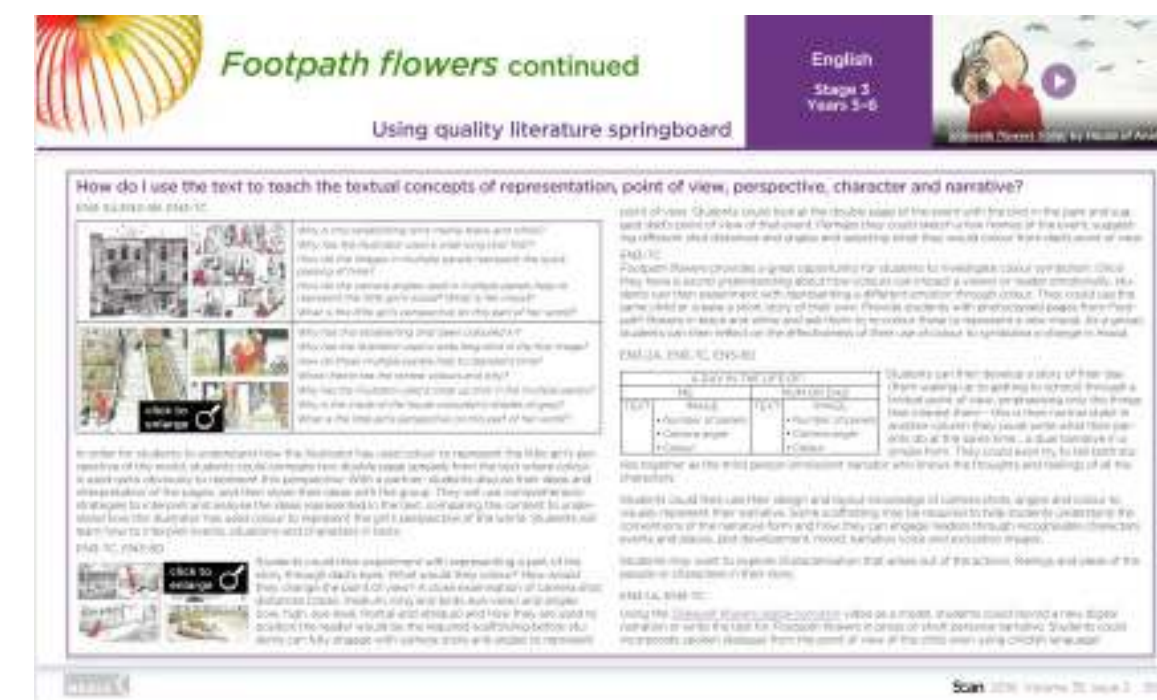
Sample *Using quality literature springboard* in *Scan*

Text selection tools

Here is a list of questions to guide teachers when selecting texts for teaching.

Where are my students in their learning?

What can my students' do?

What is their knowledge about how texts work?

What do my students' need to learn next?

What are my students' needs when responding and composing texts?

What should I look for in a text?

Is the text the most powerful example of what my students need to learn at this point in time?

Will the text deepen student understanding with enough intellectual challenge?

Will the text stretch the students to grow?

Could the text be used as a mentor text for student writing?

Is the text for wide reading?

Not every text is suitable for teaching at the same point in time. Some texts may be texts that are read to students, but the explicit teaching may occur at a later time. Some texts may not have examples of textual devices that are strong enough to sustain engagement for teaching.

What are the textual features?

Does the text have good examples of textual features such as metaphor, atypical or unexpected structure, a distinctive voice or point of view?

Is it a good example of genre?

What is it about?

What is the story or what are the ideas and information?

Does the text have recognisable themes that students can explore or question?

What do we learn about how texts work?

How do the different modes work together? Is there tension or synergy between the images and words or sounds and speech that creates a level of sophistication?

How are the ideas represented?

Is the language or structure used in a compelling way to create effect?

How can the students use a feature of this text as a basis for experimentation with their own text creation?

Why is this important? Why does it matter?

Is the text important in a social context? Is the text widely regarded as quality and needed for students to understand other texts?

Is the text contemporary and of social importance?

What does it say about the world?

References and further reading

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Mel Dixon, Resources Officer, English Teachers' Association, outlines ways to use textual concepts to connect all the segments of the English syllabus and provides a sample unit of work for Stage 2 students.

Preparing to work with textual concepts in K–6 English

Why you should use textual concepts to teach English

English Textual Concepts provide ways into texts that raise the complexity of the learning. The project has been developed by the NSW Department of Education in collaboration with the English Teachers' Association to guide teachers in creating effective programs that target the essential nature of subject English. It is not about having a different syllabus

but about making explicit what is already in the syllabus, locating pathways to allow scaffolded learning across a year level or a stage or across the few years of schooling. This is a particularly powerful way of connecting those transition stages. It means that you can go beyond a basic literacy approach and create more critical and engaging classrooms where students are happy learners. This article will give some guidance into ways you can use textual concepts and includes an outline of an approach to a specific text, *A river* by Marc Martin.

How you can use *English Textual Concepts*

The English syllabus is already very complex with outcomes, objectives and content statements and the idea of adding yet another list of requirements may be daunting: Textual concepts should, however, be seen as a way of connecting all the segments of the existing syllabus. While it does not exclude integrated across-the-curriculum courses, it is advisable that you design units of work that are specifically English and then consider how these can work within wider cross-curriculum units. One step at a time!

What *English Textual Concepts* includes

Textual concepts are about the way we communicate through texts: written, spoken, digital, and visual. They are about how meaning is created through the diversity of texts available to us. Literary texts (including narrative films) are as important in the process of communication as non-literary texts, allowing us to access social and cultural values through stories of different people, real and imagined. They are part of the breadth and depth of reading, listening and viewing we want to see happening in the classroom.

English textual concepts are different to abstract concepts but they co-exist in learning. We can still form a lesson around an abstract concept such as friendship but studying this through a textual concept such as perspective, or point of view or style, adds an extra dimension that takes the student away from themselves and makes them see the world through different lenses. Critical thinking requires this movement away from self to the outside world and seeing through different eyes. This is what *English Textual Concepts* facilitates.

The *English Textual Concepts* programming package acknowledges that skills are important in any classroom and includes what are called processes. The processes in this program are: connecting, engaging critically, engaging personally, experimenting, understanding and reflecting – all

implicit in the content statements in the syllabus and also in the objectives. These are not hierarchical or differentiated skills but can be implemented at any time in the learning and applied for all students. For example, you may start a unit with experimenting, asking students to imagine and create a world or a language that is different; you may start with engaging critically, setting out a problem that they can discuss before they encounter the text. It is when you enlist as many of these processes as possible in one unit of learning that you develop versatile and resilient thinkers and learners.

Processes and questions

The different processes in the *English Textual Concepts* program remind us of the different questions we need to ask our students to create critical thinkers. Table 1 gives some examples of the kinds of questions or activities for which each process can be used.

Connecting	Understanding	Engaging critically	Engaging personally	Experimenting	Reflecting
How does this connect to me? How does this connect to other texts? How can I connect ideas or text elements across texts to create a new text?	What questions When questions Where questions Questions on the text: literal and inferential Ask: Find the words that say .... Which images match these words?	Questions about the text: aim for evaluative and inferential questions Move from What, When and Who questions to Why and How questions FROM What does he mean by...? What do you think the character likes? TO Why has the author ... How has the author ...	You questions Exploring and perhaps reconsidering personal values Activities: Reading aloud Ask questions about their preferences; what they liked in the text; what they remember Relate this to their own lives Agree/ disagree table	What if questions Changing the point of view Activities: - Changing the character - Changing the setting - Copying the form and structure but creating an original document - Changing the mode	From What have I learnt? To What have I learnt about HOW I learn?

Table 1 Possible activities and questions for different processes include responding and composing

Know the resource

Know the available resource by going through the website and the documents in the website. Check your understanding of any term by looking at the definition to see how it is supported by the syllabus statements.

Each textual concept and process is organised under:

What it is: offering a definition

Why it is important: justifying its use

Progressions statements: the order the concept is scaffolded over different stages

Related syllabus content: all the relevant syllabus content points are listed with an identifier that includes Stage/ Objective/ Reading/ Viewing/ Listening (etc) and its Australian Curriculum reference if relevant.

How to start an *English Textual Concepts* program

This is a big idea but it can be made easier by taking small steps.

First consider: *How do you use texts in the classroom?*

Do you have multiple copies of one text for the whole class to use?

Do you use small numbers of one text and prefer to do small group work?

Are students expected to work on their own choice individual reading?

Do you select one text that you read aloud to the whole class?

These questions will have an impact. An *English Textual Concepts* program is best implemented by offering opportunities for all these reading experiences. Even a picture book acts as a text bringing the class together in learning and is facilitated when each student has a copy of the text. Students cannot develop their reading and comprehension skills if they do not have the physical text in front of them.

Then consider: *How do you usually start your program design?*

From outcomes?

From a text?

From an idea?

From objectives?

Most outcomes appear in each textual concept so you can cover any outcome by choosing a textual concept; you may choose to focus on the concept content statements that belong to a particular outcome.

Texts can often direct us to a specific textual concept that we can follow. A text may suggest some concepts by its structure, subject matter or other elements but always check the concept against the definitions of the concepts as your perception may be different to what the syllabus is requiring. A text can have amazing characters so we might focus on the concept of character; another may have a great story so we follow the concept of narrative, another may offer a strongly persuasive argument so we might focus on argument, and so on.

As idea-driven units are usually thematic, you may want to look at the textual concept of Theme and how that is developed in a text. If the thematic unit is being used to link different subjects, then we need to consider carefully how the idea is developed in each subject by referencing the relevant outcomes in those subjects. Checking the learning against the textual concepts definitions and content statements will ensure that you teach the requirements of subject English.

The objectives are embedded in every concept and their content statements – you do not need to start from these but, if this is your preferred way in, go to the processes as they align comfortably with objectives.

Start with one unit but, as you prepare units over a year or stage, map out which concepts you have already taught. Once a few units are in place you will find it easier to start with the concepts to ensure that you have covered the big ideas that these concepts offer.

Editor's note: A unit refers to a block of work targeting one text or idea. A program can refer to a unit program or term or year or stage. It offers an overview of what is happening in a course of study.

Preparing a unit on the book *A river* by Marc Martin

The following example starts with a book and then works through concepts to develop a unit.

Step 1: Choosing the concepts

The book *A river* is immediately striking and desirable to teach because of its visuality. It is also important to look closely at the language to find a direction for a unit. At first glance the image of the river snaking through each page creates a connection between the pages and also suggests the metaphor of a snake, so the concept that comes to mind is imagery. A picture book is also about the words so we need to cross-reference to see how the words work with the text. It is easier if we write the transcript of the words on a separate sheet. The transcript can form the basis for an activity (Figure 1) for the class later on.

Page	Words – underline the words that link to the image	Describe the image that matches the words
1	There is a river outside my window.	
2	From where I sit I can see it stretching into the distance in both directions.	

Figure 1 Student activity sheet for connecting words and images in a picture book

As we read the words we see some interesting ideas developing. The words, like the images, are tracing different places. However, the initial image of the snake does not seem to be reinforced by the words, though it is suggested by the phrase *in an endless stream of busyness*. Instead, we see a series of prepositional phrases moving us to different places: *Through the city, under bridges*, *beyond the fields*, *into the jungle*, and *across the sleeping city*. There is little written figurative language to reinforce the visual snake imagery. There is, however, a great number of verbs and participles about movement, such as, *goes*, *flows*, *carries*, *floating* and *tumbling*. When we return to the images, we see that the two end pages show the narrator's point of view in the bedroom looking out the window and creating a frame for the imagined events in the book – a contrast of the real and the imagined. Although this could be a Stage 1 whole class reading book, its language suits a Stage 2 close study.

The previously identified ideas of prepositional phrases, the visual metaphor of a snake, the framing of the imagined by the real, and point of view lead to the concepts of: *Point of view; Codes and conventions* and *Connotation, imagery and symbol*. Access the textual concept book portfolio (online) and explore the definition and the content statements for Stage 2 to locate the best statements for study.

1a. Progression statements for Stage 2

Codes and conventions

Students appreciate that codes of communication are rules which provide access to information and ideas as well as opportunities for expression.

Students learn that

- there are choices of language and structure for expressing information and ideas
- codes and conventions vary according to mode, medium and type of text
- all texts go through stages of refinement of language and structure for accuracy and effectiveness.

Point of view

Students learn that point of view influences interpretation of texts.

Students understand that

- different points of view affect a story
- different modes and media convey point of view in different ways

- meanings of stories may change when viewed through the eyes of different characters in the story or different responders to the story.

Connotation, imagery and symbol

Students understand that imagery is one way of connecting with an audience

Students learn that

- figurative language has an effect on meaning
- imagery may be expressed through comparisons
- there are different types of figurative language in different types of texts and media and for different audiences and purposes.

Although not supported in the written language, figurative language can be part of a class discussion and may be used for assessment

1b Content statements
Look at the specific content points under the progressions. There are a few relevant statements, especially about prepositional phrases and framing, in the book.

Point of view

S208BRV2UA4 explore the effect of choices when framing an image, placement of elements in the image, and salience on composition of still and moving images in a range of types of texts (ACELA1483, ACELA1496)

S201ASL1RC5 retell or perform part of a story from a character's point of view

Codes and conventions

S209BGPVUA3 understand how to elaborate on ideas in texts through the use of prepositional phrases

S209BGPVUA4 understand how adverb groups/phrases and prepositional phrases work in different ways to provide circumstantial details about an activity (ACELA1495) S209BGPVUA5 understand that the meaning of sentences can be enriched through the use of noun groups/ phrases and verb groups/phrases and prepositional phrases (ACELA1493)

1c. Choosing outcomes: The assessable outcomes (find the letter O and the number following in the 4th position in the coded identifier) are therefore Outcomes 1, 8 and 9.

Step 2: Determining assessment

Wiggins and McTighe (1998) remind us that it is important to teach with an end in mind so that the teaching is focused. Assessment is important in this process. Given the chosen content statements, the assessment might be a creative retelling (spoken or written) of a trip away as this would include both point of view and prepositional phrases. ICT can be added and students could use a PowerPoint of slides to support their retelling of their journey. In order to also include the idea of framing, the directions to students for writing the story could be that they begin and end in the same way or in the same place. The journey could be from a real place to an imagined

place signalled carefully though the words or images. Keep this in mind and build knowledge and skills accordingly.

Step 3: Developing focus questions that match the processes

The processes are the *learning to* ... phase, providing evidence of learning but this learning is better guided with questions.

Develop a big overarching question, such as:

What are the ways composers use visual and written language to create a narrative that moves from the real to the imagined?

Questions in the classroom guide student learning. They can move between literal questions on the text to more evaluative and inferential questions on ideas behind the text. Table 2 begins with processes to create a variety of learning experiences. These processes are connected to the assessable content statements and outcomes so that the learning is purposeful. There is a balance of responding and composing to keep students constantly involved in their learning.

The lessons

1. Pre – reading

These two main ideas — the topic of rivers and the idea of framing — will engage the students before reading and foreshadow what will follow. Introduce these ideas with two different activities and ensure that writing is a part of the process from the start. Include technology so that it is embedded in the lesson in a meaningful way.

Discussion: engaging personally

What rivers do you know?

Who has been on a boat on a river?

What do you see from a boat on the river?

Draw a boat on a river (representing).

Write a description of the scene from the boat.

Activity

Ask students to look out the class window from their desk and describe what they see. Move up to the window and describe what extra things they can see.

Move outside and describe what extra things they can see.

Add technology

Ask students to sit in a spot and write everything they see. Then frame a picture with a mobile phone or a camera. Compare this to what the camera sees.

2. Reading: close study of text

Good questions are at the core of the close study but they have to be accompanied by activities so that students are constantly reinforcing the learning through all the modes represented in the objectives (reading, writing, speaking, listening, representing, and viewing).

The following examples are not in a set order.

Processes and concepts	Focus questions: Ask both types		Responding and composing
The processes might focus on a specific concept or can trace the same concept	FROM: Specific textual questions	TO: Overarching conceptual questions	Short and extended activities
Engaging personally Point of view: framing	What does the person see through the window? Which picture did you like best? Which picture captured a scene you have seen?	How would changing position change what the character sees?	Draw the scene outside your bedroom window and write a few lines as if you are the character in a book
Understanding Point of view: framing	What is happening in the scene? Where did the boat travel?	Could one river go through all these scenes?	**How does framing change what we see?** Give students a different shape or size frame which they can place on one of the pages of the book (they use the same page). Each group reports accurately about what they see. They then receive a different size and shape frame. Students to explain how the second frame changes what they see.
Understanding Codes and conventions: Prepositional phrases Verbs	Which words tell us where the boat is? Which words take us to places?	How can we use words to create movement?	1. Use a transcript of the written text. Highlight the prepositional phrases and verbs to see how movement and places are discussed. 2. Give students partial sentences from the text and ask them to complete the sentences. 3. Cloze activity – remove the prepositions and students have to locate the correct one. 4. Give students lists of verbs and prepositions, phrases and a scene – they have to construct a description of travelling though the scene using some of their verbs and prepositions.

Processes and concepts	Focus questions: Ask both types		Responding and composing

Understanding
 	
Images
	What is an image?	What is the difference between word and picture images?	1. Students describe what the artist is showing in the pictures. They move between simile and metaphor.
			
			2. They look at different pages and create as many similes as they can starting with:
			  the river winds like …
			Then they can start with
			  the river is …

Engaging critically Point of view: framing Codes and conventions: prepositional phrases	How do the words and pictures work together? Where is the frame in the picture? How does it affect what the character sees?	Which is more suggestive: words or pictures? Do we ever see the whole picture?	**How do words also create a frame?** Return to the book Which words indicate that we are seeing one person's point of view? How does framing work in the first few pages and the end page? **Use worksheet below.** Differentiation for G&T: students write an analysis of the visual techniques on a page (see worksheet)
Experimenting Allows for critical thinking to be demonstrated Imagery Codes and conventions	Which words and images tell us we are moving into the imagination?	What else could you use other than a river to take you into an imagined story travelling through places? What other thing than a river can we use to travel through scenes? How can a text take us between real and imagined worlds?	**Performing** Students can take people from real life to imagined places – they can work in pairs and act out the magic, moving from well-known to less well known ways. Will it be a wand? Will it be a dream? Will it be a train that suddenly leads to a different place? Will it be a full moon? Differentiation can be to provide students with the ideas which they act out so they own the ideas **Changing the frame** Imagine a different scene. Use a different method to travel (a road, pathway, a snail's silvery trail, the light of the moon, etc) Independent writing: **Write your own story** with a different series of places with pictures **Scaffolding –** use cloze activity below for scaffolding with students who need this

Processes and concepts	Focus questions: Ask both types		Responding and composing
Connecting Imagery	What scenes does the river flow through?	How does the image of the river connect all the pages?	Remove words from each page and ask students to match the words to the pictures Play a game with a ball of string. Half the class holds this string around playground and the other half follows the pathway and writes about how the string leads them - change halves. Students can draw their own scene with an image that links all the sections Students/teachers can find other texts about rivers and compare these (see samples below).
Reflecting	What have I learnt about words and images? What have I learnt about the way framing works?	What have I enjoyed doing most? What does this show about me as a learner?	Students should answer in discussion so you can model the expectations of reflection – then they write their sentences on their learning.

Table 2 Processes, concepts and focus questions create a variety of learning experiences

Sample activities

These activities are only partially presented and serve as samples.

1. Cloze activity

You can either remove prepositions /verbs/ endings of the prepositional phrases / other parts of the text. Students use their imagination to guess suitable phrases.

Differentiation: give jumbled answers to help them.

A further alternative is to ask students to alter the scene by changing the river to a road.

There is a road outside my window.

From where I sit I can see it stretching into …………………………. in both directions.

Sometimes I imagine myself ………….. along …………………………., swept away in a ……………… towards ………………………

2. Worksheet

In Table 3, the middle column models a level of detail that requires close visual literacy and may need to be scaffolded more. It also shows that we use prepositional phrases to inform and describe about a real setting not just an imagined setting.

Words	Images – write a description of the scene that accompanies the words Refer to colour Composition Point of view (above / below) Type of shot (Wide /close up)	Questions
End page	**Wide shot** A double page eye level shot shows a bedroom in soft shades of browns, blues and maroon with a bed to the left. A box of toys and then a bookcase are next to the bed to the right of the bed. In the foreground there is a mat with toys. Go further to the right to see a girl at a study desk writing. She is facing a window with a river winding through the town below. Her mobile hangs in front of the view. The scene continues to the right where we see a low cabinet with a globe on it and in the right hand front corner a cat is looking at us. We are behind the girl looking into the room.	**For the whole passage:** Prepositional phrases Underline all the prepositional phrases on every page. Referents and cohesion Highlight every it and say what it is connected to (Is it the boat or the scene or the river or something else?). Circle all the words that are about senses (sounds/ sight/ smell/ touch/ taste)
Title page		
Page 1 There is a river outside my window. From where I sit I can see it stretching into the distance in both directions.	The shot has zoomed into the window frame and what is seen through the window by the girl so we are following her point of view. We are looking through the girl's eyes.	Which words are about point of view? How does the image show point of view?
Sometimes I imagine myself floating along the river, swept away in a silver boat towards the horizon. Where will it take me?		Which words tell us that the story will become imaginative?
It goes through the city, under bridges and past speeding cars that zoom by in an endless stream of busyness.		Write a list of places the boat goes through and what is seen in each place. Are these sights the expected sights or is there anything different?
It flows beside the factories with their machines grinding and plumes of smoke rising into the sky.		Look at the words to show travelling: goes, flows … What other synonyms for travelling/movement words can you find in the whole text?

Table 3 Examples for using prepositional phrases to describe visual literacy

3. Related text activities

Text 1: *I am* (a poem by Mary Duroux, 2010)

I am
the river
    gently flowing,
        as I wind my way to the sea

Change the point of view from the person to the river. Use the poem extract above as a stimulus. Look at the visuality of the lines shaped like a flowing river. Students can return to the book and change the point of view and become the river – What story would the river tell as it flows from place to place? This can be a story or a poem. Students perform their poem or story to the class.

Text 2: *The big river* (by Steven Herrick, 2004)

The big river
rolls past our town,
takes a slow look,
and rolls away.

Editor's note: This is an extract from Herrick's novel, By the river. *This Young Adult novel is not suitable for Stage 2 but the extract should stimulate ideas.*

Consider personification. Identify the features that make the river a person. Go back to the picture book *A river* and personify the boat. Work in groups and rewrite the story as a poem.

Integrated cross-curriculum units

This unit appears to be a good match for the Geography Outcome GE2-1 *examines features and characteristics of places and environments*. It should not replace the Geography unit nor should the Geography unit replace this English unit – a higher level of learning can be achieved if the subjects retain their integrity. Nevertheless, the images in Marc Martin's *A river* can be used as a wonderful springboard to the Geography learning. Once this unit is completed, students can approach Geography with the language of prepositional phrases for writing and an understanding that our view of places is influenced by where we stand.

This is the strength of the English syllabus and a textual concept approach – it takes students beyond functional literacy to a critical literacy that creates enquiring and perceptive minds, open to the full implications of different forms of communication and ready to change the world.

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Elizabeth Williams, relieving K–6 English Advisor, promotes the importance of teacher understanding and collaboration to select and use quality literature and concept based programming to challenge students.

Demystifying the big ideas of English

One of the joys of the NSW *English K–10 syllabus* is the emphasis on quality literature and its key role in teaching the big ideas of the subject English. It provides teachers with greater opportunities to immerse their students in books. It also stresses the need for teachers to enhance their understanding of the subject's core intentions. The skill of finding the English in the text is challenging in the primary context, especially when these big ideas are blurred and left to personal interpretation.

Consider the power of literature in the classroom. We can appreciate it for its ability to:

• teach valuable life lessons

• transport our students to other worlds

• exemplify the art of the English language.

This aesthetic appreciation for literature is valuable, yet we also need our students to develop an intellectual appreciation for literature where students view texts with a critical eye. In order to do this, we need to understand the metalanguage of the subject, the literary terms and the technicalities of the construction of texts. The *English Textual Concepts* resource provides teachers with a key into the syllabus and demystifies the subject's big ideas, thus defining the heart of the subject.

Rethinking the purpose of the text at Casula Public School

Over the past two years, teachers at Casula Public School delved into the conceptual approach to teaching English and explored the vital role of quality literature in developing deep knowledge of the subject. This journey resulted in a shift in focus on how to use texts in the classroom. Prior to this, teachers selected texts based on a theme or topic related to other key learning area (KLA) content. This integrated approach allows students to make connections across KLAs and provides teachers with a solution to an overcrowded curriculum. However, subject English often becomes overshadowed by literacy and the full depth and breadth of the subject is lost. Learning sequences that focus on developing and applying comprehension strategies to unpack meaning in texts do not necessarily maximise the

text's full potential to develop deep knowledge of the subject English. Consider the purpose of using texts. Shifting the focus to a conceptual lens influences the text selections in a unit of learning.

The role of collaborative planning days

Collaborative planning days play a key role in creating a supportive pathway on this learning journey. Teachers at Casula Public School participated in collaborative planning days to develop concept based units of learning. At this stage, the concepts were not clearly defined, which posed a challenge requiring teachers to study the content and find the threads that revealed the big ideas.

Planning wheel

Developing a planning wheel to scaffold the process of programming supports teachers. One of the key
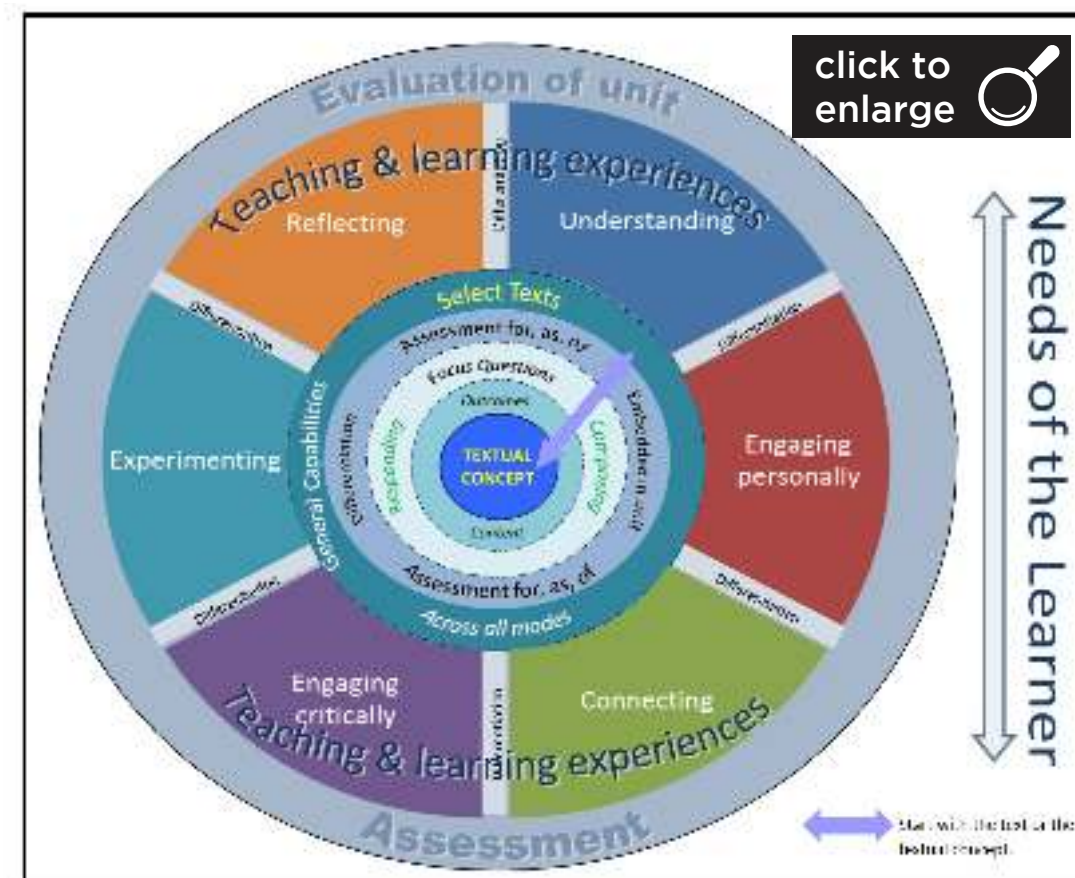
steps in this process is the selection of texts. With conceptual focus, teachers have a clear purpose for selecting texts, which requires them to expand their knowledge of quality literature. Each term, teams evaluate their units of learning with a specific focus on the appropriateness of the texts. Their repertoire of quality literature expands and created text sets further support concept based programming. The English planning wheel is adapted and revised as the staff's knowledge and understanding of the subject develops.

Quality literature inspires students to write

Exposing students to quality texts with rich language promotes rich discussions, develops their capacity to think imaginatively and creatively, and creates a springboard for composing their own texts. During this learning journey with conceptual programming at Casula Public School, Early Stage 1 and Stage 1 teachers implemented the L3 program. They found that this program created a strong foundation for rich conversations about texts and that when introducing a conceptual focus students were more capable to respond to texts that required deep thinking. They explored and experimented with the variety of language techniques that they encountered.

When exploring how texts are constructed and how they are an expression of someone's ideas, values or opinions, students develop the tools to express themselves. Students understand how language is shaped and manipulated to influence or challenge someone else's ideas. This prepares students to think more critically about what they read or view and empowers them to question these representations. Quality literature enables teachers to facilitate this

critical thinking and provides students with inspiration to develop their own voice.

Stepping out of the text and working with teachers

In my role as the relieving K–6 English Advisor, I worked with a group of primary teachers across the Sydney region on a project based on quality literature in the primary classroom. One of the aims of this project was to explore how quality literature could be used as a springboard into creative and critical thinking. By using the learning processes outlined in the *English Textual Concepts* resource, teachers realised that students need to interact with texts in different ways to engage in imaginative and critical thinking, and develop deep knowledge.

The analysis of texts, and what is involved in this process, is the skill that unlocks the *stepping out of the text*. Moving beyond the story and venturing further out of the text encourages students to see it as a construction that promotes critical engagement. Asking how and why questions in relation to the construction of the text shifts the analysis to the deliberate and sometimes subtle choices made by the composer. When framing the questions around concepts, the responses require students to move beyond the literal and inferred meanings and to consider how the composer positions them to respond to the ideas represented in the text.

By immersing students in quality literature, they develop an appreciation for the power of language. They are empowered with tools to express themselves and they have the capacity to question the ideas presented to them.

The journey evolves at Lavington East PS

The release of the *English Textual Concepts* resource provides teachers with the missing link and defines the study of literature. The metalanguage of the subject is foregrounded, providing the pathway to students developing an aesthetic and intellectual appreciation for literature. A consistent understanding of the subject's core ideas supports the intellectual transition between stages of learning. The way in which literature is studied in primary classrooms prepares students for the demands of high school content.

At Lavington East PS, teams collaboratively plan concept based units of learning using the *English Textual Concepts* resource. Teachers feel much more supported with the clear definitions of the concepts and the related syllabus content to make the links. Each stage has planned units of learning for the concept of character, enabling teachers to see the progression of the concept across the stages of learning. The concept drives the selection of texts, promoting rich discussions about quality literature. The learning processes challenge teachers to rethink or reflect on how literature is studied in the classroom, particularly about the learning opportunities to promote critical engagement with texts.

On a final note

Neil Gaiman beautifully articulates the power of literature:

You get to feel things, visit places and worlds you would never otherwise know. You learn that everyone else out there is a me, as well. You're being someone else, and when you return to your own world, you're going to be slightly changed.

Gaiman, 2013

We need to immerse our students in literature to develop empathy and, just as importantly, we need to ensure our students understand how and why these worlds are created. By knowing and understanding this, our students are able to question these worlds and the ideas presented to them.

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Sally Rasaiah, teacher librarian, explains how the Quality Literature Corridor has become an essential component of teaching and learning at Cammeray Public School.

The Quality Literature Corridor at Cammeray Public School

In 2011, Cammeray Public School became a Lighthouse School for Best Start. A close analysis of our reading data at that time revealed that, although many of our students were able to read quite complex texts with fluency, our teachers were finding that deep comprehension was a challenge for many of our independent readers. Through a series of professional dialogue sessions, a decision was made to purchase sets of 10 high quality pieces of literature to share between all our classes from K–6 and the Quality Literature Corridor (QLC) was born as an annexe of the library.

By purchasing 10 copies of each title rather than whole class sets, teachers could match books to suit the interest and reading abilities of the range of students in their classes. The books were not levelled but, instead, there has been a focus on making connections according to themes and concepts. Diversity has also been an important element in the decision making process and we have ensured that

there is a range of authors, settings, contexts and styles from picture books through to dense, complex novels.

Elizabeth Bernasconi, Deputy Principal Cammeray Public School

The role of the teacher librarian: collection development

The corridor has evolved and changed over the past five years to reflect the needs and priorities of staff and students. Currently, the collection consists of approximately 700 sets of books across fiction and nonfiction sections. The nonfiction collection was added more recently in response to the requirements of the new HSIE and Science syllabuses. *The general capabilities* and *Cross-curriculum priorities*, mandated in the *Australian Curriculum*, also informed our selection of fiction and nonfiction resources.

Subsequent to the initial setup of well known and recommended resources, the selection criteria for the corridor has been guided by sources that include:

- *Scan resource reviews* (Figure 1) and *Resource guides*
- *English Curriculum support: Concept padlets*
- award-winning titles and authors from Australia and overseas
- recommendations from Teacher Professional Learning (TPL) sessions
- *Bookshelf* books reviewed in *The School Magazine*
- suggested texts for the *English K–10 syllabus*
- suggested texts for HSIE from sites such as *Geography Teachers Association of NSW* and

publications including *History for those new to teaching the subject*.
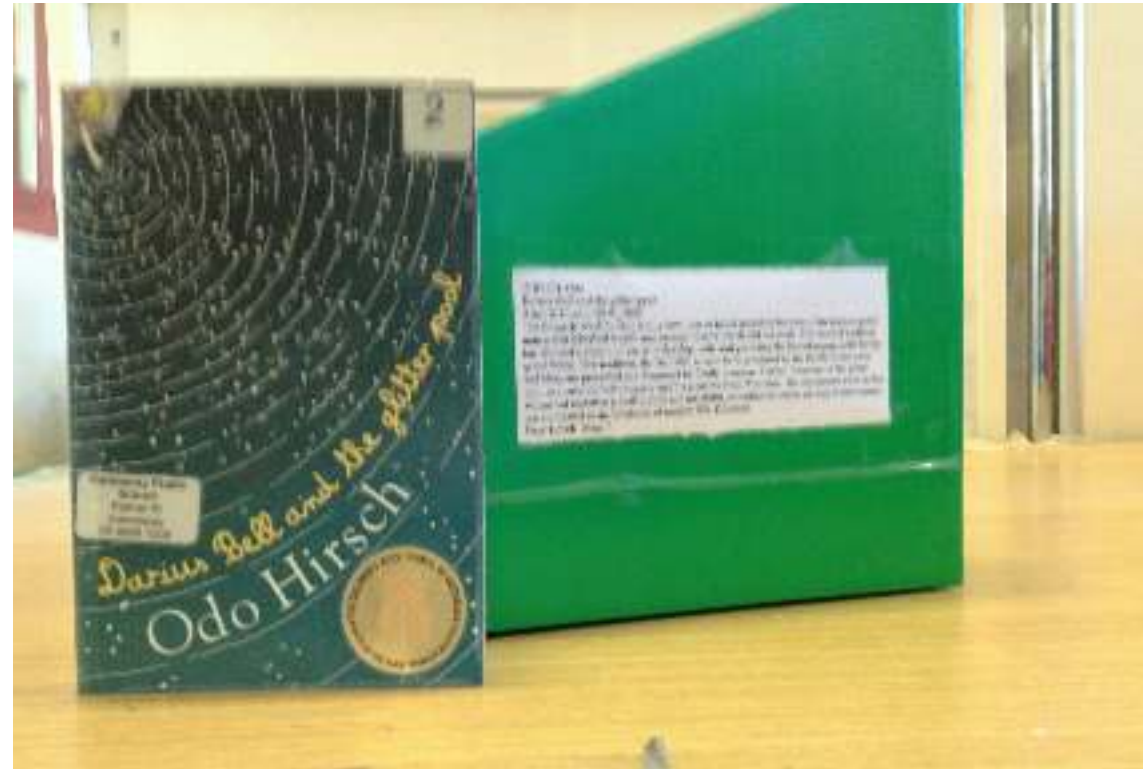
Figure 1 A review from *Scan resource reviews* is attached to the box

Nonfiction texts are grouped according to their subject headings (Figure 2). Related charts, maps, *The School Magazine* or *National Geographic Kids* articles are included, as appropriate. Where a *NSW Premier's Reading Challenge* label is needed, this is also added to the box with the *Oliver* barcode.

Figure 2 Boxed nonfiction resources are labelled

Easy access for staff

New additions to the collection are accessioned, the books numbered 1–10 and each box placed in alphabetical order via title. The decision to use this method of shelving was to make access as simple and immediate as possible for staff self-selecting when the teacher librarian was unavailable. New sets are commended to the staff and shown on the splash page of *Oliver* in a *New Library Materials* information box.

Once a title has been chosen, staff leave the box with their name on the circulation desk and take the books immediately. When time permits, the barcode on the box is scanned as borrowed by the staff member and replaced in the corridor. This process has proven to be the most efficient in terms of time management and accountability. This also allows for visual checking by teachers and library staff ascertaining what resources are currently borrowed (Figure 3).

A check on *Oliver* produces all the relevant information regarding current borrower.

Figure 3 Visual checking is helpful with approximately 700 sets of books housed in the corridor

If fewer than ten books is required by a teacher, the set needs to be borrowed in its entirety, to preserve the functions of the QLC. Single copies of many of the QLC resources are available from the library.

The data produced on a biannual resource usage report through *Oliver* informs the direction in which the collection needs to be taken and the extent to which staff are utilising the sections. Action to redress the usage and the range of resources can be acted upon based on the results of the report.

The role of the teacher librarian: collaborative teaching support

The teacher librarian is well placed to support conceptual programming by locating, selecting and organising appropriate, rich resources that teach ideas, structure and language. Having a considered, targeted collection allows teachers to engage their students in rich conversations about texts while focusing on core English ideas or concepts. The *English session series* and *Concept padlets* at English Curriculum support's *Primary hub* are valuable resources supporting collection development.

… using a conceptual lens to choose texts has the power to invigorate the use of the old standbys and gives real purpose to the search for engaging texts for the classroom. The conceptual lens approach craves quality literature because it needs texts that are well crafted, artistic, multi-layered and diverse to achieve the depth of learning that students deserve and are capable of … Students need rich texts that challenge and broaden their thinking …

Greene, 2016, p.29

Quality texts in the QLC

Table 1 features examples of quality texts in the QLC at Cammeray Public School that support the teaching of English textual concepts.

Titles	English textual concepts
Charlotte's web	Point of view
How to heal a broken wing	
A monster wrote me a letter	
Each peach pear plum	Intertextuality
Interrupting chicken	
The wrong book	
Don't let the pigeon drive the bus	Argument
The great kapok tree	
Hey, little ant	
The Cleo stories	Character
Matilda	
The one and only Ivan	
The duck and the Darklings	Code and convention
Flotsam	
A million brilliant poems	

Table 1 Examples of quality texts in the QLC that support English textual concepts

Lists were created to promote differentiation around a common topic (Figure 4). Within classes it may be possible to have three sets of book related to the same topic but with a range of complexity. Similarly, books that support specific English concepts can be differentiated to meet the needs of students.

Figure 4 List of texts on the environment that cater for a range of reading needs

Springboards published in _Scan_ assist teachers with selecting and teaching with quality texts (Figure 5).

Figure 5 Australian Curriculum springboard with linked resources

Where appropriate, related documents such as _The School Magazine_ article are added to the box with the quality texts (Figure 6).

Figure 6 Related documents are added to quality literature resource boxes

Comments from teachers

Our class utilises the wide range of quality text on a weekly basis for small group and whole class lessons. During literacy groups, students will work in small groups predicting, reading and responding to a selected text. During these lessons, students thoroughly enjoy opportunities to share their ideas about these texts. These opportunities serve to enrich students' understanding of purpose and how illustrations are used to support and enhance meaning. This year, Grade 1 has used selected picture books from the Quality Literature Corridor _as the basis of our writing programs. We have used these texts to model and teach the functions of specific aspects of grammar. The texts we selected as a grade all feature beautiful illustrations that provide great stimulus for creative and descriptive writing._

Year 1 teacher

Having a range of fiction and non-fiction texts allows my students to compare books on the same topic that are written and illustrated in different ways for different purposes. We read and enjoyed The windy farm _by Dough MacLeod and then discussed the language features in_ How wind shapes the Earth _by Megan Cuthbert and Katie Gillespie. This process guided our narrative writing and the writing of information reports._

Year 2 teacher

Figure 7 Year 2 students studying a set of quality texts in literacy groups

My students were so inspired by the invented language in The duck and the Darklings *by Glenda Millard that they wanted to created their own short movies and book trailers using the book as a stimulus.*

Year 6 teacher

I use the QLC books for nearly all EAL/D units. As I have always based my literacy teaching (and more) around the use of quality children's literature, it is great to be able to take a set so each child can have their own copy. I find I can teach grammar and increase their vocabulary in the context of rich, meaningful, inspiring texts. The illustrations in a good picture book are invaluable for English as a Second language learners. Vocabulary of fruit, colours and adjectives are taught using Handa's surprise, *prepositions with* Rosie's walk, *etc. Learning … grammar is so much more fun if you*

are using modals to write the rules for Mr Gumpy's boat *(you must not rock the boat, you should wear a life jacket), or practising the past tense with Wilfred Gordon, or learning more about Australia as they travel around with.*

EAL/D teacher

Figure 8 Analysing quality texts inspires drama activities in Year 2

Comments from Year 5 students

The corridor has a great variety of books. I enjoy scanning the books as I walk past. Great for the younger kids to see all the book covers for them hanging from the roof.

[I] love all the new books and the diversity of the genres and authors. Every time I walk through the corridor there is an intriguing and mysterious book I want to delve into.

[The corridor is a] great way to showcase all the wonderful books that we have at Cammeray.

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A wonderful world of words

Geoffrey McSkimming has written and edited for *The School Magazine* for more than two decades. He is also an internationally published Australian author and publisher.

Celebrating 100 years of children's literature

The School Magazine, celebrating its centenary this year, has always prided itself on bringing a wonderful world of words to our young readers and their teachers. Uninterrupted by wars, the Great Depression and other worldwide events during the past 100 years, the Magazine has continuously delivered a vibrant, diverse, humorous and fascinating selection of literature to keep readers' imaginations alive and active. It truly is a jewel in the NSW Department of Education's crown.

To spotlight the world's longest-running children's literary magazine, the editorial team of *The School Magazine* has produced the rich and rollicking anthology, *For keeps*. Packed full of stories, poems, plays and other gems, *For keeps* is a selective treasury of the sort of quality literature that has appeared in the magazine's pages throughout the decades. It is a fascinating and entertaining smorgasbord not only of words, but also of some of the finest

artwork published in the magazine over the years. It is a fabulous testament to the way the magazine has supported our children on their journey into reading.
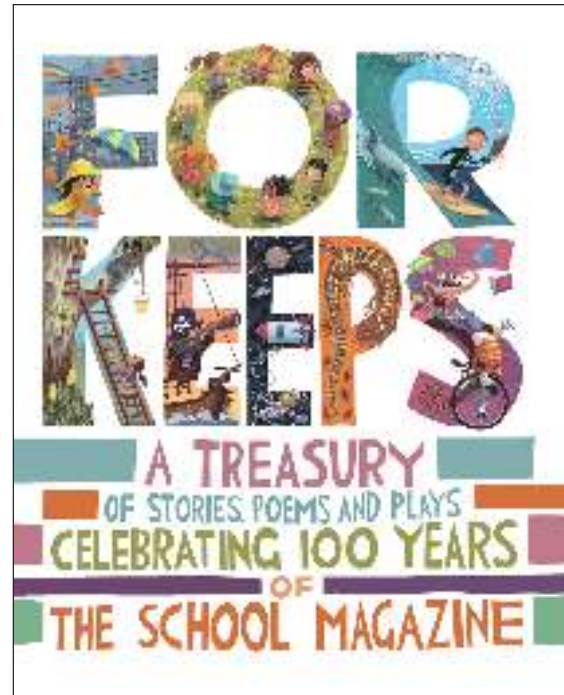
For keeps was officially launched by the NSW Minister for Education, the Hon. Adrian Piccoli MP, at a special magazine centenary day held at Sydney's Royal Botanic Garden in August.

Hundreds of children and their teachers came to the event and were treated to writers' talks, artists' workshops, the official launch of *For keeps* and also a session conducted by the magazine's editorial staff showing how *The School Magazine* is put together. Thousands more children shared in the event through live streaming.

The official launch of *For keeps* occurred in the Garden's extraordinary new centrepiece, The Calyx, and much of the day was filmed by the NSW Department of Education's Media team. The day's activities were also tweeted live. Footage of the centenary day, along with short films featuring some of the centenary's official Ambassadors, are found on *The School Magazine's* website.

Celebrating 100 years of The School Magazine
by NSW Department of Education

As many teachers and teacher librarians are aware, *The School Magazine* is an invaluable aid for developing students' literacy skills. In addition to publishing 40 magazines every year, the School Magazine unit produces a teaching guide to accompany every issue. These great resources help teachers recognise the links between the Australian Curriculum and the quality literary material published in every magazine.

Also to highlight the centenary year, during 2016 the editors have had fun featuring a blast from the past in each issue of the magazine. These glimpses of previously published poems, stories and plays have been heartily received by our readers. It has been interesting (and sometimes startling) to see the ways in which literary tastes have changed – sometimes

predictably, at other times unexpectedly. It would be a different sort of magazine indeed to be publishing for the first time stories such as *Susanna the perfect sausage* (1951) today. One reassuring constant that has been obvious with these blasts from the past, however, is that *The School Magazine* has always published pieces of the highest quality over the years.

The School Magazine website

How to sum up the last century of the magazine's accomplishments? Fittingly, so many words come to mind that it is almost impossible to select a few that capture the essence of *The School Magazine*. Suffice to say, to be able to present such a rich and wonderful world of words, over such a vast and varied period of time, stands testament to the remarkable body of work that has been created in the pages of this most loved and treasured publication.

References and further reading

NSW Department of Education, *The School Magazine*, accessed 31 July 2016.

Rasaiah, S. 2016, 'The Quality Literature Corridor at Cammeray Public School', *Scan*, vol. 35, no. 3, pp.25-30, accessed 31 July 2016.

Thomson, C. 2016, 'Text selection', *Scan*, vol. 35, no. 3, pp.5-8, accessed 31 July 2016.

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Children's literature in the digital world:

How does multimodality support affective, aesthetic and critical response to narrative? by Alyson Simpson and Maureen Walsh. An extended abstract by June Wall

Context

This is an extended abstract of the research paper ['Children's literature in the digital world: How does multimodality support affective, aesthetic and critical response to narrative?'](#) by Alyson Simpson and Maureen Walsh, originally published in *English Teaching: Practice and Critique* vol. 14, no. 1, pp. 28-43. May 2015. The article provides background research and information that will be useful for teachers when implementing *English Textual Concepts* in the classroom.

Purpose of research

The incorporation of digital texts in the teaching of English and the implementation of the Australian Curriculum, together with a stronger emphasis on children's literature suggested a need to explore the possible link between literary texts and the affective and aesthetic responses that support learning outcomes. The research paper focused on vignettes drawn from one lesson taught to a class of Year 5 students responding to a traditional tale in two formats, print and digital. The goal of the researcher was to compare the effect of print and digital texts on the development of readers' critical awareness.

The authors describe how meanings are made in literary texts as, *the numerous ways in which authors convey information to their readers as a means of shaping the reader's thoughts and affecting their emotions* – in other words, these techniques enable the constructedness of texts. (Simpson and Walsh, p.30). The research background was informed by a range of areas:

- Narrative studies

- Reader response theory

- Multimodality

- Linguistics

The review of the literature provides the scaffold for the researchers in critically exploring the differences in aesthetic response by students to print and multimodal literary texts. In particular the differences between aesthetic response to text and image in print form and the response to text, images, video, sound and interactivity in digital media form the basis for the exploration of the impact of digital design on student responses to a traditional tale.

The study

The text chosen for the comparative reading exploration was a digital narrative, *The pedlar lady of Gushing Cross*, a modern version of a traditional tale by a contemporary author adapted as an app for iPads. This story has a strong narrative plot and incorporated the multimedia elements required for this exploration.

The pedlar lady of Gushing Cross by **Moving Tales**

The school invited the researchers to evaluate the implementation of iPads to the classroom. The researchers visited the participating class and collected video and other artefacts for the purposes of the study investigating how critical awareness can be developed. Ethics permission was gained from the school, parents and students to observe, record and collect data. Twenty-eight students took part in the study over a period of three school terms. Students were provided a print form of the story and a series of questions as a response to the text only version of the narrative. They then accessed the digital text on their iPads and were asked to respond to a series of questions that prompted the students to focus on digital meaning making.

Responses to both sets of questions were analysed by:

- Coding students' use of specialist vocabulary demonstrating their textual awareness, and

- Coding students' engagement with the text

- The analysis was able to identify the students' meta-awareness of the constructedness of the text and the techniques used.

Results

Overall, most students commented in some way that the digital effects improved their understanding, though the impact is not universal in prompting imaginative response. The students showed critical awareness of how the design techniques engaged them and impacted on their meaning making. Overall, two key points were identified as important:

- design components – the multimodal elements of the digital text affect the meaning making of the reader
- explicit scaffolding – this study reinforced the need for explicit teaching of literary text features when using digital texts.

Conclusion

The study suggests that a digital text provided a range of experiences for student learning and that it did not undermine student response to the traditional tale or use of the print form. *The results also suggest that when the students were explicitly directed to attend to literary features with digital affordances, their affective and aesthetic responses were enhanced so that their critical awareness expanded* (Simpson & Walsh, 2015, p.40).

References and further reading

Learning and Teaching Directorate, NSW Department of Education and the English Teachers Association NSW 2016, *English Textual Concepts*, State of NSW, Department of Education, accessed 31 July 2016.

Simpson, A. & Walsh, M. 2015, 'Children's literature in the digital world: How does multimodality support affective, aesthetic and critical response to narrative?' *English Teaching: Practice and Critique,* vol. 14, no. 1, pp.28–43
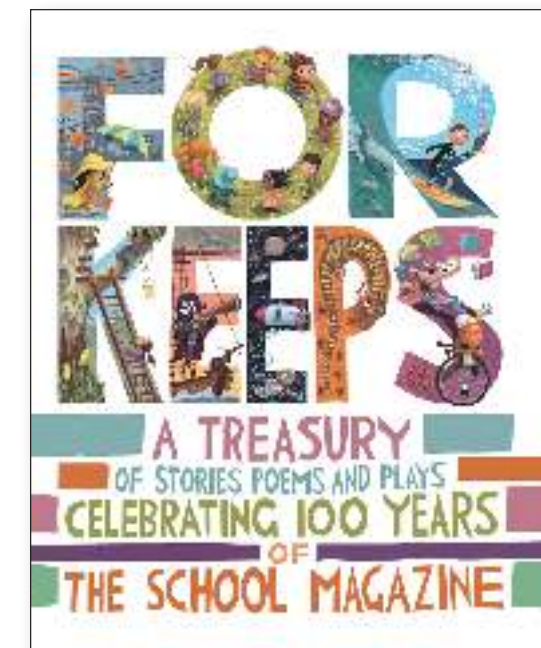
Share this

Libraries for future learners conference 2016

Libraries for future learners is on Monday 17 October, 2016, in Sydney, as well as a virtual option. The program that will *inspire, connect, transform and share* our knowledge about future learning is being developed by the Conference Advisory Group and is well placed to offer a range of sessions for all school library staff. There will be a mix of hands on workshops and presentations, so bring your own device! Join with your colleagues and put this date in your calendar.

For more information, check out the conference website, watch the School libraries support website, Scan tweets and internal Department social media such as Yammer.

Connect to collaborate and create

The PMBW (Penrith, Mt Druitt, Blacktown & Windsor) Teacher Librarians Professional Learning Group in Western Sydney met for a full-day seminar on 30 June at Rooty Hill RSL.

Guest speaker, Jenny Williams presented *Unpacking how pictures and text work together: using visual literacy to plan for English K–12*. Jenny emphasised the syllabus requirement of all teachers to address the literacy demands of written texts, digital texts and the literacy demands of visual texts through explicit teaching.

Paul Macdonald, of the Children's Bookshop, Beecroft discussed the 2016 Children's Book Council of Australia's Book of the Year Short List through a PowerPoint slideshow. He also featured some recently released popular and important titles (*What's hot*) for school libraries. Paul's annual focus on the Short List is always a highlight of PMBW teacher librarians' preparations for Book Week. Resources from the session can be found at *PMBW teacher librarians*.

Dr Nerida McCredie's presentation, *Weaving a tapestry for literacy learning*, introduced essential websites, online tools and apps, such as *Tellagami, Morfo* and *Book creator*. The session emphasised student interaction and collaboration.

In association with the CBCA NSW Branch, teacher librarians Ian McLean and Jackie Hawkes have set up a blog to help students explore the 2016 CBCA notable books, short list of nominees for the annual Book of the Year Awards. It also supports CBCA NSW initiatives, such as the Kids AAA, a connected classroom event via DART, at 11:00am–Midday, Wednesday 7 September, with author guest, Sandy Fussell. It is hoped that this blog will be an ongoing resource that can be readily updated for schools to use each year.

Storyville

The Equity Foundation's new literacy initiative *Storyville* involves Australian performers visiting primary schools weekly on a volunteer basis to read aloud to a class of K/Prep–Year 2 students. Performers are trained and then connected with participating schools. Research shows that one of the best predictors of children's success in learning to read is being read to aloud. The program provides a unique opportunity for performers, like Benita Collings, Peter Hayes and Natalie Saleeba, gifted in the art of storytelling, to spark a love of reading in children and give back to their local communities. Contact Storyville's National Literacy Manager, *Fleur Mitchell* or call 02 9333 0986 for more information and to register.

Kidcyber

A free information website for children and teachers, *Kidcyber*, now 16 years old, has had a facelift. New fonts, new images, added video — all content has been updated. WebQuests are also available and more are being added. Check out the companion site, *Kidcyber teachers*.

resource reviews

Contents

supporting quality learning

Resource reviews are provided for teachers to support their teaching and learning programs.

The views expressed by reviewers are their own and should not be considered as an endorsement of the material by the NSW Department of Education (NSW DoE).

Reviews are sometimes accompanied by embedded video or multimedia content, book trailers, or links to other sources. Publication of such does not imply endorsement by the NSW Government, the Department or *Scan*. Since many of these videos are sourced from YouTube, teachers in NSW DoE schools should note that these resources are accessible only by staff.

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Resources are reviewed by teacher librarians, teachers and consultants across NSW. See *Who reviews?* for more information.

Access to reviews and resources

The searchable database of resource reviews includes those published in *Scan* and more!

Use *Scan* to select resources for learning, teaching and leisure. For example, use the barcodes of eresources to scan your selections into a SCIS order or go to the SCIS *Special order files* for the *Scan* Primary, Secondary and Professional website compilations. NSW DoE users can ensure ready access for teachers and students to the range of online resources through *Library*, in their portal.

Classification given in *Scan* for nonfiction material is the 14th Abridged Dewey, although when ordering SCIS cataloguing records, the 23rd may be specified.

KLA and USER LEVEL should only be used as a guide, as many resources transcend age and subject barriers.

USER LEVELS ARE GIVEN IN STAGES AS FOLLOWS:	
Early Stage 1	Preschool/kindergarten/early childhood
Stage 1	Years 1–2
Stage 2	Years 3–4
Stage 3	Years 5–6
Stage 4	Years 7–8
Stage 5	Years 9–10
Stage 6	Years 11–12
Community	for community/parent/adult
Professional	for teachers

KEY LEARNING AREA (KLA) ABBREVIATIONS USED:	
CA	Creative Arts
English	English
HSIE	Human Society & Its Environment
Languages	Languages
Mathematics	Mathematics
PDHPE	Personal Development, Health & Physical Education
Science	Science
SciTech	Science & Technology
TAS	Technology & Applied Studies
AND	
VET	Vocational Education & Training
CEC	Content Endorsed Course

Abstract – indicates a resource is described rather than evaluated

The day the crayons quit

Using quality literature springboard

Sample page from *The day the crayons quit*

Review:

The day the crayons quit
DAYWALT, Drew & JEFFERS, Oliver
HarperCollins Children's Books, UK, 2016
ISBN 9780008167820

USER LEVEL: Stage 1

KLA: English

SYLLABUS: English K–10

SCIS 1754224 $14.99

What is it about?

The Day the crayons quit is an amusing picture book about a boy named Duncan who finds a stack of letters from his crayons. Each letter explains a colour's feelings about Duncan's use of them in his drawing and colouring. This text is a great way to introduce the concept of *argument* and writing from a character's *point of view*. As each crayon writes, they explain how they are used by Duncan, what problems result and how they feel. Each letter uses a similar structure but there are variations in the content as well as salutations, punctuation, and language which can all be used as discussion points and support further learning of *codes and conventions*. Each letter is accompanied by an image of the crayon which supports the meaning of the letter and further personifies the crayons. Ultimately, Duncan tries to make his crayons happy, with his artwork taking account of their wishes. Students will enjoy the letter format of this book that really brings the crayons and students' imaginations to life. K. Hodkinson

Why is this important? Why does it matter?

The many letters written by the crayons help students explore the way to build an *argument* through statements of opinion, the use of examples, supplying possible solutions and using emotional language to impact the reader. Punctuation such as ellipsis and capitalisation of words help to express the crayons' feelings and add another level to the *argument*, as does their individual handwriting styles. The repetitive nature of the letters also helps students predict the storyline and supports their comprehension of the arguments. The *codes and conventions* of letter writing and persuasive techniques are easily explored through this book. As the letters are told from the crayons' *point of view*, their unique problems create empathy in the reader and Duncan. This could help students to understand that sometimes we do not realise that our choices impact others.

Related texts:

- *The day the crayons came home* by Drew Daywalt & Oliver Jeffers

Resources:

- *An educator's guide to* The day the crayons quit, Penguin
- *KS1 book topic: The day the crayons quit*

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

See next page for teaching ideas.

The day the crayons quit (continued)

Using quality literature springboard

English
Stage 1
Years 1–2

Sample page from *The day the crayons quit*

How do I use the text to teach the textual concepts of argument, point of view and code and convention?

Close study of a page activity

After an initial reading of the picture book with students, choose a page to look at more closely. Highlight the features of the letter and parts of the argument and decide which of these features are repeated in the other letters and which are unique to this page. Look at the punctuation conventions used and how they add meaning. Compare the visual representation of the letter and see where it supports the written text and where it adds to the *argument*. (*Understanding* and *engaging critically*.)

EN1–4A
• understand patterns of repetition and contrast in simple texts (ACELA1448)
• understand how sentence punctuation is used to enhance meaning and fluency
• identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)

Opening salutation
States his concern
Gives examples
Questions add emphasis and emotion and provide a solution

Closing salutation

Image matches what black crayon wants
Clothes and rainbow further support Black's requests
Black crayon's body language looks like he is pleading and stressed

Argument analysis activity

Discuss how Duncan's new picture is a representation of his reaction to the letters and how it adds different meaning to the words on the page which only talk about the teacher's rewards. A close analysis of Duncan's picture, along with a reading of each letter, enables students to see the deeper meaning of the page. Using the table provided, students can decide whether Duncan has listened to his crayons' concerns and evaluate whether the crayons' arguments were convincing and successful. Complete the first few rows together as a class to show students how to identify the arguments and look for them in the visual. Then students break into groups and have a colour assigned to them to analyse the remaining colours. After collating all the results, discuss with students why some crayons were successful and why others were not. Can you find any common features of the ones that were successful? And for those that were not? What do these results tell us about Duncan's character? e.g. *He really does love blue and couldn't help but to use it a lot. He is happy to draw things in unusual colours. He cares about his crayons' feelings. He is thoughtful.* (*Engaging critically*).

EN1–7B
• make inferences about character motives, actions, qualities and characteristics when responding to texts
• discuss the characters and settings of different texts and explore how language is used to present these features in different ways (ACELT1584, ACELT1591)
EN1–4A

Did Duncan solve the crayons' problems in his new picture?	Yes	No
Red Crayon		
Purple Crayon		
Beige Crayon		
Grey Crayon		
White Crayon		
Black Crayon		
Green Crayon		
Yellow Crayon		
Orange Crayon		
Blue Crayon		
Pink Crayon		
Peach Crayon		

The day the crayons quit (continued)

Using quality literature springboard

English
Stage 1
Years 1–2

Sample page from *The day the crayons quit*

• identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)

Persuasive writing/letter activity

Look closely at the blue crayon's letter with students. Use it as a scaffold for students to write and illustrate their own letter from the *point of view* of their favourite colour crayon. Students can copy it closely, simply changing the key words such as the colour, the length of time they have been the favourite, the images they draw with the selected colour, and what the problem is and how they would like it solved. More able students can write their own letter using persuasive techniques to highlight a new purpose and audience. Point out the different handwriting throughout the book and what it conveys to the reader. Then ask students to consider the handwriting they use and how it can add further meaning to their crayon's argument. (*Engaging personally*, *connecting* and *experimenting*.)

EN1–1A
• use some persuasive language to express a point of view
EN1–2A
• create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose (ACELY1661, ACELY1671)
• plan, compose and review simple imaginative, informative and persuasive texts on familiar topics
• draw on personal experience and topic knowledge to express opinions in writing
EN1–3A
• understand that handwriting and presentation of work needs to reflect audience and purpose in order to communicate effectively.
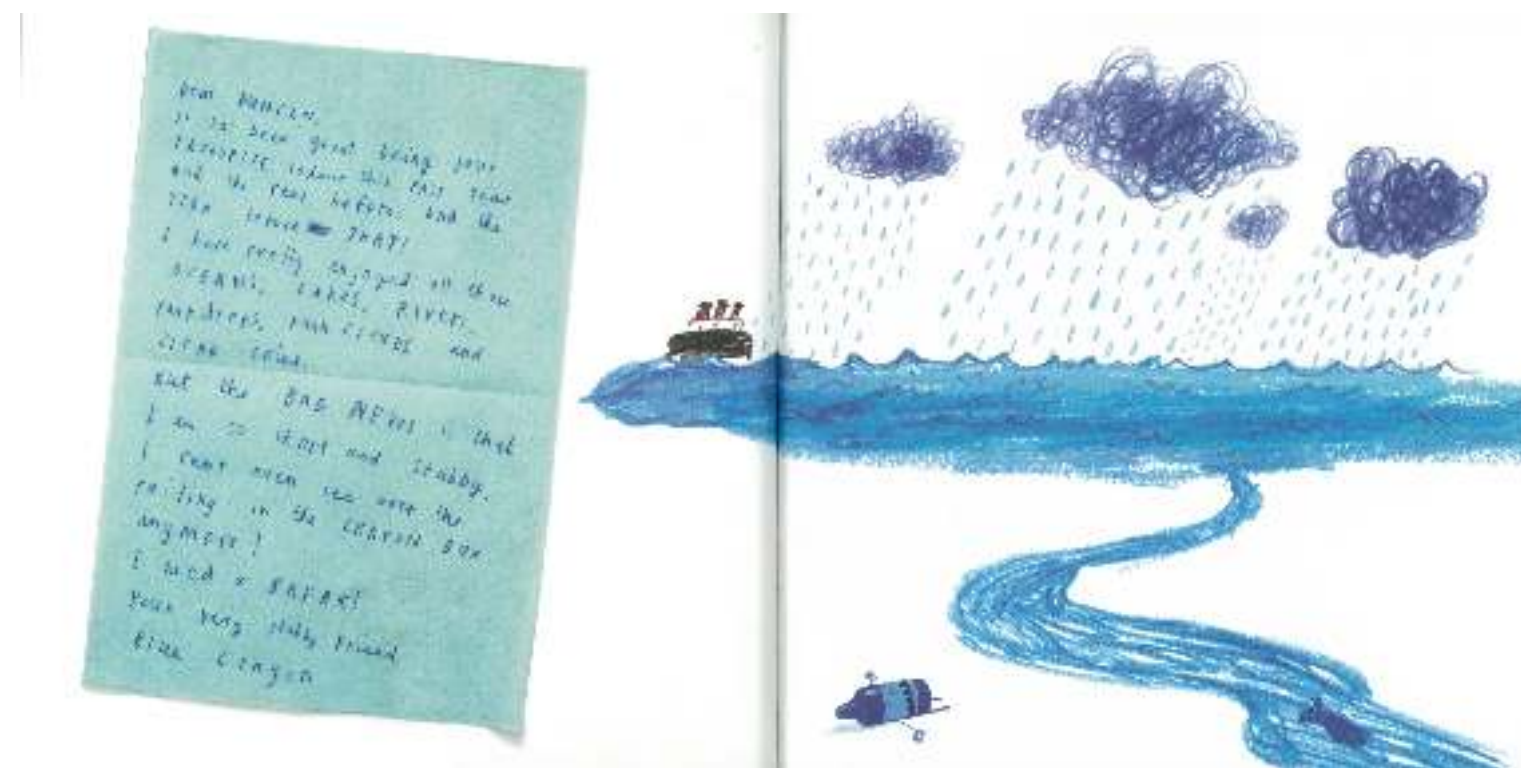
The duck and the darklings

Using quality literature springboard

Review:

The duck and the darklings

MILLARD, Glenda & KING,
Stephen Michael
Allen & Unwin, NSW, 2014
ISBN 9781743312612
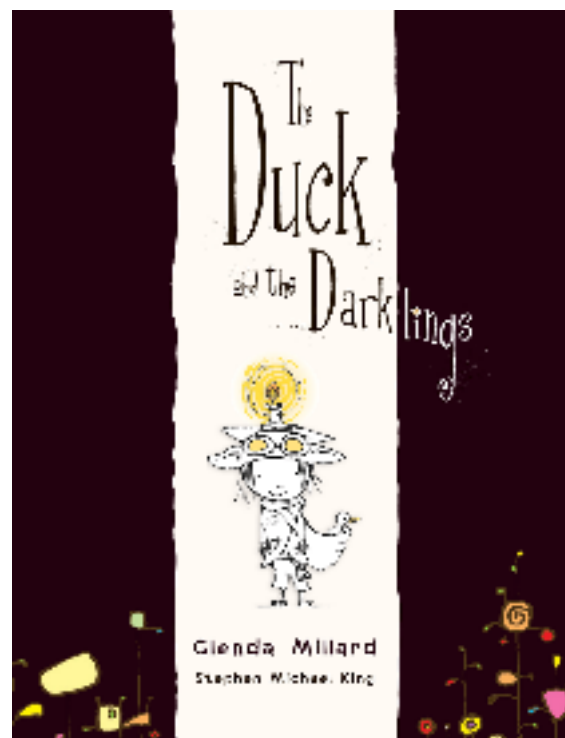
USER LEVEL: Stage 3
KLA: English
SYLLABUS: English K–10
SCIS 1649632 $24.99

What is it about?

Exploring the theme of triumph even in the darkest of times, *The duck and the darklings* takes readers into Peterboy's and Grandpapa's dark world. Peterboy and his grandfather exist in a dystopian world where hardship and suffering are commonplace. His grandfather's love is the only thing which makes their lives in an underground burrow bearable. Grandpapa holds onto memories or *disrememberings*, as Millard cleverly calls them, of the past that prevent him from seeing the beauty of the world. However, in stark contrast, young Peterboy and his precious find, Idaduck, represent hope and the regeneration of life. A. Gilligan, V. Valensise & M. Najdovska

Why is this important? Why does it matter?

Character, setting, language and plot work together coherently in this text to achieve its purpose. The *themes* of *triumph through adversity* or *the coming of hope in dark days* invite students to think philosophically about the moral and ethical issues presented in the story. Students in Stage 3 will understand that themes differ from ideas and topics which come about from the actions, feelings and ideas of people and characters. *Representation* is the depiction of a thing, person or idea. Within this text, darkness and hope are represented *symbolically* through the setting and the characters. The contrast of the silhouette and line drawings, illustrating light and dark, as well as the invented text allow for different interpretations and promote creative and critical thought. Rhythmical language, alliteration and made up words can be very enjoyable ways to tell a story. Students can experiment with these literary devices in their own writing.

Related texts:

• *The dark* by Lemony Snicket & Jon Klassen
• *The red tree* by Shaun Tan

Resources:

• *Stephen Michael King* (illustrator's website)

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

How do I use the text to teach the textual concepts of theme and representation?

Interpretation of text

This picture book beautifully explores the concept of *Representation*. Show students the phrase: *Dark was a sorry, spoiled place; a broken and battered place.* With a partner, students analyse the statement. Ask them to consider what dark may represent. *What place or events do students associate with that description of dark?* e.g. being alone, a haunted house, war, famine, drought, homelessness, difficult friendships/relationships. (*Engaging personally*.)

EN3–6B
• investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion (ACELA1525)

EN3–7C
• explain own preferences for a particular interpretation of a text, referring to text details and own knowledge and experience

Textual representations of light and dark

Light	Dark
Idaduck	a sorry and spoiled place
Peterboy	gloomy burrows
	the old ones
	injured duck
	ruined world

Millard experiments with invented language and creative wordplay that gives a sense of living in a magical world. This whimsical story invites more mature readers to think about their place in the world as they investigate the *symbolic* meaning of darkness and light that is cleverly represented throughout the text within the images and language choices. Draw two columns on the board with the titles *Light* and *Dark*. Students read through the text and pull out the symbols and language that are representative of light and dark.

Ask students to justify why these symbols and language choices are representative of these two aspects. (*Understanding*.)

EN3–7C
• explain own preferences for a particular interpretation of a text, referring to text details and own knowledge and experience

EN3–5B
• identify and explain characteristic text structures and language features used in imaginative, informative and persuasive texts to meet the purpose of the text (ACELY1701)

Experimenting with the language of the text

Using the image on the last page and the text about the dark place on the first page, students examine the language and then, in small groups, use it as a stimulus to create their own description of *light* for the last page of the text. Students evaluate whether they think the Darklings' future will be brighter from now on?

In preparation for this task, look at some examples of rhythmical language, alliteration and made up words to provide students with interesting ways of describing the *light*. (*Experimenting*.)

Rhythmical language	Alliteration	Made up words
Over heaps and hummocks of lost and lonely things they clambered, gathering fiddlesticks for firewood, filling billies with trickle and seeking crumbs and crusts of comfort to take home	*fiddlesticks for firewood; crumbs of comfort; crept into cracks and crevices, corners and crannies forbidden fondness*	*It had been that way for so long that **sunups** and **sundowns**, yesterdays and tomorrows and almost everything in them had been **disremembered** by each and by all... except grandpa.*

EN3–2A
• understand, interpret and experiment with the use of imagery in imaginative texts, poetry and songs, e.g. similes, metaphors, personification and sound devices such as alliteration

EN3–7C
• create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1612, ACELT1618)
• think imaginatively when engaging with texts, using prediction, for example, to imagine what happens to characters after the text

Symbolic illustrations

Stephen Michael King's unique drawing style is a perfect match for this extraordinary story. The mixture of pen, brush and ink, together with the wide angle shots, work beautifully together to exemplify the meaning of the story. Use the two annotated illustrations of the *dark* and the *light* provided in the springboard to help students examine elements, such as light, colour, tone and refinement in the illustrations that have changed. As a whole group, discuss what effect these changes have on the meaning and what they *symbolise*. Then, in pairs, students can compose a short response comparing the two illustrations. This activity will require more or less scaffolding, depending on the literacy needs of your students. Students could also experiment with Stephen Michael King's style to compose their own symbolic illustration. (*Experimenting* and *Understanding*.)

EN3–7C
• compare how composers and illustrators make stories exciting, moving and absorbing to hold readers' interest
• identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style. (ACELT1616)

Dark

Light

Textuality

The representation of *dark*. Analyse the vocabulary used

Invented language. Why did the author need to do this?

What may have ruined their world?
Why did they not look at their ruined world?
What feelings would this evoke in the characters?

Illustrations

The simple but imaginative, refined and detailed line drawings of the Darklings are starkly juxtaposed with the dark shades of purple and black unrefined silhouettes symbolising the Dark place.
A mixture of pen, brush and ink

Darkness and light are common metaphors used in stories. Is darkness being used as a metaphor in this story? If so, what could it be a metaphor for?

Dark shades of purple are replaced by a white sky and the silhouettes are now more refined and in tones of yellow and green, all symbolising the *light*. Still a mixture of pen and brush but much less black ink

The tree and the colour green are symbols of life
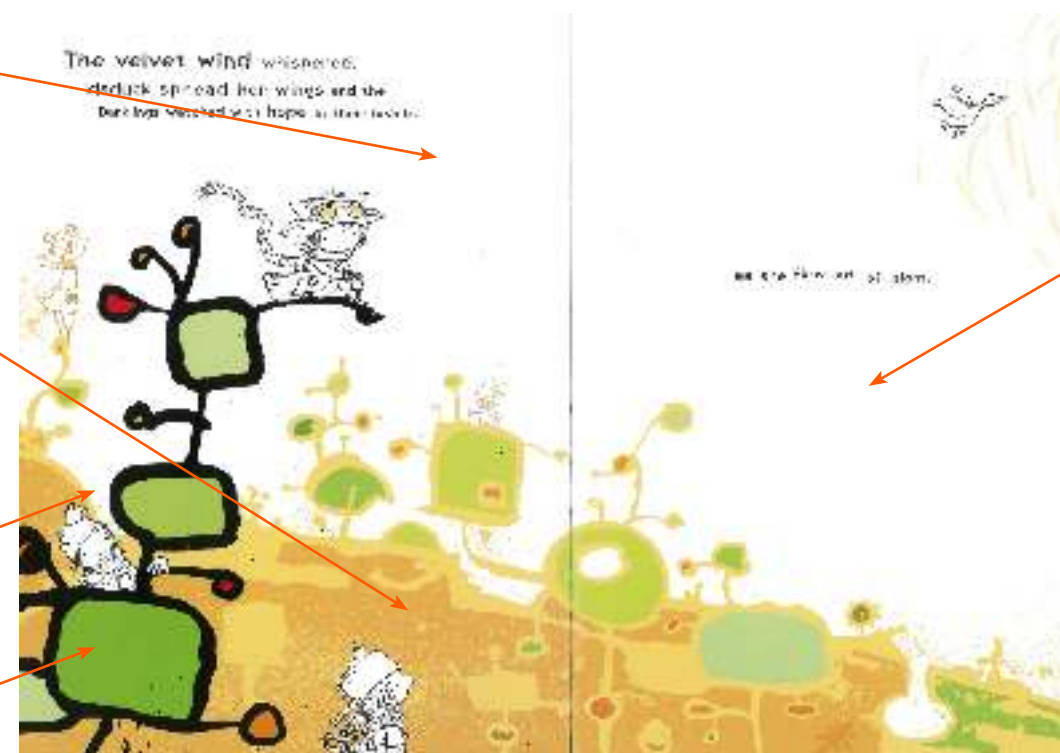
Since finding Idaduck, more and more light colours, such as white and tones of yellow, and other bright colours, such as red and orange, appear on each page symbolising love and hope

How have light and colour been used in the illustrations to convey what is happening?

Fabulous frogs

Using quality literature springboard

Review:

Fabulous frogs
JENKINS, Martin &
HOPGOOD, Tim
Walker Books, UK, 2015
ISBN 9781406357417
[597.8]
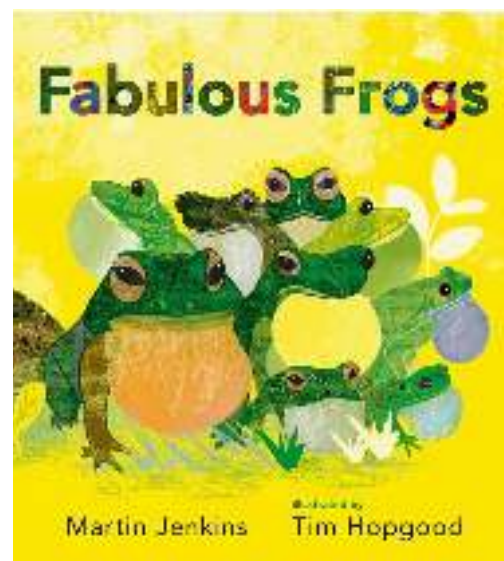
USER LEVEL: Stage 1

KLA: English

SYLLABUS: English K–10

SCIS 1729949 $24.99

What is it about?

Fabulous frogs is a clever nonfiction picture book that can be read in two ways. Each page has a read aloud element and also a short factual description written in smaller font below. This allows the text to be read aloud with more or less information available, depending on students' interests. The visual elements are both entertaining and sophisticated, introducing many elements that students could use in their own *representations*. The book presents an excellent opportunity to introduce students to the *genre* of information texts and the concept of *representation*. It could also be used as a good starting point for a deeper exploration of *genre*.
M. Najdovska

Why is this important? Why does it matter?

Students in Stage 1 are beginning to recognise that particular types of texts can be identified through structures and features. *Fabulous frogs* is a hybrid text. The textual structures and language features in this text will support learning about the concepts of *genre* and *representation* with younger students. The websites for further exploration, included at the back of the book, provide an opportunity to discuss different information texts on the same topic, identifying similarities and differences between the texts and perhaps even preferences for certain informative texts. Students can discuss why some informative texts are better than others.
Fabulous frogs will inspire young students to create short imaginative and informative texts using growing knowledge of text structures and language and visual features gained from this reading experience.

Related texts:
• *Big red kangaroo* by Claire Saxby
  & Graham Byrne
• *Platypus* by Sue Whiting & Mark Jackson

Resources:
• *Frogs*, Australian Museum

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

Fabulous frogs (continued)

English
Stage 1
Years 1–2

Frogs, **Australian Museum**

Using quality literature springboard

How do I use the text to teach the textual concepts of genre and representation?

Making predictions and justifying ideas

Before reading the text, have students look at the cover and read the blurb at the back. Ask the students to predict what this text will be like and give reasons for their answers. Ask the students to share their own experiences with factual texts they may have already read. Record contributions as a mind map about factual texts.

Compare a photographic image of a frog and an illustration of a frog. Ask students to identify the difference between the two visual *representations* of the same thing and where these kinds of images would normally be found. (*Engaging personally* and *reflecting*.)

EN1–4A
• predict author intent, series of events and possible endings in an imaginative, informative and persuasive text
EN1–6B
• explain personal opinions orally using supporting reasons, simple inferences and reasonable prediction

Imaginative visual representations

During the first reading, read the text as a fun picture book with colourful, interesting pictures without the additional nonfiction text, which provides some detailed information about each frog. Stop and observe the images on the first couple of double pages and talk about the scale and framing of the Goliath frog and the salience of the white background on the smallest frog page. Draw attention to how the size of the text is used to reflect the size of the frog. Ask the students whether the text is imaginative or informative. Does the text present factual information? Is it an imaginative way to present factual information? (*Understanding* and *engaging personally*.)
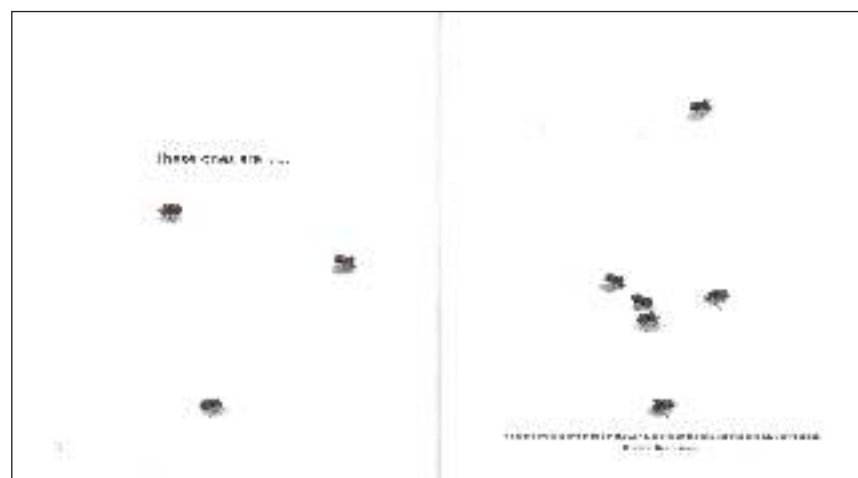
EN1–7B
• compare different kinds of images in narrative and informative texts and discuss how they contribute to meaning (ACELA1453)
EN1–8B
• identify how imaginative, informative and persuasive texts can vary in purpose, structure and topic

Exploring how visual representations and written text support meaning

During the second reading, read all the text on each page. Pause to explore pages 13 and 14. Ask students to compare the purpose of the different sized text on each page so far and explore how the relationship between the visual and written text affects and supports meaning. Perhaps you could demonstrate how long five metres is and discuss why the author and illustrator would have made the striped rocket frog look like he has jumped to the next page. Why has the author used different sized fonts? How do the illustrations work with the text in this book? Why did the author not choose photographs for images? Was this informative text entertaining? Why? (*Connecting*.)

EN1–4A
• discuss different texts on a similar topic, identifying similarities and differences between the texts (ACELY1665)
EN1–4A
• identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)

Fabulous frogs (continued)

English
Stage 1
Years 1–2

Using quality literature springboard

Frogs, Australian Museum

Exploring text structures and language features

Identify the text structures and language features of this text using page 15 as an example. Read the sentence in the large font. Notice how the author has used a conjunction normally found in a compound sentence at the beginning.

Read the words *croak, ribbit, rack-rack* and *chirp* and recognise these as words that imitate sounds that frogs make (onomatopoeia).

Read the sentences in the small font. Discuss these sentences with students. Notice the clear factual language in simple sentences. Read the compound and complex sentences that use *but*, *although* and *though* on the other pages and discuss how these words are used to add different or surprising information. Identify some noun groups and discuss the role of the adjectives. Ask students to identify the verbs in present tense. Look at whether these sentences have facts or opinions. Discover that although the author presents one of the sentences as an opinion, it is actually a fact. *Female frogs are much quieter*. (*Understanding* and *engaging critically*.)

EN1–9B
• recognise, discuss and use creative word play, e.g. alliteration and onomatopoeia
EN1–7B
• understand that different types of texts have identifiable text structures and language features that help the text serve its purpose (ACELA1447, ACELA1463)

> *And these ones make an awful lot of noise … Frogs call to let other frogs know they are there. All these are male frogs. Female frogs are much quieter. The big one in the middle is a bull frog.*

Experimenting with text structures and language features

Locate another factual text about frog calls that your students would be able to read. In pairs, students read the new text and use this information to compose a new short, informative text to replace the small font on page 15. Review sentence structure and punctuation. You may need to revise some of the language features required for example, technical vocabulary, noun groups, verb groups, tense and text connectives appropriate to the audience and purpose. (*Experimenting*.)

EN1–4A
• use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures (ACELY1660, ACELY1670)
EN1–2A
• create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose (ACELY1661, ACELY1671)

Making connections with other texts

When students become familiar with this text and more confident to identify its textual features, share a couple of other texts that explore *genre* in a similar way. You might like to read *Big red kangaroo* by Claire Saxby and Graham Byrne and *Platypus* by Sue Whiting and Mark Jackson. Ask the students whether these texts are imaginative or informative. Do the texts present factual information? Is it an imaginative way to present factual information? How are these texts similar or different to the text, *Fabulous frogs*? (*Connecting*.)

EN1–4A
• discuss different texts on a similar topic, identifying similarities and differences between the texts (ACELY1665)
EN1–7B
• compare different kinds of images in narrative and informative texts and discuss how they contribute to meaning (ACELA1453)

Recreating texts imaginatively and creatively

Ask students to choose their favourite animal: kangaroo or platypus. Pair them up with a friend who also likes that Australian animal. Provide support and scaffolding to help students extract some interesting facts about their chosen animal using the texts as a source of information. Some students in Stage 1 may require scaffolding to comprehend these texts and support to find the interesting facts. Once students have chosen the interesting facts about their animal, together with their partner, they can recreate a short multimodal text on one page for their animal using the textual structures and language features identified in *Fabulous frogs*. Students can make their own choices about how they will compose their informative texts imaginatively, using drawing, writing or digital forms of communication. Have students share their texts in a short oral presentation to the class. With teacher guidance, students can assess each other's compositions. Do the students' texts show new understandings about *genre* and *representation* How well can the students express their ideas about their text, genre and representation? (*Experimenting* and *reflecting*.)

EN1–11C
• recreate texts imaginatively using drawing, writing, performance and digital forms of communication (ACELT1586)
EN1–6B
• rehearse and deliver short presentations on familiar and new topics (ACELY1667)
EN1–12E
• jointly develop criteria for assessing their own and others' presentations or compositions with teacher guidance.

Lightning Jack

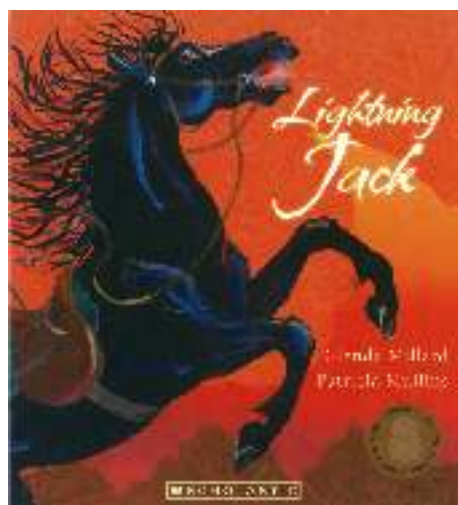## Using quality literature springboard

Review:

Lightning Jack
MILLARD, Glenda
& MULLINS, Patricia
Scholastic Australia,
NSW, 2013
ISBN 9781743622407 [A821]

USER LEVEL: Stage 3

KLA: English

SYLLABUS: English K–10

SCIS 1628043 $15.99

What is it about?

A boy journeys from a farm to a carousel on a horse. The journey is a dream that takes the reader along as *Lightning Jack* morphs into an historic horse, a mythical horse, a racehorse and eventually a calmer, more decorative horse. The textual features of the book include repetition, rhythm, imagery and intertextual references. M. Najdovska & S. Rasaiah

Why is this important? Why does it matter?

Lightning Jack has strong Australian cultural references. The book could be read by all stages. However study of the book would be best suited to Stage 3. This text works on the rhythm of the prose, the *imagery* that the reader experiences and the *intertextual* references that the author and illustrator subtly place throughout. To understand this text in depth, the reader needs to have knowledge of the Australian icons Phar Lap and Ned Kelly, poetry from Banjo Patterson, art by Sidney Nolan and Tom Roberts and understanding of the visual imagery of Pegasus. This text could provide the basis for a rich unit of learning on the English textual concept of *literary value*. In Stage 3, students begin to understand that texts can be valued for the ways they convey experiences and ideas. Students learn that texts which have several layers of meaning or which can be interpreted in various ways can be satisfying. They learn that texts which are thought-provoking and extend one's understanding of the world are valued.

Related texts:

* *Banjo Paterson's* The man from Snowy River – the poem – *read by Frankie J. Holden* (illustrated with scenes from the film). A DVD special feature from *The man from Snowy River*.

Resources:

* *The man from Snowy River* by A.B. 'Banjo' Paterson & Freya Blackwood
* *Meet… Banjo Paterson* by Kristin Weidenbach & James Gulliver Hancock
* *Meet… Ned Kelly* by Janeen Brian & Matt Adams
* *Teachers' notes. Lightning Jack*, Scholastic

Learning and teaching activities in this springboard are centred on outcomes and content from the *NSW English K–10 syllabus* and the *English Textual Concepts* resource.

How do I use the text to teach the textual concepts of literary value, connotation, imagery and symbol, and intertextuality?

Understanding and experimenting with sound devices

Before reading the text to students, do some field building and vocabulary work in collaborative groups to enable students to access the text. Share the following quote from the author, Glenda Millard, with the students. Discuss what the author means.

I wrote in rhyming verse because it seemed to be the obvious way to create a sense of movement, which I think is essential to this story. Glenda Millard

Poetry should be read aloud in a way that brings out the meaning and feeling intended by the poet. Read the text aloud to help students identify rhyme and rhythm. Help the students to identify the relationship between the words and the sounds and how it creates a sense of movement. Draw students' attention to the repetition of *A... horse, a midnight horse, a horse called Lightning Jack* throughout the text.

Then, in small groups of two or three, students choose another page from the text. After clarifying the meaning of any unknown words, students practise reading their chosen section aloud to experiment with the rhyme and rhythm of this text. Students refine their reading of that part of the text and perform their piece to the class. Their performance could be accompanied by sound or visuals. (*Understanding*, *experimenting* and *engaging personally*.)
EN3–3A
• understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes (ACELT1611)
EN3–7C
• identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse (ACELT1617)

Interpreting imagery, and symbols

During a small group reading of the text, pause and draw the students' attention to the metaphorical language used on the page where s*ulphur-crested cockatoos are sitting on the ghostly gums*. Look at the use of *imagery* for this drought scene (*knuckles knocked on empty tanks and sad eyes searched for rain*) and the sound devices, such as alliteration (*lonely bones lay bleaching*). Ask students to interpret what they think is happening here. *Lightning Jack has turned into lightning and as the thunder throbs, rain falls from the sky onto the dry ground. Jack and Sam break the drought.* (*Understanding* and *engaging critically*.)

Where grass and grain were blown away, where lonely bones lay bleaching, where sulphur-crested cockatoos on ghostly gums sat screeching, where knuckles knocked on empty tanks and sad eyes searched for rain, slow smiles appeared as hoof-beat thunder throbbed above the plain.
Horse of gods, diviner's horse, the horse called Lightning Jack.

EN3–7C
• recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning
EN3–3A
• understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes (ACELT1611)
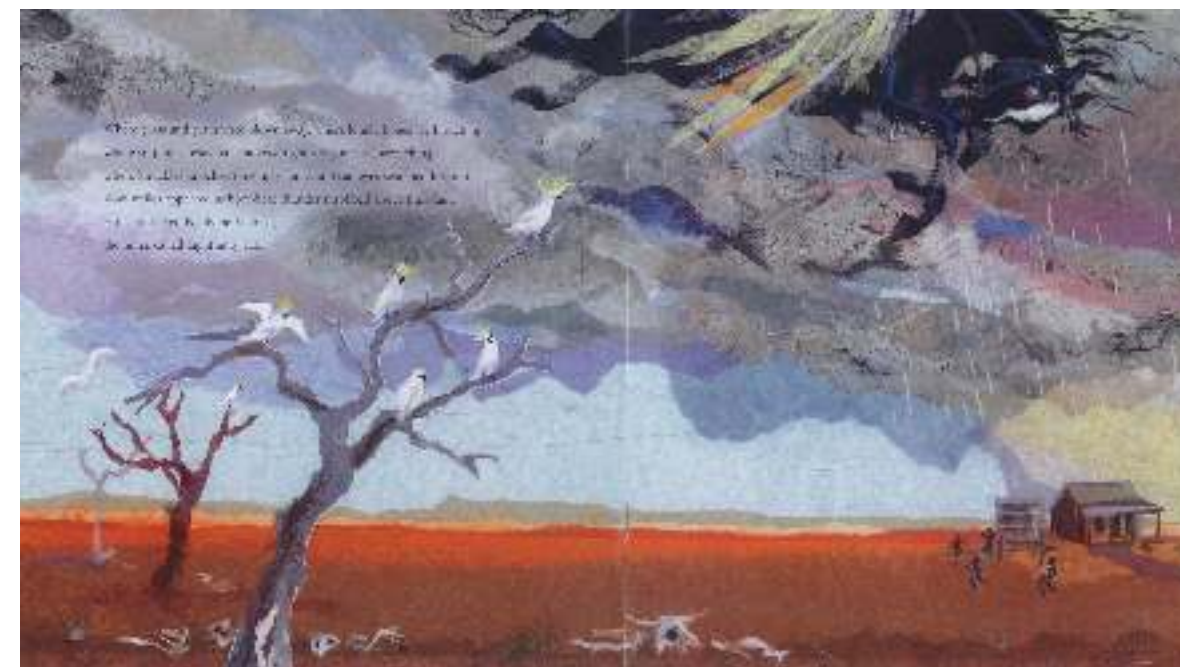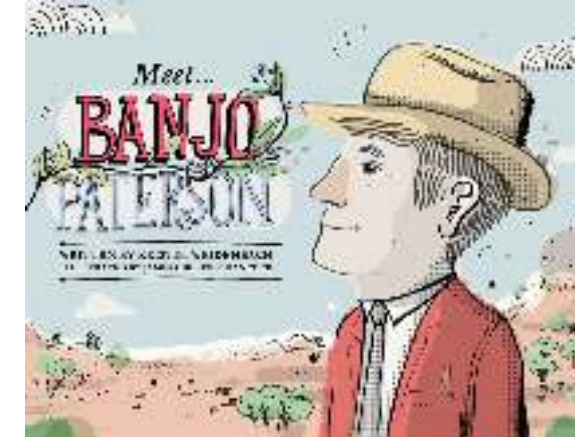
Connecting with *The man from Snowy River* by A.B. 'Banjo' Paterson

Listen to a reading of *The man from Snowy River*. Identify *The man from Snowy River* and *Lightning Jack* as ballads. A ballad is a poetic story that is typically arranged in verses with the rhyme scheme ABAB. Ballads are often used in songs because of their rhyme. In pairs or small groups, have students identify the story arc of these two texts. Students can share their ideas with the whole group. (Structure of *The man from Snowy River*: farm to wild to farm. Structure of *Lightning Jack*: farm to wild to carousel.) Students may come to the conclusion that *Lightning Jack* appears to be a modern version of a famous Australian literary text by A.B. 'Banjo' Paterson. Glenda Millard has actually used one line of text from Paterson's *The man from Snowy River* to connect these texts more obviously. To identify the echoes of *The man from Snowy River*, reread the text where Sam and Lightning Jack are chasing the steers down the mountain. Guide students to look for other references to *The man from Snowy River* in *Lightning Jack*. (*Connecting* and *engaging critically*.)

Lightning Jack	The man from Snowy River
They thundered through the stringy barks, through saplings thick and thin...	Through the string barks and saplings, on the rough and broken ground
And though the thought of such a ride sent quivers down his back	It well might make the boldest hold their breath
In oilskin coat and snarling spurs and lasso at his hip He strode towards his challenger with billy, sway and whip	But the man from Snowy River let the pony have his head, And he swung his stockwhip round and gave a cheer

EN3–1A
• use appropriate metalanguage to identify and describe relationships between and among texts
EN3–7C
• identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style (ACELT1616)

Experimenting with textual structures and language features

With the necessary scaffolding, students should be given opportunities to experiment with text structures, language features and *textual concepts*. Students can work independently or collaboratively for this task. They need to choose a line or two from *Lightning Jack* that they can relate to and use it to create their own ballad or short story about something that moves fast

in their life. It could be about a ball in a sport they play, cooking something, riding a bike, running a race or catching a bus. Encourage students to include some sound devices, such as rhyme, rhythm and alliteration, as well as metaphorical language, such as *imagery*, simile, metaphor and personification. In preparation, students can design a story arc and storyboard for their new text before they start writing to help develop their ideas. (*Engaging personally* and *experimenting*.)
EN3–2A
• plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (ACELY1704, ACELY1714)
EN3–7C
• create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1612, ACELT1618)

Extending understandings

Historical, mythical and visual references are made throughout this text: a stockman's horse, a fabled horse, a legendary racehorse, and a wanted man on a midnight horse. These are all *intertextual* references. In small collaborative groups, students could research these textual references to add meaning and extend their understanding of this text. Some students may want to research A.B. 'Banjo' Paterson and Australian artists Sidney Nolan and Tom Roberts. Groups should be supported and scaffolded to compose an informative, multimodal text and short oral presentation to share their new understandings with their peers. (*Understanding*, *connecting* and *reflecting*.)

EN3–9E
• discuss how the reader or viewer can enjoy and discover a wide range of literary experiences through texts
EN3–5B
• compose more complex texts using a variety of forms appropriate to purpose and audience.

Me, Teddy

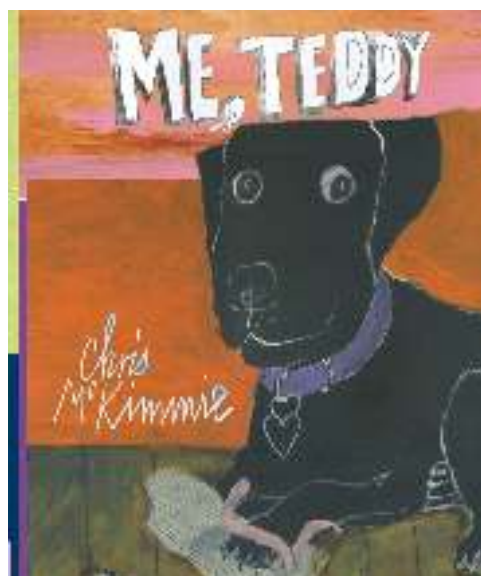## Using quality literature springboard

Chris McKimmie, a film by Blake McKimmie
by Blake McKimmie

Review:

Me, Teddy
McKIMMIE, Christopher
Allen & Unwin, NSW, 2016
ISBN 9781760291334

USER LEVEL: Stage 4

KLA: English

SYLLABUS: English K–10

SCIS 1749285 $29.99

What is it about?

Me, Teddy is the story of a fun loving black Labrador told through the unique imagery and *style* of this picture book. Created by Christopher McKimmie, it features lively original artworks, typeface and Teddy's distinctive voice to bring his adventurous world to life. Food and *w-a-l-k-i-e-s* are at the centre of his world. A humorous tone is evoked through the text and images as Teddy describes *A foot-flavoured flip flop as tastychewy as a rubbery marshmallow …* and his blowing of bubbles after eating soap. A well-loved family pet emerges from the pages and we are reminded of the distinctive personalities of special animals in our lives.

Me, Teddy is suitable for teaching English syllabus outcomes in Stage 4 and is particularly relevant for teaching the concepts of *style* and *character*. The English curriculum and general capabilities of *Critical and creative thinking, Information and communication technology capability* and *Literacy* can be addressed through activities associated with this text. K. Hodkinson

Why is this important? Why does it matter?

The text reveals Chris McKimmie's distinctive *style* through the interplay of the written text and the visual elements in his collages. They include many items such as drawings, painting, food, fur, buttons and photographs. The strong layout and framing, coupled with the collage elements, create a childlike innocence and movement throughout the text. The written text supports the humorous tone of the visuals through the use of puns, simile, alliteration, idiom and the dog's distinctive point of view. Students learn about the way *character* constructs combine with events and settings to create a narrative which positions and persuades readers by influencing emotions and senses. The wavy lines describing food help evoke the smell of the restaurant, and *ZZRRRRrrrrzzzz…* helps the sounds come to life in his neighbourhood. Analysing the *character* of Teddy leads students to explore the values in this text and to consider how the composer has positioned them as the responder. Students can also watch how McKimmie's *style* is created in the *video* created by his son. Students can engage personally through an exploration of representations of animals in society and composer *style* as a means of guiding their own experimentation and informing their own sense of *style*.

Related texts:

- *Crikey and cat* by Christopher McKimmie
- *John Brown, Rose and the midnight cat* by Jenny Wagner & Ron Brooks
- *Scarlett and the scratchy moon* by Christopher McKimmie

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

See next page for *teaching ideas*.

Me, Teddy (continued)

English

**Stage 4
Years 7–8**

Using quality literature springboard

Chris McKimmie, a film by Blake McKimmie
by Blake McKimmie

How do I use the text to teach the textual concepts of style and character?

Close study of text activity

A close analysis of this book will enable students to understand how *style* is used to create effects and why it is an important element of the pleasure of a text. Work collaboratively with students to annotate a page together (see example), using different colours for the visual and written features and writing an overall reflective statement about the success of the page in terms of *style*, effect and pleasure. Students then work collaboratively to annotate a given page and share their findings with the class, providing an overview of the book. Use this information to collate ideas and perspectives from students about how to define McKimmie's *style* in this book and list these findings in terms of modes and media and impact. (*Understanding*, *engaging personally* and *engaging critically*.)

Framing is used to show the words *NOT THE CAKE!* and *NO TEDDY!* are outside of Teddy's thinking whilst eating the cake

The framing of his own thoughts are linked to his reflection after the event. Contrast between brightness of colour used for happiness of image and red and orange symbolising negative of text

Font choice mimics youth and innocence of puppy

Humour created through devices:
• Rhetorical questions: *Happy?*
• Simile: *I was as happy as a pig in mud*
• Idiom: *Pigging out on the chocolate mud cake*
• Play on words – repetition and multiple meanings: *mud, happy, pig*
• Dialogue and punctuation: *!*

Demand as he looks at us sharing his delight

The unrefined acrylic painting demonstrates innocence and spontaneity with its lack of detail highlighting the focus on the cake

The placement of the candle letters signifies the movement and joy of Teddy eating the cake and link to the text of *Happy?*

The few other items in the image help create the domesticity of the setting

Reflection statement: Teddy's joy and the humour in the situation create pleasure for the responder. The greatest impact comes from the central image of Teddy demolishing the cake as the candles go flying. McKimmie's style is playful, humorous and deceptively simple.

EN4–1A
• identify and evaluate devices that create tone, for example humour, wordplay, innuendo and parody in poetry, humorous prose, drama or visual texts

EN4–1A
• explore and explain the ways authors combine different modes and media in creating texts, and the • impact of these choices on the viewer/listener

Character analysis activity

To build on the previous lesson, have students consider the creation of the *character* of Teddy by creating a mindmap describing him. Then have students debate whether Teddy is a good dog. Students must use evidence from the text to assert their opinions. Collate a list of the arguments students have used as the debate progresses. Then ask students to consider what had influenced their emotions and opinions, completing the table. Students can then write a paragraph asserting their view of Teddy using textual evidence and discussing the techniques used by the composer to position them as the audience. This activity helps students to realise that we are positioned by the composer as there are many negative aspects of Teddy in the book yet we love his playful energy and mischief. Personal experience, values, social and cultural conditions etc. could also be used to analyse our reading of this text. Comparing this representation of a dog/pet to other literary texts would also help students see different elements of *style* which influence responders. (*Engaging critically*.)

Class debate: Is Teddy a good dog?					
YES			NO		
Evidence for	Influences		Evidence against	Influences	
	Lanaguage	**Visuals**		**Lanaguage**	**Visuals**
e.g: He is loved	*Everyone I meet loves me*	The image of him sleeping in bed with his owners	e.g: He eats things he shouldn't	*NO TEDDY!*	The angry image of Armin walking home with only one sandal

EN4–1A
• compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts

EN4–5C
• share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts.

The right word: Roget and his thesaurus

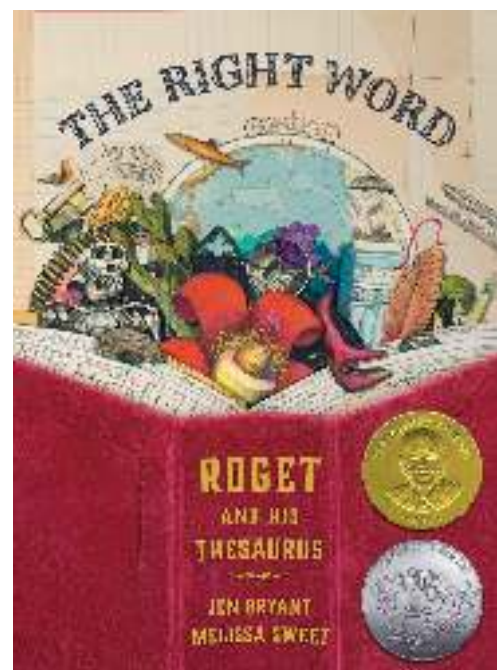## Using quality literature springboard

The right word: Roget and his thesaurus
by Eerdmans Books for Young Readers

Review:

The right word: Roget and his thesaurus

BRYANT, Jennifer Fisher
Eerdmans Books for Young
Readers, USA, 2014
ISBN 9780802853851
[423.092]

USER LEVEL: Stage 4

KLA: English

SYLLABUS: English K–10

SCIS 1699942 $32.95

What is it about?

This picture book reveals the life of Peter Roget, explaining how he discovered the *power of words* and chose to share it with the world. It uses images and words to convey the way Roget saw the world in lists. The thesaurus evolves across the pages as life and world events steer him in different directions, culminating with his 1000 word list on the endpapers. The illustrations capture the essence of the period and Roget's observations as he develops from a child to a man.

This biography could support multiple language based activities, from discussions around the power of language, synonyms, connotation and denotation, to the etymology of language. It also represents a nonfiction text form which is aesthetically pleasing, informative and authoritative. K. Hodkinson

Why is this important? Why does it matter?

This text demonstrates the importance of words and the way language can be classified and grouped in different ways. Written in third person, it combines both written and visual detail to convey biographical information. The multiple lists included on each page add strength to the validity of the information presented whilst also expanding on it, as does the use of dates and names, chronological order and historically inspired art. The *list of principal events*, coupled with a bibliography, sources, and notes from both author and illustrator, along with the award stickers on the front cover, also make it a text readily understood by students learning about the concept of *authority* and *literary value*.

As students begin high school they are exposed to more subject specific vocabulary and are expected to write with increased sophistication of language. The book supports this development through exploration of word classifications, nuances of meaning, organisation of words, and links to science and maths. All of these could be related to activities associated with using a thesaurus, subtleties of meaning, spelling rules, etymology, and influences and changes in the English language. The representation of different groups in society can be seen in the images and words linked to the worlds of the academic and the worker which supports discussions around access to language and societal values. The text provides an opportunity to learn about and explore many *codes and conventions*.

Related texts:

- *The boy who loved math: the improbable life of Paul Erdos* by Deborah Heiligman & LeUyen Pham
- *Dear Malala, we stand with you* by Rosemary McCarney with Plan International
- *Out of the woods: a true story of an unforgettable event* by Rebecca Bond

Resources:

- Biographical information from various sources about Peter Roget. e.g. *BBC* and *Encyclopaedia Britannica*
- *Roget's thesaurus* (different versions)

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

See next page for teaching ideas.

The right word: Roget and his thesaurus (continued)

Using quality literature springboard

English

Stage 4
Years 7–8

The right word: Roget and his thesaurus
by Eerdmans Books for Young Readers

How do I use the text to teach the textual concepts of authority, literary value and code and convention?

Value of texts activity

After providing students with time to explore this rich text independently, ask the class whether they believe it deserves the award stickers displayed on the front cover. Can they articulate what has influenced their decision? Discuss the ways texts are valued in our society for their aesthetic qualities and social significance. Brainstorm features of the book that could support the assertion that this book has *literary value*. Have students complete the table with examples from their examination of the book and write a paragraph asserting the view that this book has *literary value*. (*Understanding* and *engaging critically*.)

EN4–1A
• explore and appreciate the aesthetic qualities in their own and other texts and the power of language to communicate information, ideas, feelings and viewpoints

EN4–5C
• discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage

Literary value (Attributing worth to a text in terms of its value to *civilisation*, a culture, a society, or a particular group of people.)	
Aesthetic qualities	**Example from book**
• Beauty of book	• Historically inspired art
• Arrangement of ideas and information	• Lists akin to thesaurus
• Simplicity of lists/language supporting understanding for audience	
• Successful interplay of written and visual texts	
• Evocative imagery	
Social significance	**Example from book**
• Historical detail	• *List of principal events*
• Language and origins	• *Of the weather – Latin English*
• Biographical nature	
• English language development	
• Roget's work and thesaurus	

Analysing authority activity

Students' responses from the previous activity can readily be linked to their ability to assert *authority* over a text in terms of their judgements and reading of texts as an introduction to the concept of *authority*. In discussing the *authority* of a biography, students will develop an understanding that elements of a text contribute to its overall *authority* and that many people may have *authority* over a text as they are constructed collaboratively. Ask students to consider the features of this text and how they add or detract from the *authority* of a biographical text (see table examples). What aspects can be attributed to the author and which to the illustrator? Is there a sense of shared *authority* over the work or is one contribution stronger than another? Do both author and illustrator have the same views about Roget? Do others have *authority* over the construction of this text and if so, to what effect and extent? To add further depth to their views, small groups of students can investigate and research elements of the text such as biographical details and dates, historical imagery, world events listed, legitimacy of sources, thesaurus lists, names and titles used etc. to check for accuracy and provide further validity. (*Understanding*, *connecting* and *engaging critically*.)

EN4–1A
• understand how language is used to evaluate texts and how evaluations about a text can be substantiated by reference to the text and other sources

Adds to authority of the text	Detracts from authority of the text
• Dates/chronilogical order	• Picture book genre
• Lists of words/Latin roots	• Subjective language
• Bibliography/resources etc	• Collage style images
• Historial/botancial images	
• Award sticker on cover	
• Blurb	

The right word: Roget and his thesaurus (continued)

Using quality literature springboard

English

Stage 4
Years 7–8

The right word: Roget and his thesaurus
by Eerdmans Books for Young Readers

Page annotation and information organisation activity

Students can further evaluate the text in terms of *authority* and *literary value* by investigating the *codes and conventions* employed in its construction. They could consider their ability to understand the text and the ways in which they are positioned as responders by considering the *codes and conventions* used in relation to the purpose, effects, audience, context and media. Analyse a page as a group, modelling appropriate annotations (see example). Students can then be asked to annotate another page in the book. Ask students to reflect on the success of the *codes and conventions* used to achieve the text's purpose. (*Understanding* and *engaging critically*.)

Framing of images visually depicts Peter's life changes. It is also symbolically represented through colour gradation. The larger framing device shows the connection between images

The textures and sepia colours evoke warmth and suggest history

Dates represent the biographical nature of the book and link to the first and last words on list

The word list represents the stages of development in life, linking to the biographical nature of the book while alluding to Roget's thesaurus work

The pronunciation adds formality of tone and links to understanding of language

The large parenthesis draws the connection between the images and the name and the dates

Students can look at the different examples of the lists that Roget created during his life and discuss the ways we organise information. Look at a modern thesaurus and discuss changes and possible reasons. Provide students with a text on a specific topic and ask them to create a new text organising this information into a new form. Reflect on the success and difficulties associated with the task and link to Roget's work. (*Understanding*, *experimenting* and *reflecting*.)

Further activities could involve students deciding how they would redesign this book for another audience or purpose, or ask students to research a person of their choice and create an annotated one page spread as a proposal for a book. (*Engaging personally* and *experimenting*.)

EN4–2A
• use a range of effective strategies for organising information, ideas and arguments, e.g. clustering, listing, compare and contrast, semantic chains, graphic and diagram outlines, and mind maps

EN4–3B
• analyse and evaluate the ways that text structures and language features vary according to the purpose of the text and the ways that referenced sources add authority to a text.

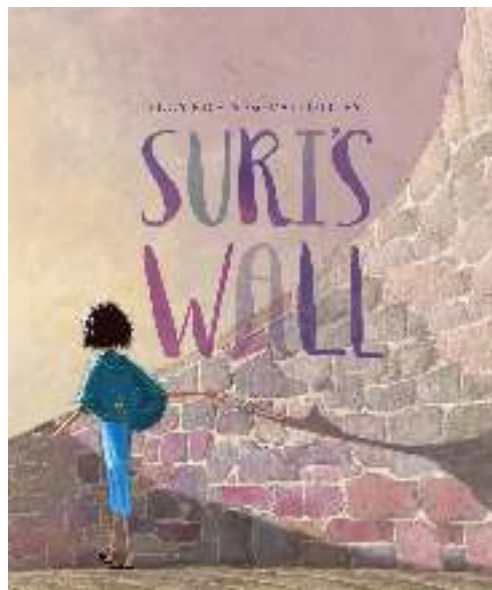# Suri's wall

Using quality literature springboard

Review:

Suri's wall
ESTELA, Lucy & OTTLEY, Matt
Penguin Viking, Vic, 2015
ISBN 9780670077755

USER LEVEL: Stage 2

KLA: English

SYLLABUS: English K–10

SCIS 1722384 $24.99

What is it about?

Suri is a young girl who spends her days walking inside the confines of a wall. The author subtly conceals the details of why the wall is there and leaves the circumstances of how Suri came to be behind the wall for the audience to decide. This is a heart-warming picture book about the strength of the human spirit and the capacity of the imagination to deal with reality.

A perfect example of how texts can be interpreted in different ways, *Suri's wall* offers both empathetic characterisation and varying views of the world. Through carefully chosen language, the author establishes a powerful rhetoric on the power of the human spirit as young Suri makes a choice to shelter the innocence of the other children. Suri becomes a storyteller, creating a world of magic for the children to dream about, in turn allowing their hope to live on. A. Gilligan & M. Najdovska

Why is this important? Why does it matter?

Suri is our protagonist, a powerful *character* whose actions and motives invite an emotional response from the reader. Her character is developed through subtle decisions she makes in how she chooses to see the world. When we enter her world, she is a small girl, clinging to her childhood, yet by the end, we have encountered a braver, stronger Suri; Suri, the storyteller, who ultimately becomes the protector of childhood innocence. The story is driven through Suri's sense of hope, despite her displacement from the other children and the outside world.

The *narrative* weaves a beautiful landscape in which we feel so strongly for the characters, and we feel a connection to the view of the world that Suri creates. Students will be able to draw parallels from their own lives and their experience with imaginative texts such as fairy tales and recognise the difference between the real world of the text and the imaginary. This will draw attention to the codes and conventions of *genre* which the author/illustrator have used to construct the text and position the reader. Readers will empathise with Suri's feelings of loneliness and being different, and why she needed to create an imaginary world for the children in order to maintain their innocence. Students will draw conclusions and make inferences about the setting and the actions and motives of the characters, drawing on their life experience.

Related texts:

- *My two blankets* by Irena Kobald
- *Oliver Twist* by Charles Dickens
- *Pearl Barley and Charlie Parsley* by Aaron Blabey

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

See next page for teaching ideas.

Using quality literature springboard

How do I use the text to teach the textual concepts of character, narrative, representation and genre?

Setting and atmosphere, including tension

Estela beautifully constructs a compelling point of tension when Suri grows taller than the wall and for the first time she sees what has been lying behind all along. Students can respond to the text by discussing what they can infer about the setting, *characters* and motives of the characters, based on how they interpret the text. Students identify and highlight language choices made by the author which enable the audience to make inferences. (*Engaging personally*.)

The wall was Suri's only friend and the touch of the stones gave her warmth.
There's a huge harbour filled with boats. The biggest ship has red sails with a silver crown.

Clear, visual vector between the text and image that recurs throughout the book.
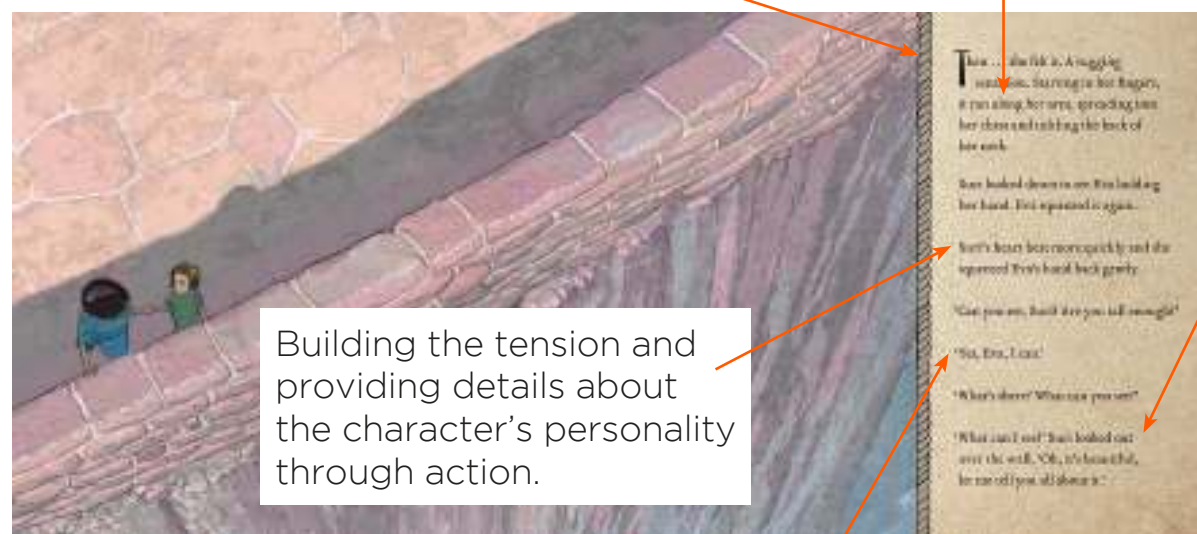
Verb groups

Building the tension and providing details about the character's personality through action.

The point in the narrative where Suri makes a choice (character development). She becomes the storyteller.

Use of dialogue

EN2–8B
• discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599)

EN2–10C
• discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)
• identify and discuss how vocabulary establishes setting and atmosphere

Representations of place and point of view

Matt Ottley's stunning visual *representations* allow students to interpret images using their own imagination, which complements the layers of depth in the text with subtlety and authority. Reminiscent of Dorothy stepping into Oz, Suri's world comes alive with colour and detail when seen through her eyes. The scenes she describes to the children resemble those of fairy tales (or even animated features such as *Frozen*) with golden bridges, butterflies, galleons and sun lit forests in bright, vibrant colours. Draw the students' attention to the illustrations of the forest scene and circus scene and notice how they cover the whole double page. Discuss the effect or purpose of this choice by the illustrator. *Why has the author chosen not to accompany these images with words?* Perhaps to allow the reader to use their imagination to interpret what Suri is saying, feeling and vividly describing for the children. Focusing on the double page spread of the forest scene (pp.19–20) or the circus scene (pp.21–22) as stimulus, students tell and/or compose an imaginative text from one of the children's points of view, describing what they see and feel as Suri speaks. Students should be encouraged to including language features such as dialogue. (*Experimenting* and *engaging critically*.)

EN2–4A
• use strategies to confirm predictions about author intent in imaginative, informative and persuasive texts

EN2–1A
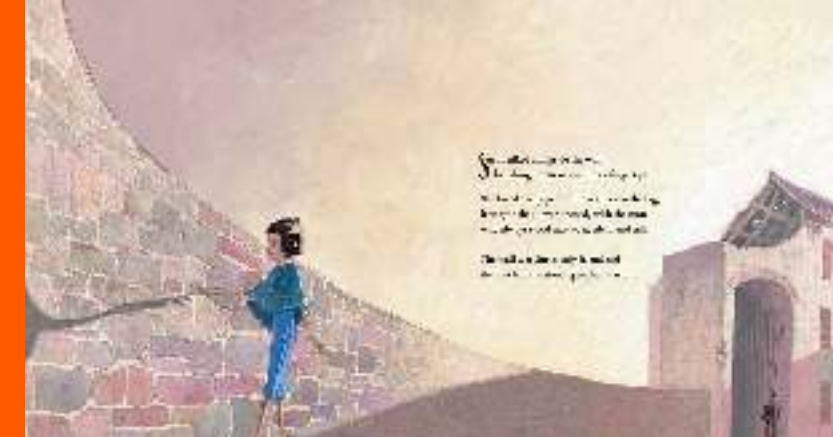• retell or perform part of a story from a character's point of view

Using quality literature springboard

EN2–2A
- create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)

Making connections with the world of texts

Consider all the wall-like structures in our lives: fences, gates, boundaries, lines etc. *What do these wall-like structures offer us? What does the wall offer Suri and the children?* (e.g. Safety, familiarity, security, comfort). *Who is being protected from whom by the wall?* It appears that in the first half of the story, the society outside the wall is being protected from, and not burdened by, the troubles of orphaned children as in the story *Oliver Twist* by Charles Dickens. When war breaks out, it then appears that the children are being protected by the wall and Suri's stories from the war. *Is Suri an unreliable narrator? Have these children, in fact, been displaced by war all along?* Students discuss possible reasons for the wall being built with a partner. Using the ideas presented in the text and their background knowledge, students make inferences and justify their opinions about why the wall exists. Guide students to share their ideas and to make judgements about the world in which the characters live, giving reasons for their opinions about the wall. (*Connecting* and *engaging critically*.)

EN2–10C
- justify interpretations of a text, including responses to characters, information and ideas, e.g. *The main character is selfish because...*

EN2–11D
- draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)
- justify personal opinions by citing evidence, negotiating with others and recognising opinions presented.
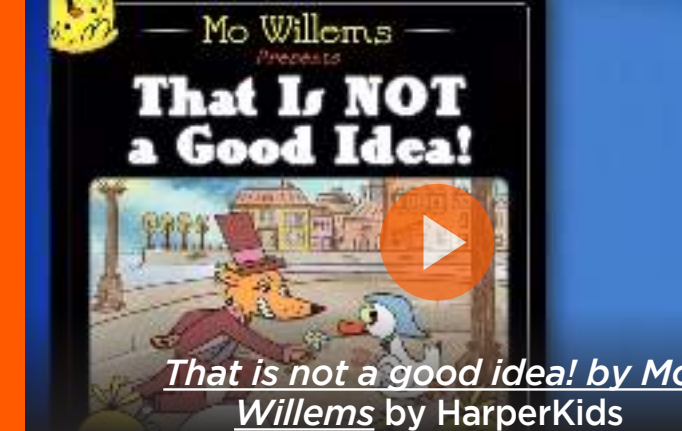
A tale of two beasts

Using quality literature springboard

That is not a good idea! by Mo Willems by HarperKids

Review:

A tale of two beasts
ROBERTSON, Fiona
Hodder Children's Books,
UK, 2016
ISBN 9781444916737

USER LEVEL: Stage 1
Stage 2

KLA: English

SYLLABUS: English K–10

SCIS 1750189 Paper
$14.99

What is it about?

Visual literacy elements and playful language combine in this artful picture book to tell parallel stories. The child's narrative, told in the first person, is of finding, rescuing and caring for a strange little beast. The same story, told from the creature's viewpoint, is that he was ambushed by a terrible beast, dressed up and shown off to even more terrible beasts. Two complete stories are presented, each with its own version of the same events altered to reflect the character whose voice is being heard. The illustrations echo the two different *points of view* through focalisation and this invites the reader to experience each character's perception of the same events.
S. Rasaiah & K. Hodkinson

Why is this important? Why does it matter?

Students in Stage 1 are beginning to recognise the way that composers use creative features and imaginative plots to engage an audience. In this book, the clever juxtaposition of text and illustrations enhances enjoyment through humour. The cover alludes to the story of *Little Red Riding Hood* through the visuals of a little girl wearing red, travelling alone through the woods and a slightly wolf-like creature, which could lead students to predict the tale. The first page text, *I was walking home from Grandma's house, through the deep dark woods, when I spied a strange little beast* appears to confirm the prediction but then changes abruptly to *He was stuck up a tree, and whining sadly ...* From here on the intertextual qualities diminish and the new story is formed. Students learn that expectations are developed through the composer's choices and create interest when they surprise us. *A tale of two beasts* allows students to learn about the power of *point of view* in written text and how it acts to focalise our view of events and images.

Related texts:

• First person video game images
• *Gorilla* by Anthony Browne
• *That is not a good idea!* by Mo Willems
• *The three little wolves and the big bad pig* by Eugene Trivizas & Helen Oxenbury
• *The true story of the 3 little pigs* by Jon Scieszka & Lane Smith

Resources:

Learning and teaching activities in this springboard are centred on outcomes and content from the NSW *English K–10 syllabus* and the *English Textual Concepts* resource.

How do I use the text to teach the textual concepts of point of view and intertextuality?

Predicting and the use of intertextual references

A tale of two beasts provides opportunities for students to understand that some texts are connected with other texts via *intertextuality*. Before reading the text, direct students to the title and the visual clues on the front and back covers. Ask students to predict why the characters are both called beasts and what the relationship is between the characters on the front cover and then on the back cover. Ask them to explain why they think this way. Does this book's cover hint at any stories or characters they already know? Read the first line of the first page and again ask students if it reminds them of another story and if their prediction was right or has changed. Then read the next few pages and ask if their predictions were correct. After reading the whole story and discussing the text generally, ask the students about why the author may have used the intertextual references to the fairy tale. Who does it imply is the intended audience of this book? Go back to the first page and draw attention to the little sign with a quote from the famous writer, Mark Twain: *There are two sides to every story, and then there is the truth.* Ask students what this adds to the story? Why would the author/illustrator have included it? What does it tell us about them? Students can then copy the style of this text by choosing a different fairy tale to base the opening of a story and characters on. Who could be in the same situation as
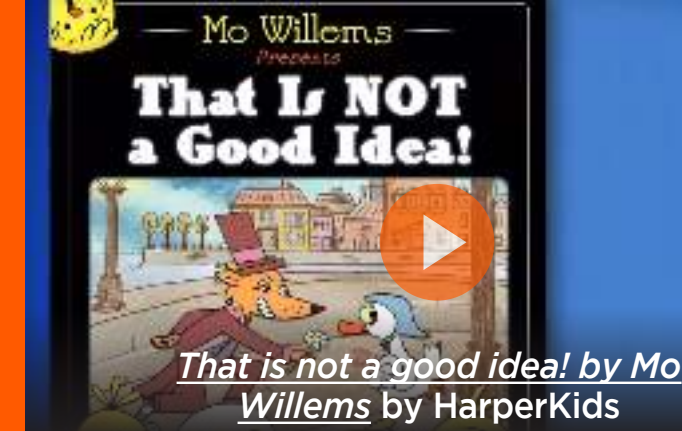
A tale of two beasts (continued)

English

**Stage 1
Years 1–2**

Using quality literature springboard

That is not a good idea! by Mo Willems by HarperKids

the beast and the girl? e.g. The princess and the frog; Goldilocks and Baby Bear. How could these stories be changed? As a whole class or individually, rewrite a familiar narrative/or opening based on these discussions. (*Understanding* and *experimenting*.)
EN1–8B
• understand that texts can draw on readers' or viewers' knowledge of texts to make meaning and enhance enjoyment, e.g. comparing fairy tales
EN1–8B
• Discuss possible author intent and intended audience of a range of texts
EN1–10C
• recreate texts imaginatively using drawing, writing, performance and digital forms of communication (ACELT1586)

Point of view activity

It is important to explore the two characters as focalisers of this story. The dual storyline allows readers to see the two contrasting points of view which are expressed through the first person accounts. The visual images are shown from a third person perspective and this allows us to feel as though we are watching the action and we can make our own determination of what is happening. But the use of the first person narration actually focalises our viewing of the image from that character's *point of view*. For this reason, our first reading of the text is likely to be different to further readings of the text. Explore this idea with students by asking them questions about what the image tells us is happening and what the words tell us. Do they say the same thing? Are there clues as to another way we could see this event? Why do you think the illustrator chose to represent the story this way? Adds humour, engages readers etc. More formally analyse a page of the text and compare the visuals with the words spoken. Provide students with some images from other picture books such as Anthony Browne's *Gorilla* that show events from a character's *point of view*. Students will most likely know first person visuals from video games and these could be explored to help students better understand the differences. Discuss the differences between these images and this book. Ask students to make a new drawing for their favourite page which actually shows the event through the character's eyes. (*Understanding*, *experimenting* and *connecting*.)
EN1–4A
• Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words
EN1–8B
• Discuss possible author intent and intended audience of a range of texts

EN1–10C
• recreate texts imaginatively using drawing, writing, performance and digital forms of communication. (ACELT1586)

What the text says	What the picture says	What we think/feel. Do they match?
...so I decided to rescue him.	The girl has pulled him from the tree (*FEEP!*) and holds him upside down. The animal looks startled and scared	It's humorous as it doesn't look like a rescue
'I will call you Fang!' I told him,	The girl is holding him out and talking to him	It looks like she owns him. He looks small and cute, not ferocious enough to be called Fang
And I wrapped him warmly up in my scarf,	She is wrapping him up and you can hardly see him anymore	He looks scared and can't get away. We feel sorry for him/think she is caring
And carried him safely home.	The girl is walking, holding onto the animal in front of her	He looks worried with his big eyes, wondering what will happen next

The wolf's story: what really happened to Little Red Riding Hood

Using quality literature springboard

WHAT REALLY HAPPENED TO LITTLE RED RIDING HOOD

Review:

The wolf's story: what really happened to Little Red Riding Hood

FORWARD,
Toby & COHEN, Izhar
Candlewick, USA, 2005
ISBN 0763627852

USER LEVEL:	Stage 3
KLA:	English
SYLLABUS:	English K–10
SCIS 1695674	$35.99

What is it about?

In writing from the _point of view_ of the wolf, Toby Forward not only paints his protagonist as an innocent, mixed up being, but also throws poor Little Red under the bus, blaming her for all the wolf's emotional and social problems. Written in first person, readers will either align themselves with the wolf's predicament or hold onto those stereotypical traits that we have come to know and suspect of wolves. Students will question themselves, pondering whether we have, in fact, had the original story wrong. Can we trust a character known for his ability to get what he wants in the slyest of ways? The choice to write in first person evokes a conversational, friendly tone that persuades the audience to believe the wolf's side of the story. By examining this picture book through a conceptual lens, students will gain a deep understanding of how _point of view_ can shape a text in many different ways, and can give students, as composers, the power of authority to construct texts in any form that they desire.
A. Gilligan & M. Najdovska

Why is this important? Why does it matter?

The book epitomises how authors can use persuasive techniques and language choices to convey a strong _point of view_ or opinion. As the story is told from the point of view of the wolf, students will be able to form their own opinions based on evidence from the text. The author uses humorous, conversational language written in the first person to immediately entice the reader into the wolf's version of the story and the text is littered with reasons that support the character's initial _argument_.

There are many fractured fairy tales available for students to access but this text does an excellent job of illustrating how different points of view can be established and interpreted in an engaging and humorous way. As the main _character_ is telling us his side of the story, we are automatically aligned with his point of view and feel a sense of empathy with his plight. By writing from the wolf's point of view, readers are invited to accept and agree with his stance in the story.

Reading the traditional fairy tale from this point of view may affect the students' _perspective_ on the story, thus allowing them to question what they already know about the original story.

Related texts:

- _Hoodwinked!_ (animated film telling the story of _Little Red Riding Hood_ from various characters' points of view)

- _Little Red Riding Hood_ (various iterations of the original fairy tale)
- _The true story of the 3 little pigs_ by Jon Scieszka & Lane Smith

Resources:

Learning and teaching activities in this springboard are centred on outcomes and content from the _NSW English K–10 syllabus_ and the _English Textual Concepts_ resource.

Using quality literature springboard

How do I use the text to teach the textual concepts of point of view, argument, character and perspective?

Different perspectives

The first lines of the book begin with *NO, PLEASE. Look at me. Would I LIE to you?* The written text is positioned opposite an illustration of a mischievous-looking wolf, who gazes directly at the reader, enticing us to believe his story. Students will love choosing a side and arguing their reasons either for or against the wolf's story. After discussing the text and the *arguments* put forward by the character, students choose whether the wolf is guilty or innocent. Have a student take on the role of the wolf, saying lines of dialogue from the text and acting as the character would act. Students choose to stand on the innocent side or the guilty side. As the wolf speaks, students make statements about their beliefs and what evidence they have to support their claims. e.g. *I think you're innocent because you …* (*Engaging personally* and *engaging critically*.)

EN2–1A
• use information to support and elaborate on a point of view (opinion)
• retell or perform part of a story from a character's point of view

EN3–8D
• understand how to move beyond making bare assertions and take account of differing perspectives and points of view (ACELA1502)

Positioning the reader

Students will identify persuasive techniques such as hyperboles and adjectives used in this story to emphasise a point. Students can discuss how the wolf is portrayed in the story and the persuasive techniques used by the author to position the readers' thinking. Students work in small groups to discuss these persuasive techniques. *What language was used to portray the wolf? What language was used to portray Little Red Riding Hood and Grandma? What does that do to our position as the reader?* (*Engaging critically*.)

I tried to pass the time of day with her. But she pretended not to know me and hurried on. That's the sort of kid she is.

Grandma got a teeny tiny bump on the head.

EN3–5B
• recognise the techniques used by writers to position a reader and influence their point of view (opinion)

EN3–6B
• show how ideas and points of view in texts are conveyed through the use of vocabulary, including idiomatic expressions, objective and subjective language, and that these can change according to context (ACELY1698)

Experimenting with point of view

Students write an imaginative text from the *point of view* of one of the other characters in the text, such as Grandma or the Woodman using persuasive techniques to position the reader. Students may choose just one event in the story to focus on. (*Experimenting*.)

The cupboard is in view. The audience knows that Grandma is inside because we are seeing the scene from the wolf's point of view, rather than Little Red's.

Readers will question the wolf's motives through the language used.

Showing the wolf's point of view

The wolf lets the readers in on a secret by telling us he changed the subject. Readers will draw their own conclusions about the wolf.

EN3–7C
• create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1612, ACELT1618)
• experiment with others' imaginative texts by changing aspects such as place, characters, rhythm, mood, sound effects and dialogue.

Data and cyber security: your responsibility
US-CERT. Tips

Curriculum springboard

Outcome:

H3.1 Evaluates and discusses the effect of information systems on the individual, society and the environment

Content:

A student learns about social and ethical issues arising from the processing of information, including:
• privacy of the individual
• security of data and information
• encryption/password protection
• the security of stored data
• unauthorised retrieval of data
• encryption and decryption
• backup and security procedures
• e-crime.

Information Processes and Technology Stage 6 syllabus

Review:
US-CERT. Tips

Cyber security is a huge and growing issue for organisations small and large. The official US Department of Homeland Security site ...*provides and offers advice about common security issues for non-technical computer users*. This site is extensive and well designed with accurate, to the point information and advice. Potential cyber threats are clearly described with advice outlining the steps required to protect users from a multitude of internet nasties. More in-depth advice is referenced through the numerous hyperlinks embedded in the security tips. The range of topics is extensive and includes cyberbullying, hoaxes, *Understanding denial-of-service attacks*, *Reducing spam*, firewalls, worms and trojans, encryption, digital signatures and more. School-based programs, designed to address cyber security and digital citizenship, and teachers of STEM courses should access this site. Students will find the information on this site, written at an appropriate language level, contains advice relevant to their online world. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: TAS

SYLLABUS: Information and Software Technology 7–10; Information Processes and Technology Stage 6; Software Design and Development Stage 6; Technology (Mandatory) 7–8

PUBLISHER: United States Computer Emergency Readiness Team, USA

REVIEW DATE: 14/07/2016 [004.67]

SCIS 1292045

Teaching and learning opportunities:

Students could:
• storyboard a social engineering situation and then act the scenario in class
• create a realistic phishing document, evaluated by their peers.
• develop a dot point plan to securely protect their home wireless network
• create, then encrypt, a Word document using secure and insecure passwords. Peers could then attempt to hack the passwords
• design an *Avoiding internet nasties* animation or pamphlet for naive technology users
• create an anti-bullying animation, video or pamphlet.

Resources:

Useful resources from *US-CERT. Tips:*
• *Avoiding social engineering and phishing attacks*
• *Good security habits*
• *Introduction to information security*
• *Password security, protection and management*
• *Protecting your privacy*
• *Real-world warnings keep you safe online*
• *Securing your home network*
• *Understanding encryption*
• *Why is cyber security a problem?*
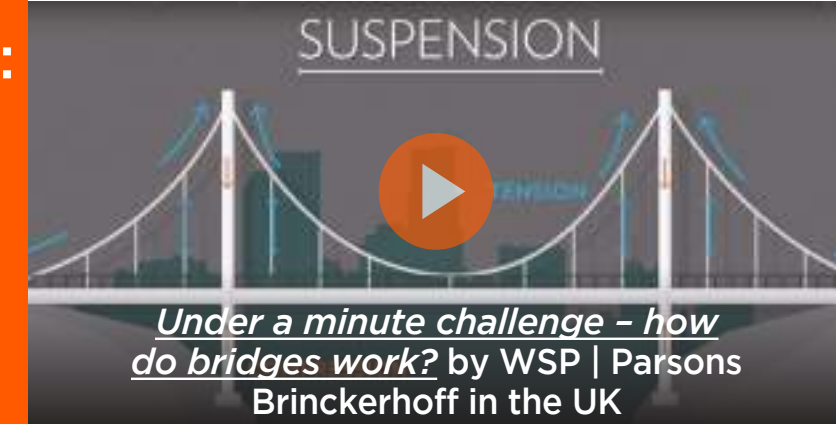
Design, build and test a structure until failure.
How bridges work

Industrial Technology: Engineering

STEM

**Stage 5
Years 9–10**

Curriculum springboard

SUSPENSION

Under a minute challenge – how do bridges work? by WSP | Parsons Brinckerhoff in the UK

Objectives:

Students will develop:
3. knowledge and understanding of the relationship between the properties
of materials and their applications
4. skills in communicating ideas, processes and technical information
with a range of audiences

Outcomes:

A student:
• justifies the use of a range of relevant and associated materials 5.3.1
• selects and uses appropriate materials for specific applications 5.3.2
• works cooperatively with others in the achievement of common goals 5.4.2

Content:

Focus area: *Engineering*
Students learn about:
• the nature and purpose of bridges
• elements that make up bridges
• fundamental quantities, derived quantities and their units: force, mass, acceleration
• the effects of forces on structures: reactions, induced stress, deflection and motion
Students learn to:
• design and construct simple structures for specific purposes
• experiment with load applications on structures: destructive and non-destructive testing
• determine the effects of forces on engineered structures.

Industrial Technology Years 7–10 syllabus

Review:

How bridges work

This user friendly article takes students through a detailed look at the three major types of bridge construction: beams, arches, trusses and suspensions (easily remembered via the mnemonic acronym, *BATS*). Engaging photographs and diagrams reveal modern and historical bridge design and illustrate the key forces involved. The site's language is simple and accessible, and hyperlinks allow for further exploration of concepts. Spread across 13 short pages, the article is liberally interspersed with advertising, which can be intrusive. The broader site appeals to all areas of STEM education, inviting practical applications of theoretical concepts studied in Stage 4 Technology (Mandatory), Stage 4 Science, Stage 5 Industrial Technology (*Engineering* focus area), Stage 6 Engineering Studies and Stage 6 Physics. D. Monte

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Engineering Studies Stage 6; Industrial Technology 7–10; Physics Stage 6; Science K–10 (SciTech K–6); Technology (Mandatory) 7–8

PUBLISHER: HowStuffWorks, USA

REVIEW DATE: 14/07/2016 [624.2]

SCIS 1198915

Teaching and learning opportunities:

• Explore engineering principles and how they affect design
• Determine the effects of forces on engineered structures
• Investigate the properties of different materials
• Design, construct and then test the following structures until failure: a structure made from drinking straws; a three dimensional matchstick structure; a two dimensional structure from balsa wood
• Examine videos and images of existing supporting structures
• Experiment with load applications on structures via destructive and non-destructive testing
• Evaluate the design solution.

Resources:

• *Bridge*, Wikipedia
• *Bridges*, Explain that stuff
• *Build the bridge*, Coolmath-games

Materials:

• 5mm x 5mm strips of balsa wood
• 80 grit garnet paper
• Cutting mats
• Extra glue sticks
• Hot glue gun
• Knives & scissors
• Matchsticks
• PVA Glue
• Recycled card board
• Straws

Making bottle rockets.
How stuff works

Curriculum springboard

Objective:

Students will develop:
2. knowledge of and skills in researching, experimenting, generating and communicating creative design ideas and solutions

Outcomes:

A student:
• generates and communicates creative design ideas and solutions 4.2.1
• selects, analyses, presents and applies research and experimentation from a variety of sources 4.2.2

Content:

Areas of study: *Products*
Students will design and build a working water rocket.

Technology (Mandatory) involves designing, producing and evaluating quality design solutions. When developing design projects, teachers are required to integrate essential content through the focus area of study. The needs and interests of students should be addressed when developing design projects.

Technology (Mandatory) Years 7–8 syllabus

Review:
How stuff works

Easy to navigate, with a range of comprehensive topics, this website allows access to information encompassing the full range of STEM subjects. Hyperlinked words within the fact sheets lead to additional diagrams, videos and text for further understanding and exploration. Plain English, examples and explanations will appeal and support student learning. Students requiring additional literacy support may find this a challenging site for independent research. Differentiated instruction, peer tutoring and explanations of keywords used in the text may be of assistance to some students. With such a diverse range of technologies explored, backed up by clear explanations using simple scientific and mathematical concepts, this site is invaluable for the successful delivery of STEM education in secondary schools. D. Monte

USER LEVEL: Stage 3 Stage 4 Stage 5 Stage 6

KLA: Science; SciTech; TAS

SYLLABUS: Design & Technology 7–10; Design & Technology Stage 6; Engineering Studies Stage 6; Industrial Technology 7–10; Physics Stage 6; Science K–10 (SciTech K–6); Technology (Mandatory) 7–8

PUBLISHER: HowStuffWorks, USA

REVIEW DATE: 14/07/2016 [600]

SCIS 986942

Teaching and learning opportunities:

Use resources such as *How stuff works: how rocket engines work*, *All about water rockets*, *Water rocket* and *Rokit* to investigate the following:
• Explore engineering principles and how they affect design
• Explore Newton's laws of motion and their applications to flight
• Investigate the properties of different materials
• Design, build and test a H2O rocket
• Explore ecofriendly powered transportation
• Explore recycled materials, and how they are used in the manufacturing industry
• Examine videos and images of existing bottle rocket designs
• Brainstorm workable solutions
• Justify your selected design solution
• Evaluate the design solution.

eresources

Resources are listed in Dewey order

Sites may not be permanent or structured as they were when reviewed. Reviews indicate fees, registration or devices as needed.

Icons used:

App | app for iPad/iPhone/iPod touch; app for Android

digital authoring tool; learning platform software

ebook; ejournal; online database

interactive; e.g. game; learning object

media presentation; e.g. podcast; slide show; digital story; video; audio

website

supports STEM learning and teaching

must be purchased

scan selected eresources into SCIS *Create orders* or check SCIS *Special order files*

Icons for eresources are from *Office clip art and media* and *Open Clip Art Library.*

Living internet

Detailed and comprehensive, every aspect of the development of the internet and the people responsible can be found on this site. In many cases, the individual developers have contributed to, or commented on, the content. Every page is extensively hyperlinked to internal and external resources. The internet, world wide web, email, usenet, IRC, MUDs, bulletin boards and mailing lists are dissected in fine detail. The political and social imperatives, hardware and software developments, geographical considerations and the personalities involved are explored in detail. The site is useful for STEM teachers seeking a solid, historical perspective for projects. An example of the content on this site is *Public Key Cryptology (PKC)* which explores the military and social context, the developers, and the mathematical structures and engineering required to implement this form of cryptology. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6 Professional

KLA: Mathematics; Science; TAS

SYLLABUS: Information & Software Technology 7–10; Science K–10 (SciTech K–6); Software Design & Development Stage 6; Technology (Mandatory) 7–8

PUBLISHER: Livinginternet.com, Canada

REVIEW DATE: 14/07/2016 [004.67]

SCIS 1157122

US-CERT. Tips

Cyber security is a huge and growing issue for organisations small and large. The official US Department of Homeland Security site … *provides and offers advice about common security issues for non-technical computer users.* This site is extensive and well designed with accurate, to the point information and advice. Potential cyber threats are clearly described with advice outlining the steps required to protect users from a multitude of internet nasties. More in-depth advice is referenced through the numerous hyperlinks embedded in the security tips. The range of topics is extensive and includes cyberbullying, hoaxes, *Understanding denial-of-service attacks*, *Reducing spam*, firewalls, worms and trojans, encryption, digital signatures and more. School-based programs, designed to address cyber security and digital citizenship, and teachers of STEM courses should access this site. Students will find the information on this site, written at an appropriate language level, contains advice relevant to their online world. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: TAS

SYLLABUS: Information & Software Technology 7–10; Information Processes & Technology Stage 6; Software Design & Development Stage 6; Technology (Mandatory) 7–8

PUBLISHER: United States Computer Emergency Readiness Team, USA

REVIEW DATE: 14/07/2016 [004.67]

SCIS 1292045

The journey inside: a fascinating look at the world of computers

Roaming across a broad range of STEM concepts, this site includes high quality resources, tools, structured lessons, handouts, videos and interactive animations directly applicable to the K–12 curriculum. _STEM resources_ links directly to structured learning materials covering topics as diverse as cells, electricity, astronomy, food, insects, statistics, chance, fractions, graphing, trends, microprocessors, binary numbers, programming, the internet, simple circuits and the social implications of technology. Links direct teachers to a range of related resources, including case studies, technology literacy, teaching strategies, excellence awards and model schools. Teachers will be able to integrate this material directly into coursework, either as individual lessons or as part of larger ongoing projects. The interactive nature of the material will engage students and encourage higher order thinking and deep learning. P. Soares

USER LEVEL: Stage 1 Stage 2 Stage 3 Stage 4 Stage 5 Stage 6

KLA: Mathematics; Science; SciTech; TAS

SYLLABUS: Information Processes & Technology Stage 6; Mathematics K–10; Mathematics Stage 6; Science K–10 (SciTech K–6); Senior Science Stage 6; Technology (Mandatory) 7–8

PUBLISHER: Intel Corporation, USA

REVIEW DATE: 14/07/2016 [004.6707]

SCIS 1234951

Dynamic drive

An extensive collection of code, tools and add-ons for students or teachers building websites is available on this site. At _Dynamic drive CSS library_, Javascript and CSS code libraries contain a comprehensive collection of open source and public domain scripts. They are readily downloadable and free to use. Categories include calendars, menus, text effects, video players, liquid pages, CSS frames and much more. Image optimisers, button makers and animated GIF generators are some of the wide range of useful _tools_ available. STEM teachers developing student coding skills for website creation will find a wealth of material here. Teachers should test any coding prior to introducing the scripts to students. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Design & Technology Stage 6, Information Processes & Technology Stage 6; Information & Software Technology 7–10; Science K–10 (SciTech K–6); Software Design & Development Stage 6; Technology (Mandatory) 7–8

PUBLISHER: Dynamic Drive, USA

REVIEW DATE: 14/07/2016 [005.7]

SCIS 1036127

Lissa explains it all: HTML help and tutorial for kids

Step by step tutorials in designing, building and launching a website are featured on this site. Dozens of sequenced tutorials cover options for web hosting, the role of search engines and text editors, security issues, marketing, design tools, as well as basic and advanced design principles. The tutorials are concise, professionally formatted, and well supported with graphics. The language used is in plain English and learning is very much student centred, although teacher assistance may be needed to solve some of the more complex concepts outlined in the tutorials. Teachers are advised to familiarise themselves with the site before using it with their students. D. Monte

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Design & Technology 7–10; Information & Software Technology 7–10; Information Processes & Technology Stage 6; Software Design & Development Stage 6

PUBLISHER: Lissa, USA

REVIEW DATE: 14/07/2016 [006.7]

SCIS 1199456

Scan the SCIS barcodes to select eresources for your collection.

WolframAlpha: computational knowledge engine

Relying on its own knowledge base and its powerful computational ability to generate answers using a vast collection of algorithms and data, *WolframAlpha* offers users a multitude of functions including plotting graphs, calculations and gathering data for just about any topic. It is a valuable reference for all STEM subjects, as the user can enter a calculation or a specific query and answers and information on the given concept are produced. Both the website and app (available for iOS and Android) have a clear, user friendly layout with ample examples. The functions of this resource are best suited to students studying the senior Mathematics courses, Biology, Chemistry, Physics and Engineering Studies syllabuses. J. Amos

USER LEVEL: Stage 5 Stage 6
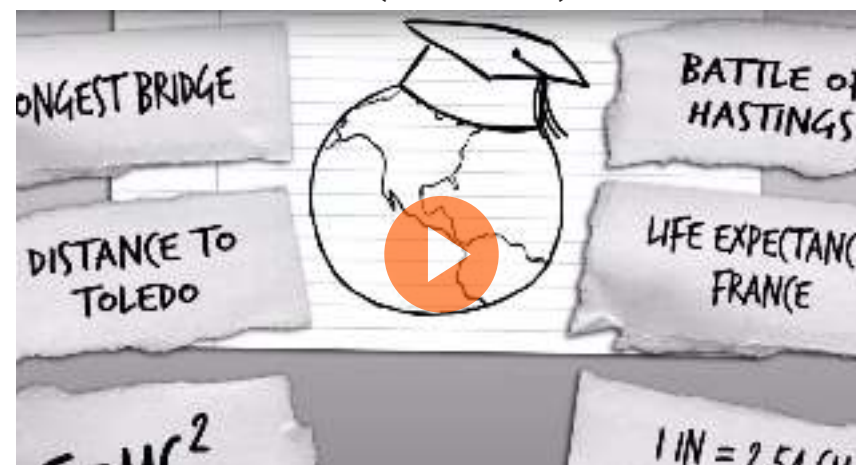
KLA: Mathematics; Science; TAS

SYLLABUS: Biology Stage 6; Chemistry Stage 6; Engineering Studies Stage 6; Mathematics General; Mathematics Extension 1; Mathematics Extension 2; Mathematics K–10; Mathematics

Stage 6; Physics Stage 6

PUBLISHER: Wolfram Group, USA

REVIEW DATE: 14/07/2016 [025.04]

SCIS 1553926 $4.49 (iOS), $4.18 (Android)

WolframAlpha in a nutshell by WolframAlpha

NSCA: National Safety Council of Australia

A well-established provider of Work Health and Safety consulting and training, the NSCA is committed *to inspiring, educating, informing and engaging Australian business in best practice WHS and risk management.* Access to the full site is limited to financial members. Casual users are able to view monthly events. The news articles are brief and to the point, covering injury, death, legislation, risk management, and mental health. The content would have application in

practical STEM courses where a working understanding of workplace safety is required. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: TAS

SYLLABUS: Construction Curriculum Framework Stage 6; Design & Technology 7–10; Industrial Technology Stage 6; Technology (Mandatory) 7–8

PUBLISHER: National Safety Council of Australia

REVIEW DATE: 14/07/2016 [363.11]

SCIS 1081626

Edheads

A not for profit organisation providing online educational resources for a small subscription cost, *Edheads* attempts to bridge the gap between education and work. The engaging animations combine with current topics to grab and retain students' interest. Real world medical and engineering simulations will excite students, while online interactivity helps to keep them focused on the task at hand. The STEM games and activities promote critical thinking and problem

solving. Free student centered activities include Sickle cell DNA, Virtual hip resurfacing and Nano start up. Most activities are accompanied by worksheets and invite class discussion and collaboration. D. Monte

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Engineering Studies Stage 6; Industrial Technology 7–10; Physics Stage 6; Science K–10 (SciTech K–6); Technology (Mandatory) 7–8

PUBLISHER: Edheads, USA

REVIEW DATE: 14/07/2016 [371.3]

SCIS 1453058   From $150 US per annum (pricing dependent on number of students)

Edheads: igniting a love of STEM in students by Edheadsorg

Experience math & science with Gizmos

Exciting and colourful, this impressive set of interactive simulation tools uses inquiry and exploration to engage students in the discovery of mathematics and science concepts. Gizmos are interactive visualisations that allow users to manipulate variables, generate and test hypotheses, and engage in extensive *what if* experimentation to develop a deep understanding of challenging concepts. These resources are simple to use, cover nearly every topic in mathematics and science, and come with an array of supportive resources and assessments. Each Gizmo has its own page that includes printable lesson plans, vocabulary sheets, teacher's guides and student exploration sheets. Each activity also has an online assessment. Video support is available in many areas of the website. Covering topics from *Number and operations*, *Algebra*, *Biology* and *Physics*, there are enough Gizmo activities to ensure students never run out. The interactive and graphical activities will engage students as they experiment and build their own understanding of the concepts involved. A free 30-day trial is available for a teacher or a class, plus any gizmo can be used freely for five minutes per day. Individual and site licences are available for purchase. The website is easy to navigate and loads quickly. S. G. Gibson
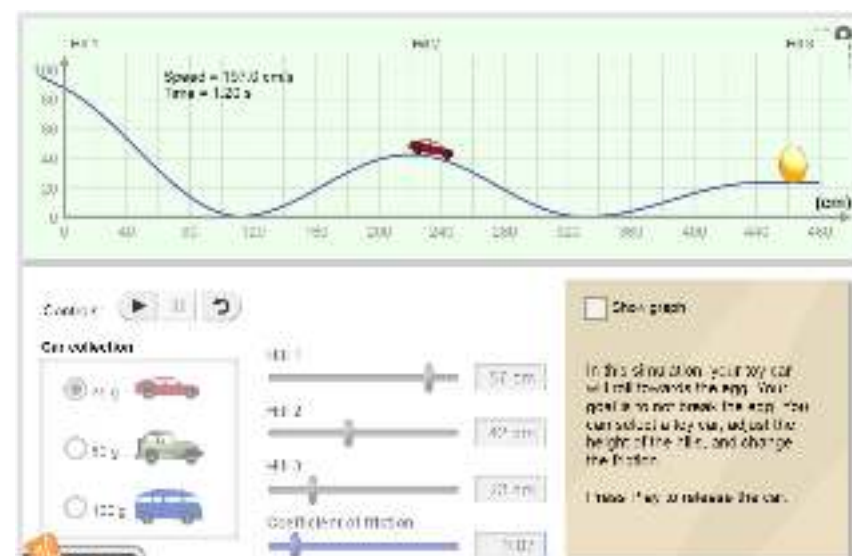
USER LEVEL: Stage 3 Stage 4 Stage 5 Stage 6

KLA: Mathematics; Science; SciTech

SYLLABUS: Biology Stage 6; Chemistry Stage 6; Mathematics K–10; Physics Stage 6; Science K–10 (SciTech K–6)

PUBLISHER: ExploreLearning, USA

REVIEW DATE: 14/07/2016 [500]

SCIS 1435816 $POA

Roller coaster physics **Gizmo**

Intellecta

Students of coding and programming benefit from context. Automation and robotics provide this context and *Intellecta* provides training, manuals, hardware and software related to automation and robotics appropriate to an educational setting. CAD, CAM, mechatronics, data logging, sensor and microcontroller devices, plus control software and appropriate training, are among the services offered. As teachers of STEM will be expected to be competent in coding and automation, *Intellecta* provides practical courses and equipment tailored to this training requirement. Teachers developing automation modules can access project ideas, circuit diagrams and coding relating to automation technology (especially the PICAXE microprocessor) to support STEM related courses. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6 Professional

KLA: Science; TAS

SYLLABUS: Design & Technology Stage 6, Engineering Studies Stage 6; Information Processes & Technology Stage 6; Science K–10 (SciTech K–6); Software Design & Development Stage 6; Technology (Mandatory) 7–8

PUBLISHER: Intellecta Technologies, SA

REVIEW DATE: 14/07/2016 [507]

SCIS 1036139

Virtual laboratory: a virtual engineering science laboratory course

Simulating engineering and science laboratory projects, this virtual laboratory features a series of fully interactive experiments aimed at beginning university students seeking STEM qualifications. The objective is to expose students to a range of real world skills required by STEM companies, such as experimentation, problem solving, data gathering and scientific interpretation. *Bridge designer*, *Drilling for oil* and *Sound propagation* may be of specific interest to teachers and students. As the simulations require a high level of skill to complete, they are best suited to students of advanced courses or introduced after suitable background knowledge is acquired. D. Monte

USER LEVEL: Stage 6

KLA: Science; TAS

SYLLABUS: Engineering Studies Stage 6; Physics Stage 6

PUBLISHER: Johns Hopkins University, USA

REVIEW DATE: 14/07/2016 [507.8]

SCIS 1031284

NRICH: enriching mathematics

Featuring activities designed to challenge and engage students with mathematical problems, games, videos and projects set in relevant contexts, this site covers everything from *Numbers and the number system*, *2D geometry, shape and space*, *Collecting data* and *Advanced algebra*, through to *Pre-calculus and calculus*. Several solutions are offered for each problem to highlight mathematical creativity, instead of simply presenting the answer to the question. *STEM* contains activities and projects to develop the advanced mathematical skills needed for the study of the physical sciences, engineering and applied mathematics at university. *Wild maths* encourages creativity, finding new ways to look at problems by playing interactive games, drawing pictures and experimenting with ideas in new and unusual contexts. *STEP* introduces advanced problem solving resources for potential university applicants in topics relevant to Mathematics Extension 1 and Mathematics Extension 2 students. *Teacher guide* shares possible approaches, further questions and some extension ideas. All problems can be printed and are presented with text and some video. S. G. Gibson
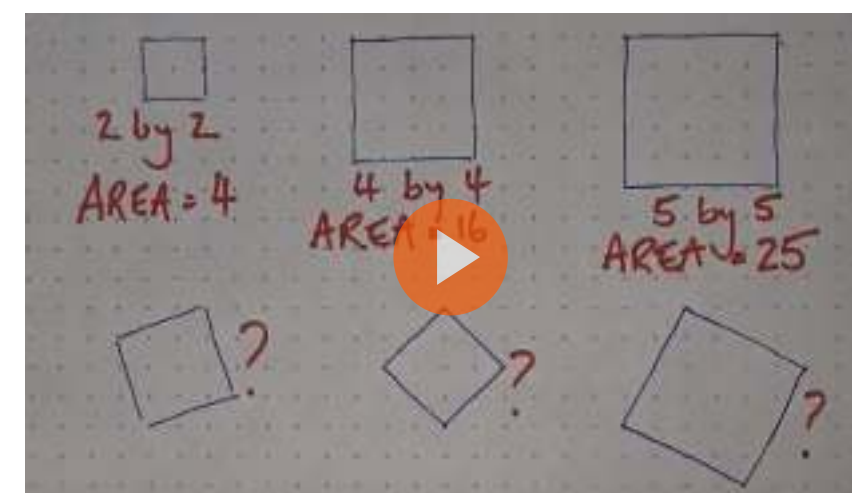
USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Mathematics; Science

SYLLABUS: Biology Stage 6; Chemistry Stage 6; Mathematics 7–10; Mathematics Stage 6; Physics Stage 6; Science K–10 (SciTech K–6)

PUBLISHER: University of Cambridge, UK

REVIEW DATE: 14/07/2016 [510.76]

SCIS 1195248

Areas of squares by nrich maths

Red dragonfly mathematics challenge

[intranet]

ABSTRACT

Developing students' mathematical reasoning is the purpose of this booklet. This English adaption of a classic Japanese problem solving book provides a selection of 44 easily understood problems that challenge students to apply algebraic reasoning, promote mathematical thinking, stimulate student interest and reward perseverance. Each open-ended challenge is designed to be solved in about five to ten minutes. Tasks are first introduced in locked form, with the path to the solution uncertain. This is followed by an unlocked presentation, outlining how a solution can be found. The mathematical concepts of number, patterns, fractions, spatial reasoning and
algebraic reasoning feature strongly throughout the challenges. J. Amos

USER LEVEL: Stage 3 Stage 4

KLA: Mathematics

SYLLABUS: Mathematics K–10

PUBLISHER: NSW Department of Education and Communities, NSW

REVIEW DATE: 14/07/2016 [510.76]

SCIS 1768564

Algebra help

A collection of lessons, calculators, and online worksheets is listed on this site as a homework aid. Students can read lesson notes, enter homework questions into an algebra calculator to see a solution, and then complete extra practice questions on the interactive worksheets. Each lesson contains links to related lessons. The calculators, which do everything from operating with fractions, simplifying algebraic expressions, solving equations and even graphing functions, are a concise way for a students to enter their own problem and instantly receive a solution with a step-by-step explanation. The interactive worksheets allow students to practise their mathematical skills by entering solutions and checking answers. Users of this site should be prepared for explanations that are often convoluted, using difficult techniques and language. S. G. Gibson

USER LEVEL: Stage 5 Stage 6

KLA: Mathematics

SYLLABUS: Mathematics 7–10; Mathematics General; Mathematics Stage 6

PUBLISHER: Algebrahelp.com, USA

REVIEW DATE: 14/07/2016 [512]

SCIS 1510715

GeoGebra

Bringing together algebra, geometry, spreadsheets, graphing, statistics and calculus, this powerful, free, multi-platform, dynamic application can be downloaded for use on desktops, Android phones, and iOS and Android tablets. There is an extensive, amazing bank of readymade materials and resources created by the worldwide *GeoGebra* and STEM community. Alternatively, teachers and students can create their own resources, all of which can then be exported to embed or share elsewhere. *GeoGebra* allows the user to create models, drag objects and adjust parameters to explore algebra and geometry simultaneously, making traditional constructions and computations unnecessary. This resource is particularly powerful for explorations in 3D space. Significant time, effort and clear directions are required to master all the program's features. *Tutorials* contains links to PDFs and instructional videos for features on all devices. S. G. Gibson

USER LEVEL: Stage 4 Stage 5 Stage 6
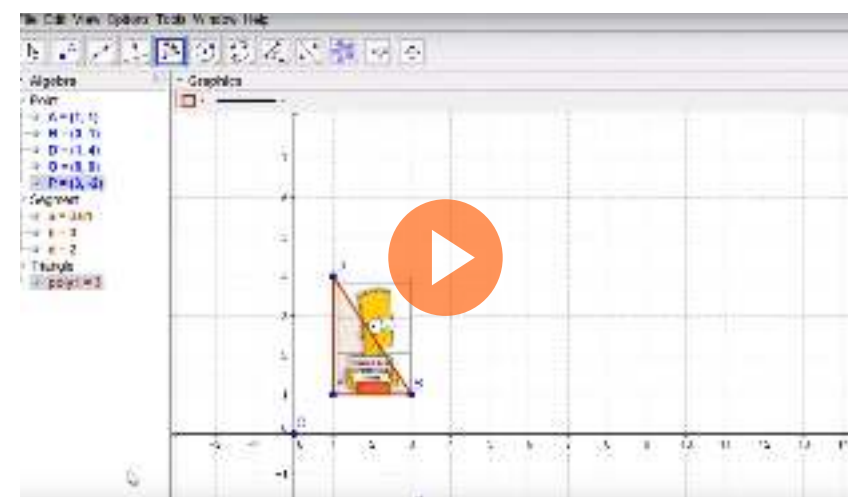
KLA: Mathematics; Science

SYLLABUS: Mathematics 7–10; Mathematics General;

Mathematics Stage 6;
Physics Stage 6;
Science K–10
(SciTech K–6)

PUBLISHER: Department of Mathematics, University of Salzburg, Austria

REVIEW DATE: 14/07/2016 [512]

SCIS 1275863

Translating pictures **by GeoGebra**

Planning learning activities using apps? Note that the NSW DoE web filter currently only permits app downloads by staff.

Chicken coop fractions

Estimating fractions, comparing fractions with different denominators, identifying equivalent fractions, adding and multiplying fractions, and simplifying fractions are practised in this suite of engaging games for iOS and Android. The free game, *Estimating fractions*, requires users to move a nest along a number line, estimating the answer to a mathematical problem. The hens fire their eggs towards the correct answer and, if the estimate is good, the egg will be caught in the nest and at the end of the game the chicks will hatch. If the estimate is wrong, the egg is smashed. Each question is timed and scoring is based on the user's speed and accuracy. Users can select the type of game to play, choosing from estimating proper fractions, proper fractions of numbers, improper fractions and improper fractions of number, with associated degrees of difficulty. A timer, sound effects and music add to the experience for individual or whole class use. The remaining four games in this suite are available as in-app purchases. J. Amos

USER LEVEL: Stage 2 Stage 3 Stage 4 Stage 5

KLA: Mathematics

SYLLABUS: Mathematics K–10

PUBLISHER: eChalk Ltd, UK

REVIEW DATE: 14/07/2016 [513.2076]

SCIS 1768572

Master fractions through game based learning: Chicken coop fractions by eChalk

Exploring circle geometry properties

Exploring angles, circles and tangents is the focus of this interactive website. The most useful feature is the learning object that involves a *Use it* and an *Explore it* mode to investigate a selection of circle geometry properties which could be engaging for students studying advanced Mathematics courses. Printable activities and detailed learning strategies provide teachers with a range

of useful resources to complement the interactive objects. Teachers may find the brief video resource and interactive that demonstrates how circles can be found all around us and illustrates the relationship between the circumference and diameter, supports their teaching of circles in the *Measurement and Geometry* strands. J. Amos

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Mathematics

SYLLABUS: Mathematics Extension 1; Mathematics K–10; Mathematics Stage 6

PUBLISHER: Alberta Education

REVIEW DATE: 14/07/2016 [516]

SCIS 1768539
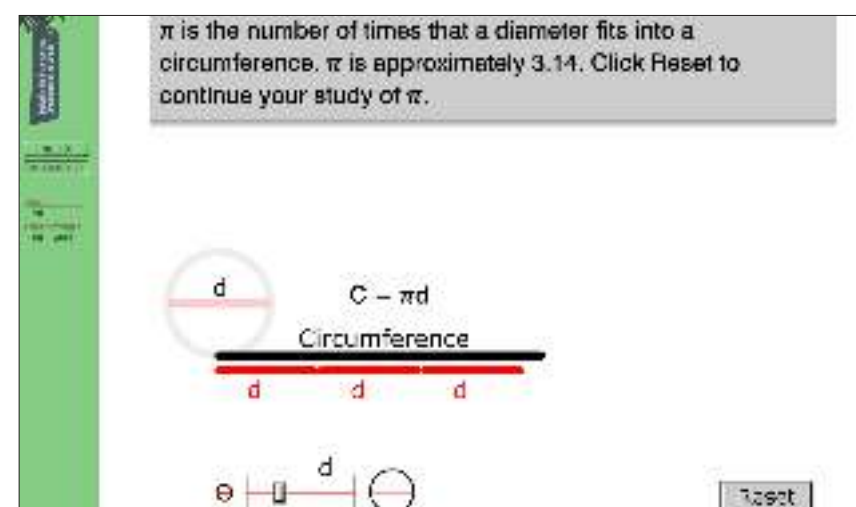
Billy Bug and his quest for grub

A cute, simple game is presented on this site where students can practise their knowledge of coordinates on the Cartesian plane by guiding Billy Bug around the first quadrant in order to find his grub. Students use arrows to move Billy Bug to the given coordinates and must feed him 10 times correctly. The activity is timed and there are point and time penalties for feeding Billy Bug at the wrong coordinates. There is a more advanced game, *Billy Bug and his all new quest for grub* which requires students to move Billy Bug around all four quadrants, working with positive and negatives coordinates. The original game is very basic, although quite good fun, but once students have mastered the initial concepts of coordinates they would need to move to the more challenging game to maintain their interest. *Billy Bug* is also available as a paid app for iOS and Android, containing both modes of play. S. G. Gibson

USER LEVEL: Stage 3 Stage 4

KLA: Mathematics

SYLLABUS: Mathematics 7–10

PUBLISHER: Oswego City School District, USA

REVIEW DATE: 14/07/2016 [516.0076]

SCIS 1445159

Australian Bureau of Statistics. Education Services. Resourcesfor Year 7

The free learning resources that use the CensusAtSchool data and tools available on this website enhance statistical literacy across the curriculum. The diverse breadth of activities provides teachers with tasks and assessments that use a rich source of real data sets to explore statistical concepts. Each activity is well structured and includes an overview, detailed task instructions and a suggested timeframe. The downloadable files include student worksheets, solutions and assessment rubrics that are clearly presented and formatted for

ease of use. The files and prepared data sets can be downloaded in rich text and Excel format. The longer projects provide an opportunity to delve deeper into a topic, investigate concepts in greater detail and encourage students to compare data, analyse results and draw conclusions. J. Amos

USER LEVEL: Stage 4

KLA: HSIE; Mathematics; Science

SYLLABUS: Geography K–10; Mathematics K–10; Science K–10 (SciTech K–6)
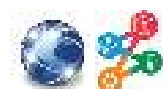
PUBLISHER: ABS, ACT

REVIEW DATE: 14/07/2016 [519.5]

SCIS 1768536

Statistics worksheets

These free worksheets focus on *measures of central tendency* (sorted and unsorted data sets), *Collecting and organising data* (constructing dot plots), *Interpreting and analysing data* (reading displays including stem-and-leaf plots, sector graphs and pictographs) and *Probability* (dice and spinners). The PDF worksheets, with answers, are

very repetitive and only become more difficult because the number of data points increases with each successive sheet. There is no attempt to instruct or help students at all with any concepts. The sheets are intended for intense drill and practice and so would be a useful extra resource for class or home work. These statistics worksheets are part of a much larger website containing drill and practice sheets on all mathematical topics. S. G. Gibson

USER LEVEL: Stage 4 Stage 5

KLA: Mathematics

SYLLABUS: Mathematics 7–10

PUBLISHER: Math-Drills.com, USA

REVIEW DATE: 14/07/2016 [519.5]

SCIS 1768519

Blueprints database

A large database of 2D, 3D and vector drawings of a range of items such as *Motorcycles*, *WWI airplanes*, *Science fiction* and *Humans* is available via an easy to use search facility on this website. 2D views can be used for illustrating orthogonal and isometric drawing and as a basis for building production drawing techniques.

Vector drawings offers a comprehensive list of vehicles and 3D pictorial designs, available for purchase, to use in the development of rendering skills. Other paid content includes *Tutorials* which demonstrate how to use CAD tools such as *Sketch Up*, *Blender* and *Catia*. Students can upload creations into the gallery and edit designs as they develop, allowing for possible project based learning opportunities. Students will then essentially be presenting their work to a real world audience. D. Monte

USER LEVEL: Stage 5 Stage 6

KLA: TAS

SYLLABUS: Design & Technology Stage 6; Graphics Technology 7–10; Industrial Technology Stage 6; Visual Design CEC Stage 6

PUBLISHER: The-blueprints.com, Netherlands

REVIEW DATE: 14/07/2016 [604.2]

SCIS 1468534

Computer ergonomics

Ergonomics is a very important consideration for users of information technology. Through this site, the UC Berkeley University Health Services provides its staff with extensive material on all aspects of computer ergonomics. The site is well designed and uncluttered with clear navigation to areas of interest. Users can access information on basic ergonomic guidelines, evaluation of workstations, training courses, pre-approved products, the role of staff and supervisors in Work Health and Safety design guidelines, and non-computer ergonomics. The range of clear diagrams, checklists, suggested exercises and muscle stretches, correct equipment usage and general guidelines are directly applicable to technology courses. A whole section is devoted to science laboratory safety and safe lifting. That section of the site contains clear diagrams, procedures and guidelines. Teachers will find this a useful resource for its social and ethical aspects and for laboratory safety in Science. P. Soares

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Information Processes & Technology Stage 6; Science K–10 (SciTech

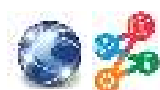K–6); Software Design & Development Stage 6; Technology (Mandatory) 7–8

PUBLISHER: University Health Services, University of California

REVIEW DATE: 14/07/2016 [620.8]

SCIS 1048163

How bridges work

This user friendly article takes students through a detailed look at the three major types of bridge construction: beams, arches, trusses and suspensions (easily remembered via the mnemonic acronym, *BATS*). Engaging photographs and diagrams reveal modern and historical bridge design and illustrate the key forces involved. The site's language is simple and accessible, and hyperlinks allow for further exploration of concepts. Spread across 13 short pages, the article is liberally interspersed with advertising, which can be intrusive. The broader site appeals to all areas of STEM education, inviting practical applications of theoretical concepts studied in Stage 4 Technology (Mandatory), Stage 4 Science, Stage 5 Industrial Technology

(*Engineering* focus area), Stage 6 Engineering Studies and Stage 6 Physics. D. Monte
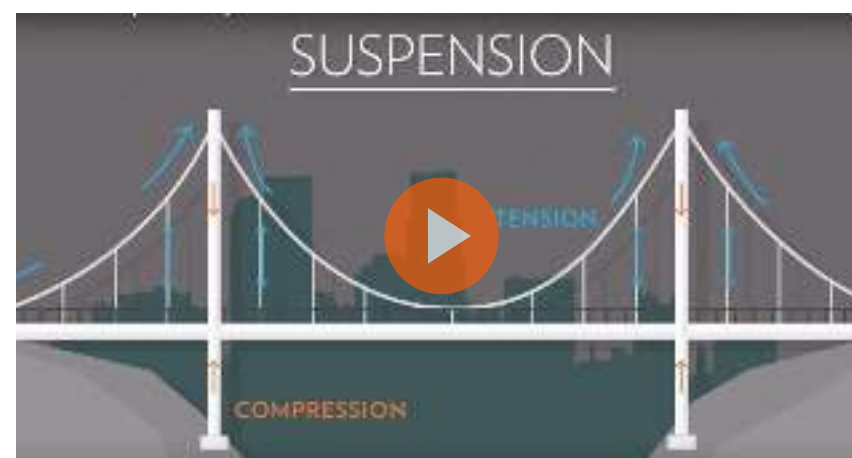
USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Engineering Studies Stage 6; Industrial Technology 7–10; Physics Stage 6; Science 7–10 (SciTech K–6); Technology (Mandatory) 7–8
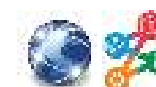
PUBLISHER: HowStuffWorks.com, USA

REVIEW DATE: 14/07/2016 [624.2]

SCIS 1198915

Under a minute challenge – how do bridges work? by WSP | Parsons Brinckerhoff in the UK

Aerospace, mechanical & mechatronic engineering

Providing prospective STEM students with helpful guidance and information, this site from The University of Sydney leads students through comprehensive explanations of the scope of the engineering profession. Of particular interest to students of *Aeronautical engineering* in the Stage 6 Engineering Studies course is the description of the university's sponsored secondary school team in Zero Robotics, which solves real problems with NASA research robots. Teachers of Stage 6 Physics will find this site very useful as it takes a comprehensive look at materials and materials testing. Diagrams of the test facility with mouse-over explanations are an excellent source of information, providing greater understanding about the function of the equipment and its use in industry. D. Monte

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: Science; TAS

SYLLABUS: Engineering Studies Stage 6; Industrial Technology 7–10; Physics Stage 6; Technology (Mandatory) 7–8

PUBLISHER: The School, Faculty of Engineering, University of Sydney, NSW

REVIEW DATE: 14/07/2016 [629.13]

SCIS 1081606

Australian first: Students control NASA robots in space by The University of Sydney

Computer software for information management

Written in 1984, this article explores the state of information management techniques at that time. Data structures including network, hierarchical and the then emerging relational database system are explained. The text is dense and some diagrams illegible. Over the next 30 years, the relational database has emerged as the dominant commercial database management system, while other structures might be employed for more specialised

uses, for instance criminal profiling. Students of Information Processes and Technology currently study and construct flat and relational databases with software including Microsoft Access and SQL. This article may be useful as an historical artefact but current texts better cover the students' required knowledge. Sorting and searching of ordered and un-ordered lists is set in an historical context by this article. The Software Design and Development course mandates the coding and use of standard algorithms to sort and search. Again, the current texts adequately cover this area. The predictions and conclusions of the article remain true and set current data structures in an historical context but may be of limited use for the current STEM courses. P. Soares

USER LEVEL: Stage 6

KLA: TAS

SYLLABUS: Information Processes & Technology Stage 6; Software Design & Development Stage 6

PUBLISHER: M. Lesk, USA

REVIEW DATE: 14/07/2016 [658.4]

SCIS 1048175

Popular woodworking

The online version of *Popular woodworking* magazine features classes, ebooks, videos and woodworking projects, making this website a valuable resource for technology teachers. Information encompassing a wide range of new and emerging woodworking techniques is provided and *Projects* free-woodworking-downloads includes plans with full working drawings, all regularly updated. Some content is available free, including a monthly newsletter. Other products are available via subscription. D. Monte

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: TAS

SYLLABUS: Industrial Technology 7–10; Industrial Technology Stage 6; Technology (Mandatory) 7–8

PUBLISHER: F & W Publications, USA

REVIEW DATE: 14/07/2016 [684]

SCIS 1068049

I can do that! Shop-made tools by Popular Woodworking

Story monster

Designed to reinforce the learning of basic grammatical features and punctuation through storytelling, this game may support *Objective B* in the NSW *English K–10 syllabus*. The user must first personalise a monster and then choose from one of three genres: fantasy, science fiction or adventure. Whichever is chosen, the player's first level focuses on verbs and nouns, with one of each selected to create a story which is then read aloud and animated. The second genre/level incorporates the addition of adverbs and adjectives, while the third introduces the comma and complex sentences. An incorrect choice causes the monster to disappear for a moment and then reappear, allowing the player to reselect. A degree of patience and forbearance is required as the

choices for the monster's appearance and dubious verb selection may overtake the educational value of the site. S. Morton

USER LEVEL: Stage 1

KLA: English

SYLLABUS: English K–10

PUBLISHER: Australian Centre for the Moving Image, Vic

REVIEW DATE: 14/07/2016 [808]

SCIS 1768386

Planning learning activities using YouTube videos embedded in *Scan*? Note that a teacher log in is required to view YouTube videos in the NSW DoE online environment. Stage 6 students also have access.

@history: Australian history resources

Available via a paid annual subscription, this engaging resource is visually appealing and easy to navigate. The site is focused on Stage 5 content, especially for Year 9, and explores some unusual aspects of history, including a biography of Mary Wollstonecraft and the beginning of the feminist movement. By linking the various topics to the modern world, Peter Ricketson has demonstrated the importance of studying the past. Published online, content can be updated regularly. The text may be challenging for some students, who will need additional support. Sample units are available for prospective subscribers. A. Ellis
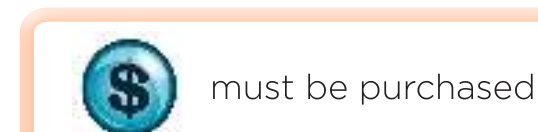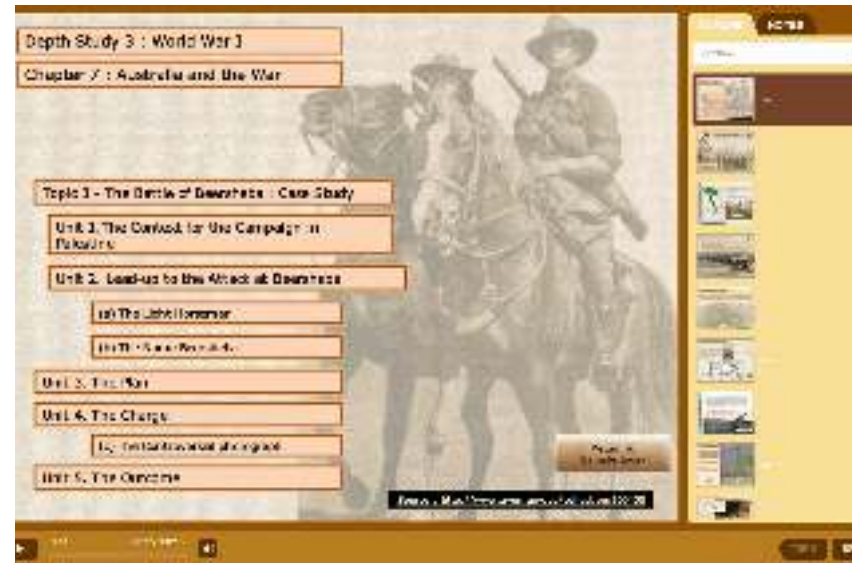
USER LEVEL: Stage 5

KLA: HSIE

SYLLABUS: History 7–10

PUBLISHER: Histoire, NSW

REVIEW DATE: 14/07/2016 [907]

SCIS 1771671 $197 per year (school licence)

$ must be purchased

professional reading

Resources are listed in Dewey order.

Obsolete Computer Museum

When studying Technology and Science, an understanding of the historical context underpinning the present is important. This database is essentially an alphabetical listing of pre 1995 desktop computers. Some of the classics, including the *Commodore 64*, *Apple IIc* and the *Sinclair ZX80* are searchable. The database is large but lacks a binding narrative and a chronology. A page is devoted to each model with a short outline of features plus links to low resolution photographs. A significant deficiency in most descriptions is the lack of a manufacturing date to establish a chronology. STEM projects considering developments in storage devices, processing memory and displays could be developed around this site, with some effort. Teachers may wish to evaluate the advertising on this site, prior to use with students. P. Soares

USER LEVEL: Professional

KLA: Science; TAS

SYLLABUS: Engineering Studies Stage 6; Information & Software Technology 7–10; Science K–10 (SciTech K–6); Software Design & Development Stage 6; Technology (Mandatory) 7–8
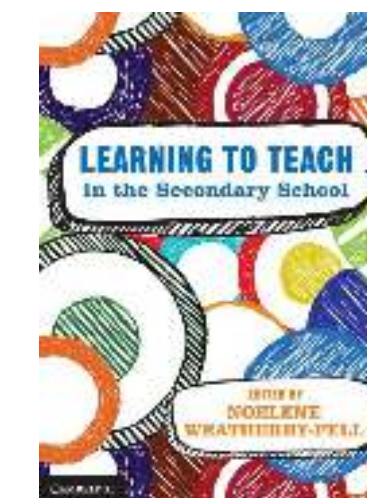
PUBLISHER: T. Carlson, USA

REVIEW DATE: 14/07/2016 [004.09]

SCIS 1157116

Learning to teach in the secondary school

Edited by Noelene L. Weatherby-Fell

Cambridge University Press, Vic, 2015

ISBN 9781107461802 [373.1102]

Effective teaching practices and critical reflection underpin the Quality Teaching model as a conceptual framework outlined in Chapter 5 of this edited volume. Gore provides an overview of the

Quality Teaching model using specific focus questions for each of the 18 elements to stimulate systematic critical reflection in and on practice. The importance of privileging critical reflection is emphasised in a range of contexts and career stages, from learning to teach as a beginning teacher to refining and analysing teaching practices. Gore examines in depth the conceptual challenges confronting teachers in reflecting on questions of effective teaching and what a positive difference to students' learning looks like in practice. Drawing on the research related to the implementation of the Quality Teaching model, Gore illustrates how using the focus questions and related coding system can assist classroom teachers to deeply reflect on their practice. F. Whalan

USER LEVEL: Professional

SCIS 1758249   Paper $74.95

A closer look at spelling in the primary classroom

OAKLEY, Grace & FELLOWES, Janet

PETAA, NSW, 2016

ISBN 9781925132274 [428.1071]

Three case stories in this resource exemplify how some of the challenges of teaching spelling have been addressed in schools. The teaching of spelling is approached systematically, providing a detailed analysis of the types of spelling knowledge students need and many examples of practical strategies to support students' learning. Throughout the text, tables provide summaries of aspects of spelling from etymological knowledge to spelling patterns and a suggested sequence for teaching sound-letter correspondence. Also included is an appendix with some spelling rules. A chapter focuses on students who may have additional needs in spelling, including students learning English as an additional language or dialect (EAL/D), students with cochlear implants and students who are wide readers but poor spellers. This is a very teacher friendly, useful resource for all primary teachers. K. Rushton

USER LEVEL: Professional

KLA: English

SYLLABUS: English K–10

SCIS 1743657   Paper $39.95 (PETAA members $29.95)

For the love of reading: supporting struggling readers

LOWE, Kaye

PETAA, NSW, 2016

ISBN 9781925132298 [428.4]
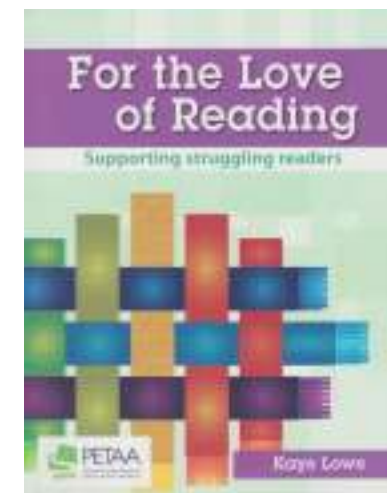
Defining the ways in which a reader may struggle and addressing resulting problems are crucial targets for all teachers. Expressing comprehensive support for readers who may have *fallen through the gaps*, this text focuses on the primary school. The types of support are explained in detail with reference to real world examples. The practical advice in this book includes assessment, the development of supportive learning environments, the organisation of the literacy block, the important links with writing and also how to connect and work with parents. This holistic, broad approach to the teaching of reading emphasises the need to develop individual support for struggling readers. Teachers will draw inspiration from this well-researched and thoroughly useful text. K. Rushton

USER LEVEL: Professional

KLA: English

SYLLABUS: English K–10

SCIS 1759957   Paper $39.65

The great report: a guide for students and teachers who wish to replace tedium with delight

McKENZIE, Jamie

FNO Press, USA, 2015

ISBN none [808.06]

Elements from previous publications by Jamie McKenzie have been brought together in this useful resource which focuses on helping students to produce reports which educate, illuminate, inspire and show original thinking, rather than *scooping and paraphrasing* information. Open ended discovery and

inquiry learning, constructivism and problem-based learning (where the learner is engaged in the exploration of a puzzle, mystery or dilemma provoking curiosity and wonder) are fundamental tenets in this report. The five pillars that make a great report are curiosity, mystery, challenge, novelty and delight. Chapters on each pillar describe how changes in questioning, such as the why, how and which questions, and teaching method can facilitate superior student performance. Many everyday curriculum based examples are described, some with an Australian context. The importance of teacher scaffolding, jointly constructed rubrics and quality teaching practices are highlighted throughout. S. Morton

USER LEVEL: Professional

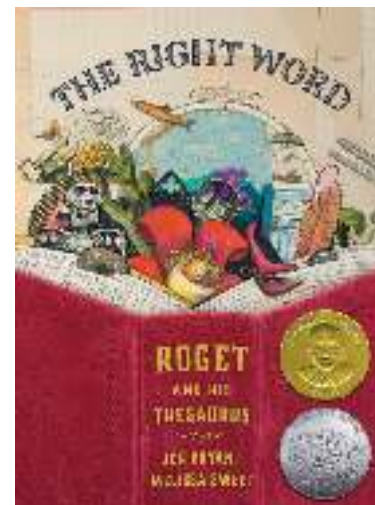**SCIS 1749395**   Paper US $25.00

picture books

Resources are arranged alphabetically by author.

Some books in this section are nonfiction or have relevance to a particular KLA.

The right word: Roget and his thesaurus

BRYANT, Jennifer Fisher

Eerdmans Books for Young Readers, USA, 2014

ISBN 9780802853851 [423.092]

This picture book reveals the life of Peter Roget, explaining how he discovered the *power of words* and chose to share it with the world. It uses images and words to convey the way Roget saw the world in lists. The thesaurus evolves across the pages as life and world events steer him in different directions, culminating with his 1000 word list on the endpapers. The illustrations capture the essence of the period and Roget's observations as he develops from a child to a man. This biography could support multiple language based activities, from discussions around the power of language, synonyms, connotation and denotation, to the etymology of language. It also represents a nonfiction text form which is aesthetically pleasing, informative and authoritative. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. K. Hodkinson

USER LEVEL: Stage 4

KLA: English

SYLLABUS: English K–10

SCIS 1699942 $32.95

The day the crayons quit

DAYWALT, Drew & JEFFERS, Oliver

HarperCollins Children's Books, UK, 2016

ISBN 9780008167820

The Day the crayons quit is an amusing picture book about a boy named Duncan who finds a stack of letters from his crayons. Each letter explains a colour's feelings about Duncan's use of them in his drawing and colouring. This text is a great way to introduce the concept of *argument* and writing from a character's *point of view*. As each crayon writes, they explain how they are used by Duncan, what problems result and how they feel. Each letter uses a similar structure but there are variations in the content as well as salutations, punctuation, and language which can all be used as discussion points and support further learning of *codes and conventions*. Each letter is accompanied by an image of the crayon which supports the meaning of the letter and further personifies the crayons. Ultimately, Duncan tries to make his crayons happy, with his artwork taking account of their wishes. Students will

enjoy the letter format of this book that really brings the crayons and students' imaginations to life. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. K. Hodkinson

USER LEVEL: Stage 1
KLA: English
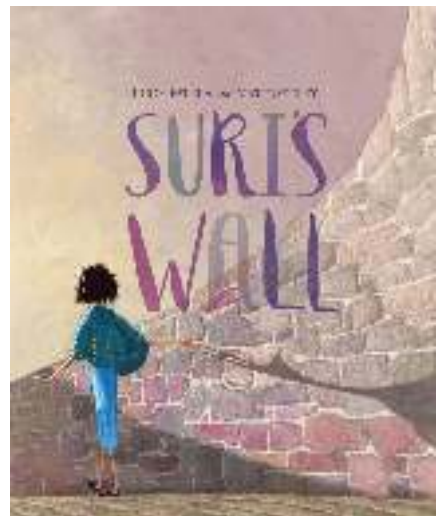**SYLLABUS:** English K–10
SCIS 1754224 $14.99

Suri's wall

SHORT LIST 2016

ESTELA, Lucy & OTTLEY, Matt
Penguin Viking, Vic, 2015
ISBN 9780670077755

Suri is a young girl who spends her days walking inside the confines of a wall. The author subtly conceals the details of why the wall is there and leaves the circumstances of how Suri came to be behind the wall for the audience to decide. This is a heart-warming picture book about the strength of the human spirit and the capacity of the imagination to deal with reality. A perfect example of how texts can be interpreted in different ways, *Suri's wall* offers both empathetic characterisation and varying views of the world. Through carefully chosen language, the author establishes a powerful rhetoric on the power of the human spirit as young Suri makes a choice to shelter the innocence of the other children. Suri becomes a storyteller, creating a world of magic for the children to dream about, in turn allowing their hope to live on. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. A. Gilligan & M. Najdovska

USER LEVEL: Stage 2
KLA: English
SYLLABUS: English K–10
SCIS 1722384 $24.99

The wolf's story: what really happened to Little Red Riding Hood

FORWARD, Toby & COHEN, Izhar
Candlewick, USA, 2005
ISBN 0763627852

In writing from the *point of view* of the wolf, Toby Forward not only paints his protagonist as an innocent, mixed up being, but also throws poor Little Red under the bus, blaming her for all the wolf's emotional and social problems. Written in first person, readers will either align themselves with the wolf's predicament or hold onto those stereotypical traits that we have come to know and suspect of wolves. Students will question themselves, pondering whether we have, in fact, had the original story wrong. Can we trust a character known for his ability to get what he wants in the slyest of ways? The choice to write in first person evokes a conversational, friendly tone that persuades the audience to believe the wolf's side of the story. By examining this picture book through a conceptual lens, students will gain a deep understanding of how *point of view* can shape a text in many different ways, and can give students, as composers, the power of authority to construct texts in any form that they desire. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. A. Gilligan & M. Najdovska

USER LEVEL: Stage 3
KLA: English
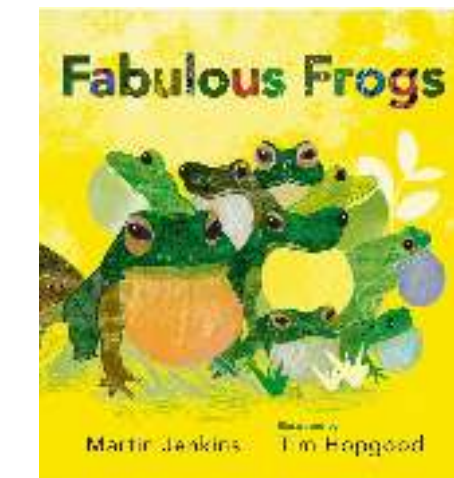**SYLLABUS:** English K–10
SCIS 1695674 $35.99

Fabulous frogs

JENKINS, Martin & HOPGOOD, Tim
Walker Books, UK, 2015
ISBN 9781406357417 [597.8]

Fabulous frogs is a clever nonfiction picture book that can be read in two ways. Each page has a read aloud element and also a short factual description written in smaller font below. This allows the text to be read aloud with more or less information

available, depending on students' interests. The visual elements are both entertaining and sophisticated, introducing many elements that students could use in their own *representations*. The book presents an excellent opportunity to introduce students to the *genre* of information texts and the concept of *representation*. It could also be used as a good starting point for a deeper exploration of *genre*. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. M. Najdovska

USER LEVEL: Stage 1

KLA: English

SYLLABUS: English K–10

SCIS 1729949 $24.99

My dog Bigsy

SHORT LIST 2016

LESTER, Alison

Penguin Group (Australia), 2015

ISBN 9780670078936

Energetic, lovable Bigsy makes his rounds on the farm early in the morning before a little girl rises, and he snuggles into her bed when his work is done. The effective use of onomatopoeia in this delightful picture book contributes
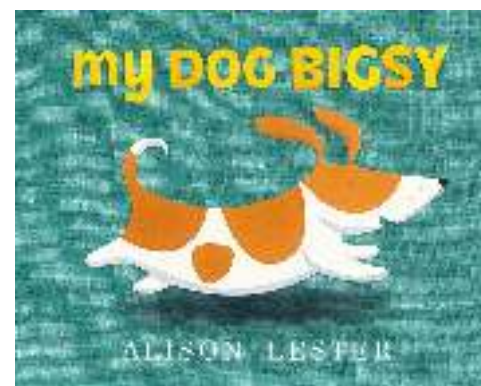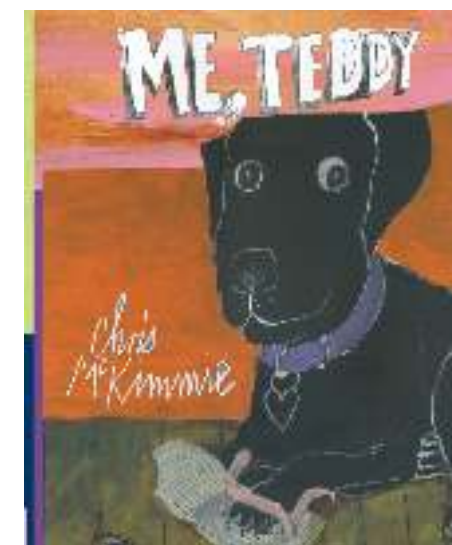

to its appeal for a younger audience. Farm and Australian animal noises, familiar sounds and communication in doggy language make this a delightful book to read aloud and share. EAL/D students could make many connections with this story and the language choices, deepening their comprehension of how colloquial Australian English adds to this text. The textural illustrations are uncluttered and clear with movement on every page. Labelled diagrams show how information can be presented without the need for excessive text. These aspects should appeal to pre-school children and students needing support with ways to communicate their understanding. S. Rasaiah

USER LEVEL: Early Stage 1

KLA: English

SYLLABUS: English K–10

SCIS 1738355 $24.99

Me, Teddy

McKIMMIE, Christopher
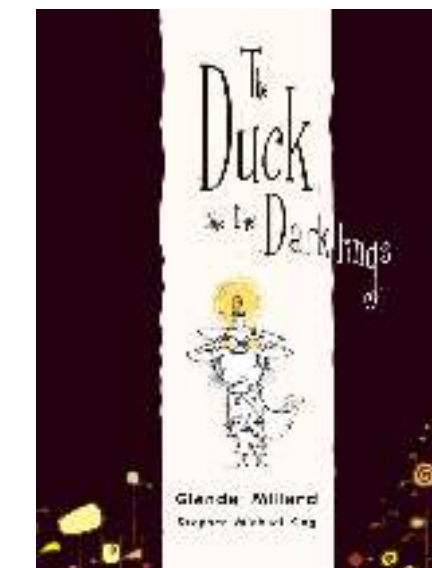
Allen & Unwin, NSW, 2016

ISBN 9781760291334

Me, Teddy is the story of a fun loving black Labrador told through the unique imagery and *style* of this picture book. Created by Christopher McKimmie, it features lively original artworks, typeface and Teddy's distinctive voice to bring his adventurous world to life. Food and *w-a-l-k-i-e-s* are at the centre of his world. A humorous tone is evoked through the text and images as Teddy describes *A foot-flavoured flip flop as tastychewy as a rubbery marshmallow …* and his blowing of bubbles after eating soap. A well-loved family pet emerges from the pages and we are reminded of the distinctive personalities of special animals in our lives. *Me, Teddy* is suitable for teaching English syllabus outcomes in Stage 4 and is particularly relevant for teaching the concepts of *style* and *character*. The English curriculum and general capabilities of *Critical*

and creative thinking, *Information and communication technology capability* and *Literacy* can be addressed through activities associated with this text. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. K. Hodkinson

USER LEVEL: Stage 4

KLA: English

SYLLABUS: English K–10

SCIS 1749285 $29.99

The duck and the darklings

MILLARD, Glenda & KING, Stephen Michael

Allen & Unwin, NSW, 2014

ISBN 9781743312612

Exploring the theme of triumph even in the darkest of times, *The duck and the darklings* takes readers into Peterboy's and Grandpapa's dark world. Peterboy and his grandfather exist in a dystopian

world where hardship and suffering are commonplace. His grandfather's love is the only thing which makes their lives in an underground burrow bearable. Grandpapa holds onto memories or *disrememberings*, as Millard cleverly calls them, of the past that prevent him from seeing the beauty of the world. However, in stark contrast, young Peterboy and his precious find, Idaduck, represent hope and the regeneration of life. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts.
A. Gilligan, V. Valensise & M. Najdovska

USER LEVEL: Stage 3
KLA: English
SYLLABUS: English K–10
SCIS 1649632 $24.99

Lightning Jack
MILLARD, Glenda & MULLINS, Patricia

Scholastic Australia, NSW, 2013

ISBN 9781743622407 [A821]

A boy journeys from a farm to a carousel on a horse. The journey is a dream that takes the reader along as Lightning Jack morphs into an historic horse, a mythical horse, a racehorse and eventually a calmer, more decorative horse. The
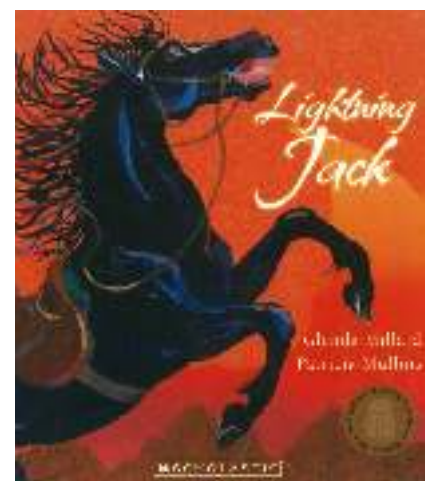
textual features of the book include repetition, rhythm, imagery and intertextual references. This text could provide the basis for a rich unit of learning on the English textual concept of *literary value*. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts.
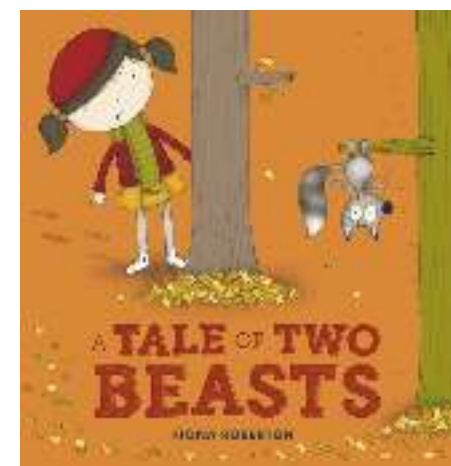M. Najdovska & S. Rasaiah

USER LEVEL: Stage 3
KLA: English
SYLLABUS: English K–10
SCIS 1628043 $15.99

A tale of two beasts
ROBERTSON, Fiona

Hodder Children's Books, UK, 2016

ISBN 9781444916737

Visual literacy elements and playful language combine in this artful picture book to tell parallel stories. The child's narrative, told in the first person, is of finding, rescuing and caring for a strange little beast. The same story, told from

the creature's viewpoint, is that he was ambushed by a terrible beast, dressed up and shown off to even more terrible beasts. Two complete stories are presented, each with its own version of the same events altered to reflect the character whose voice is being heard. The illustrations echo the two different *points of view* through focalisation and this invites the reader to experience each character's perception of the same events. See the *Using quality literature springboard* in this issue for additional ideas and information about using this text to teach the English textual concepts. S. Rasaiah & K. Hodkinson

USER LEVEL: Stage 1 Stage 2
KLA: English
SYLLABUS: English K–10
SCIS 1750189 Paper $14.99

fiction for younger readers

Resources are arranged alphabetically by author. See also *eresources*.

Some of these books are also suitable for lower secondary students.

Phyllis Wong and the pockets of the shadows
McSKIMMING, Geoffrey & WEBSTER, Sue-Anne

9 Diamonds Press, NSW, 2016 (Phyllis Wong mysteries 4)

ISBN 9780646951652

Elements of scientific theory, inventions, illusions and time travel weave magic and mayhem through this newest Phyllis Wong escapade, available only in *ebook format*. Calling upon her privileged power

of Transiting through the Pockets, Phyllis Wong faces new dangers. How can she clear her friend Chief Inspector Barry Inglis' name and uncover the mystery of the Duality of Simultaneity Theory? Phyllis has to defuse shadowy doppelgangers and return her friends through the Pockets of Time. This ebook has the trademark McSkimming readable style. Readers are unwittingly enticed to extend their vocabulary through contextual integration of unusual and more challenging words, often through quirky humour. Kindle users are supported by the inbuilt dictionary; they can also bookmark, make notes, highlight and share sections for further reference and creative activities. Readers experience dramatic situations that followers of Phyllis Wong's magical mysteries have come to expect. Building to a nail-biting climax, the plot delivers on suspense, cohesion and a believable conclusion in which the threads of the story are satisfyingly drawn together. Available as a Kindle ebook, this engaging read can be accessed via any device using the free Kindle app. S. Rasaiah
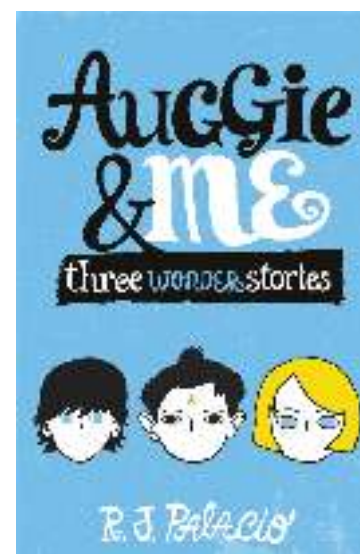
USER LEVEL: Stage 3 Stage 4
KLA: English
SYLLABUS: English K–10
SCIS 1761958   Kindle edition $11.12

Phyllis Wong and the pockets of the shadows book trailer by Magic and Story

Auggie & me: three Wonder stories

PALACIO, R. J.

Corgi Books, UK, 2015

ISBN 9780552574778

A refreshing example of showing perspective through characterisation, these three stories do not dwell on Auggie's facial deformities and struggles, rather they provide insights into the lives of Julian, Christopher and Charlotte who inhabited Auggie's world. Readers familiar with the story of Auggie will recognise the three characters in this collection and how they fit into the original *Wonder* story. Auggie is hardly mentioned throughout the three chapters, but the way that he has touched the lives of those around him is omnipresent. The teacher, Mr Tushman, is the catalyst in all three stories and appears to be the voice of reason. Bullying, recognition of true friendship, and the realism of school and family lives in differing situations are explored. The messages in this book about facing challenges and being loyal are examples to which teachers and counsellors could refer if complex social issues should arise in students' lives. S. Rasaiah

USER LEVEL: Stage 3 Stage 4
KLA: English; PDHPE
SYLLABUS: English K–10; PDHPE K–6
SCIS 1728556   Paper 19.99

The Julian chapter: a Wonder story by R. J. Palacio by Random House Kids

fiction for older readers

Resources are arranged alphabetically by author. See also *eresources*.

Some of these items are also suitable for upper primary students.

Phyllis Wong and the pockets of the shadows

McSKIMMING, Geoffrey & WEBSTER, Sue-Anne

9 Diamonds Press, NSW, 2016 (Phyllis Wong mysteries 4)

ISBN 9780646951652

Elements of scientific theory, inventions, illusions and time travel weave magic and mayhem through this newest Phyllis Wong escapade, available only in ebook format. Calling upon her privileged power

of Transiting through the Pockets, Phyllis Wong faces new dangers. How can she clear her friend Chief Inspector Barry Inglis' name and uncover the mystery of the Duality of Simultaneity Theory? Phyllis has to defuse shadowy doppelgangers and return her friends through the Pockets of Time. This ebook has the trademark McSkimming readable style. Readers are unwittingly enticed to extend their vocabulary through contextual integration of unusual and more challenging words, often through quirky humour. Kindle users are supported by the inbuilt dictionary; they can also bookmark, make notes, highlight and share sections for further reference and creative activities. Readers experience dramatic situations that followers of Phyllis Wong's magical mysteries have come to expect. Building to a nail-biting climax, the plot delivers on suspense, cohesion and a believable conclusion in which the threads of the story are satisfyingly drawn together. Available as a Kindle ebook, this engaging read can be accessed via any device using the free Kindle app. S. Rasaiah
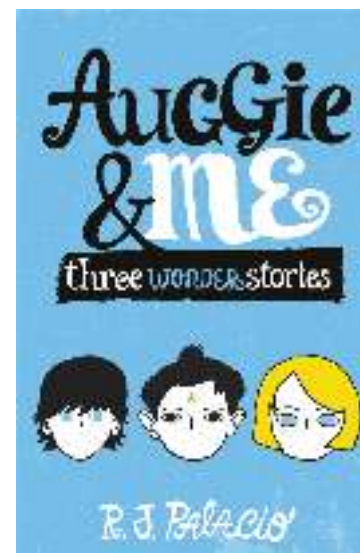
USER LEVEL:	Stage 3 Stage 4
KLA:	English
SYLLABUS:	English K–10
SCIS 1761958	Kindle edition $11.12

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USER LEVEL:	Stage 3 Stage 4
KLA:	English; PDHPE
SYLLABUS:	English K–10; PDHPE K–6
SCIS 1728556	Paper 19.99

The Julian chapter: a Wonder story by R. J. Palacio by Random House Kids

information, poetry and drama

Resources are in Dewey order.

Can a skeleton have an x-ray?

HUGHES-ODGERS, Kyle

Fremantle Press, WA, 2015

ISBN 9781925162691 [153.3]
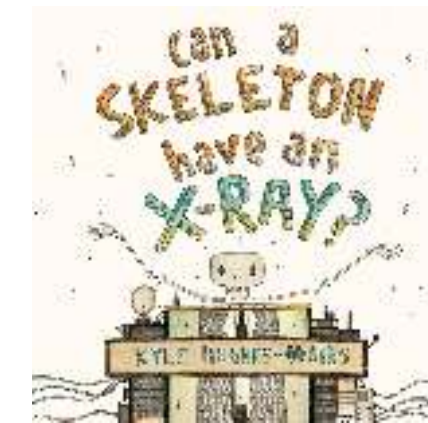
Possible answers to a range of questions are provided visually using the author's trademark geometric style of illustration in this text. Teaching and learning opportunities about audience and purpose and the role of illustrations would support outcomes in the NSW *English K–10 syllabus* Stage 2 unit: *Pictures tell the story!* Discussions regarding which questions could be researched could support the development of information literacy

skills. Students may form their own visually imaginative answers or pose more questions. Teaching notes are available to assist programming. The potential of this book across many stages belies its deceptively simple format. S. Morton

USER LEVEL: Stage 1 Stage 2 Stage 3

KLA: English; Science; SciTech

SYLLABUS: English K–10; Science K–10 (SciTech K–6)

SCIS 1727150 $24.99

Crinkling news: the only national newspaper for young Australians

Crinkling News Pty Ltd, NSW, 2016

ISBN none [305.23]

Designed to foster awareness of local community and global issues in a child friendly manner, this newly published 16 page weekly national newspaper pitches its issues at readers aged 7 to 14 years. In addition to topical news stories covering environmental, political and human interest topics, there are also puzzles, cartoons and photographs. The accompanying website introduces the content of the current issue with the option of subscribing to read further. Readers are encouraged to contribute opinion piece articles and reviews on movies, books, exhibitions and games. The weekly publication provides immediacy for students on events impacting upon their lives. The newspaper also has the potential to meet syllabus outcomes including identification of fact or opinion, primary and secondary sources, collection and comparison of data and visual literacy. S. Morton

USER LEVEL: Stage 2 Stage 3 Stage 4

KLA: English

SYLLABUS: English K–10

SCIS 1759963 $216 per year (48 issues)

Crinkling news - news just for kids
by Crinkling News

Greatest Australian songs. Volume one [videorecording]

Stringybark, NSW, 2015

ISBN none [782.420994]

The Stringybark Band performs 12 famous Australian songs spanning Australia's history from first settlement, through the gold era, bushrangers and Depression to the late twentieth century on this DVD. The songs are accompanied by historical photographs, paintings and films as the band plays in appropriate settings. Traditional songs such as *Waltzing Matilda*, *With a swag on my shoulder* and *Wild colonial boy* lead on to *I am Australian*, *I still call Australia home* and a musical rendition of *Clancy of the Overflow*. Original arrangements have *Bound for Botany Bay* with *I like Aeroplane jelly* as a middle verse, while *Morningtown ride* is also included in this mainly historical repertoire. Song lyrics are superimposed on the screen. The audio tracks are also available to purchase via iTunes, individually or as a compilation. S. Morton

USER LEVEL: Stage 2 Stage 3 Professional

KLA: CA; HSIE

SYLLABUS: Creative Arts K–6; History K–10

SCIS 1724966 $39.00

The wild colonial boy (Stringybark Greatest Australian songs. Volume 1) DVD
by stringybark

For keeps: a treasury of stories, poems and plays celebrating 100 years of The School Magazine

Edited by Alan Edwards.

NSW Department of Education, NSW, 2016

ISBN 9780731387465 [A820.8]
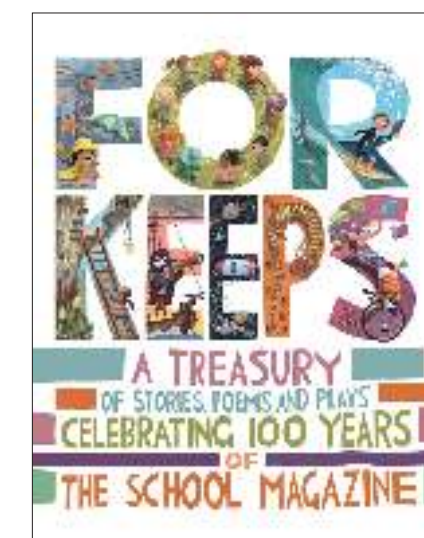
ABSTRACT

As indicated in the Minister for Education's *Foreword*, this anthology brings together a variety of texts that *recognise the talents of Australian writers*

and artists and can be enjoyed by every member of the family. Page formats reflect the journey of literature and illustrations in *The School Magazine* over 100 years. Also included are: an *Introduction* by the Acting Secretary; *From the Editor*; and a timeline interspersed with jokes, key historical events and previous magazine cover images. The selected texts are divided into three thematic sections: *People*, *Play* and *Place*. Editors and contributors to *The School Magazine* over time are acknowledged, as is the work of the current team that continues to provide a vibrant literary magazine for children. Visit The School Magazine website for more information and to view a range of centenary videos. See the Astra Lācis, artist and illustrator video for historical perspectives and insights into changing art styles over a 70 year period. The anthology could support a range of reading and creative activities using the featured stories, poetry, plays, cartoons and illustrations. It could also stimulate fond memories of people of all ages who have enjoyed *The School Magazine* over the years.

USER LEVEL: Stage 2 Stage 3 Stage 4 Community Professional

KLA: English; Visual Arts

SYLLABUS: English K-10; Visual Arts K-6; Visual Arts 7-10

SCIS 1748303 $29.99

Celebrating 100 years of The School Magazine by NSW Department of Education

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Alana Ellis, Belmore Boys HS

Colleen Foley, Libraries Coordinator, School Operations and Performance

Susan Gayle Gibson, Canterbury Girls HS

Amanda Gilligan, Casula PS

Kelly Hodkinson, English Project Officer 7–12

Darren Monte, Westfields Sports HS

Sue Morton, teacher librarian

Mira Najdovska, R/English K–6 Advisor

Sally Rasaiah, Cammeray PS

Kathy Rushton, consultant

Paul Soares, Sylvania HS

Vicky Valensise, Chipping Norton PS

Frances Whalan, Association of Independent Schools

MULTICULTURAL EDUCATION RESOURCES

VOLUME 4

Artishok/Shutterstock.com

The resources in this reviews supplement include both teacher professional learning and classroom resources in five key multicultural education program areas. They may support the implementation of multicultural education in Australian schools.

Areas of multicultural education

Anti-racism education and community harmony

Community engagement and communication

Culturally inclusive curriculum and pedagogy

English as an Additional Language/Dialect education (EAL/D)

Refugee student support programs.

Resources in the multicultural education resource reviews supplement are arranged using the same categories as *Scan* resource reviews.

Coloured icons, in the table above, are used to indicate the area of multicultural education the resource best supports. Sometimes a resource may have more than one icon.

Additionally, eresources are flagged with the icons seen in the table on the following page.

Changes happen daily on the internet. Sites may not be permanent or structured as they were when reviewed. Reviews indicate fees, registration or devices as needed.

Icons used:

App — app for iPad/iPhone/iPod touch; app for Android

— digital authoring tool; learning platform software

— ebook; ejournal; online database

— interactive; e.g. game; learning object

— media presentation; e.g. podcast; slide show; digital story; video; audio

— website

$ — must be purchased

— scan selected eresources into SCIS *Create orders* or check SCIS *Special order files*

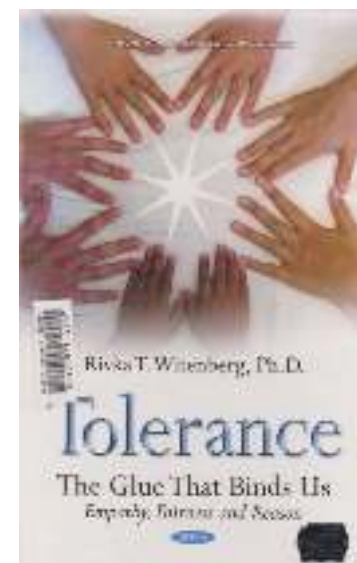Icons for eresources are from *Office clip art and media* and *Open Clip Art Library.*

professional reading

Resources are listed in Dewey order.

Tolerance: the glue that binds us: empathy, fairness and reason

WITENBERG, Rivka T.
Nova Publishers, USA, 2016
ISBN 9781634842587 [179]

Presenting a comprehensive analysis of current research findings regarding tolerance of human diversity from a psychological perspective, the author explores the complexities of tolerance and acceptance through theoretical frameworks. Philosophical and psychological theories through to biological development are supported by research undertaken in schools in Australia and across the world. Witenberg also explores tolerance and its connection to freedom of speech, a balance that is becoming increasingly strained as the world is subject to radicalised views and opinions. She observes: *Freedom of speech is not and cannot be an invitation to bigotry, racism, prejudice and intolerance*. By exploring this topical issue within an educational setting, Witenberg has been able to identify values and attitudes of young people when presented with situations of discrimination or inequality, providing educators with age-appropriate starting points on which to build student programs. By its own admission, the book does not contain activities or lesson suggestions, but it does explore the fundamental principles which should underpin curriculum design. Providing opportunities to learn about fairness and justice, and observe adults and leaders demonstrating empathy and open-mindedness towards others, are imperative for students in our culturally diverse communities. This resource provides illuminating professional reading. M. Dawes

USER LEVEL: Professional

SCIS 1774613 $160.00

Human rights and human wrongs: a life confronting racism

TATZ, Colin
Monash University Publishing, Vic, 2015
ISBN 9781922235688 [305.8]

As a Jewish South African Australian émigré, Tatz offers a view of racism from a personal perspective and as an academic in Aboriginal studies. This memoir and tome on social justice is clear and factual, offering insights into ideas about race, racism and equality. The information in this book would be appropriate for senior students exploring ideas about identity, place and displacement, particularly in the English Stage 6 Area of Study: *Discovery*. Tatz's involvement in Indigenous studies across many years is relevant, as he writes about changes to attitudes concerning Aboriginal people. There are many extracts in this book that could be selected by teachers to support a study about racism and overcoming prejudice. A. Young

USER LEVEL: Professional

KLA: English; HSIE

SYLLABUS: Aboriginal Studies Stage 6; English Stage 6; Society and Culture Stage 6

SCIS 1743140 $34.95

Tackling racism in Australia

Available as a PDF, this resource was developed to meet PDHPE syllabus outcomes for Years 9 and 10 in the Australian Curriculum. It is a valuable resource for schools implementing a proactive and preventative response to racism in schools. The program's focus is on *identifying types and sources of discrimination and harassment, analysing their impact on individuals, families, friends and the wider community, and examining how the law responds*. Teachers will find the four sequences easily accessible for stand-alone lessons or as focus material for welfare programs. Each sequence has detailed instructions that contextualise issues of racism in the community, accompanied by relevant links to newspaper articles, government policy documents and NGO initiatives. Student activities and suggested discussion topics are scaffolded with age-appropriate questions, allowing teachers to confidently lead students in meaningful dialogue about racism. Primary teachers will find that this program presents a wide variety of strategies with suggestions for modification in younger classrooms. M. Dawes

USER LEVEL: Professional

KLA: PDHPE

SYLLABUS: PDHPE K–6; PDHPE 7–10

PUBLISHER: Australian Human Rights Commission, NSW

REVIEW DATE: 14/07/2016 [305.8]

SCIS 1712760

The invisible discriminator: stop, think, respect

Quality resources and detailed information is provided on this site to raise awareness of the everyday or *casual* racism that impacts upon the lives of Aboriginal and Torres Strait Islander people on a daily basis. A short campaign film demonstrates subtle, but nevertheless discriminatory behaviours that can lead to feelings of anxiety and depression. The film is strongly supported by compelling research reports which clearly demonstrate the impact of discrimination on the mental health of Indigenous Australians. The website also includes a powerful short film in which Indigenous actors from the campaign advertisement discuss their own experiences of discrimination and the impact it has had on their mental and emotional wellbeing. A strength of this site is its very clear message on how individuals can fight discrimination and how those experiencing it can support themselves and others. This is an accessible and relevant resource that could be used in classrooms from middle primary to senior secondary to address and encourage conversation around an important contemporary issue. Links to other campaigns aimed at ending discrimination, which schools may find useful, include *Love doesn't discriminate*. S. Korman

USER LEVEL: Professional

KLA: PDHPE

SYLLABUS: PDHPE K–6; PDHPE 7–10; PDHPE Stage 6

PUBLISHER: Beyond Blue, Vic

REVIEW DATE: 14/07/2016 [305.89]

SCIS 1757952

The invisible discriminator
by beyondblueofficial

Talking to my country

GRANT, Stan
Harper Collins Publishers, NSW, 2016
ISBN 9781460751978 [305.899]

Having spoken out through the media about the issue of racism and discrimination in Australia, Wiradjuri man, Stan Grant, has written a book about his experiences as an Indigenous Australian. Events from his childhood, adolescence and adult life are described in vivid detail, allowing the audience to contextualise the policies and actions of the Australian government over the years. He reflects

upon the consequences endured by Indigenous Australians: *This is the history I feel every time I hold my mother. I feel it every time I think of the future of my children*. The book's emotional revelations are confronting as they so aptly demonstrate the hardships experienced by Indigenous Australians within our society. This powerful story communicates the experiences of Indigenous people and opens a conversation with the Australian public about the future of our nation. At its core, this book is about searching for, and the acceptance of, one's identity. M. Dawes

USER LEVEL: Professional
KLA: HSIE
SYLLABUS: Aboriginal Studies Stage 6
SCIS 1754316 $29.99

[Talking to my country by Stan Grant](#) by HarperCollins Publishers Australia

[Refugee Council of Australia](#)

Advocating for the rights of refugees in Australia, this non-government organisation raises awareness, dispels common misconceptions and myths, lobbies governments and reviews local and international policies relating to refugees and asylum seekers. Providing numerous options for research and inquiry into this social and global issue, [Our work](#) includes [Publications](#) containing recent discussion papers on changes to refugee policy, news and other developments. [Get the facts](#) and [Take action](#) expand the work of the Council. Schools may choose to include this site as part of a collection of resources that challenge students' learned assumptions about refugees and asylum seekers. M. Dawes

USER LEVEL: Professional
PUBLISHER: Refugee Council of Australia, NSW
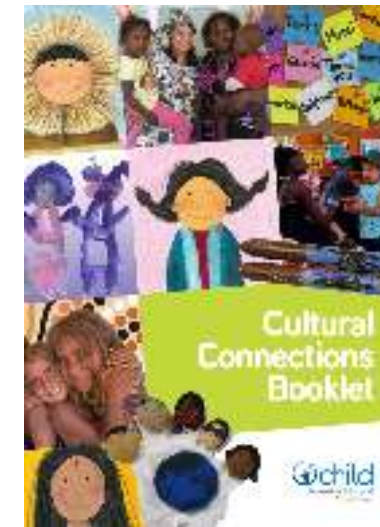**REVIEW DATE:**   14/07/2016 [325]
SCIS 1075666

Cultural connections booklet

Child Professional Support Coordinator, NT, 2012
ISBN none [370.117]

Presenting teachers with clear explanations of terms, notable resources, explanations of different cultural practices and sample scenarios in which teachers demonstrate cultural sensitivity, this resource is intended to be used with the [Cultural connections kit](#). One underlying objective of the booklet is to have teachers examine their own understanding of culture. As with most values and behaviours, students can learn an appreciation of cultural diversity as modelled by their classroom teacher. There are numerous opportunities for self-reflection and application of the professional learning presented in the booklet. The resource is separated into *Self*, *Relationships* and *Environment & resources* which also takes into consideration students' developmental stages. This is an effective approach for students of all ages as complex notions of culture are contextualized, rather than being discussed as an abstract concept.

Also available online as a free [PDF download](#), the booklet assists educators and community leaders in applying practical, culturally inclusive strategies in an early learning context. M. Dawes
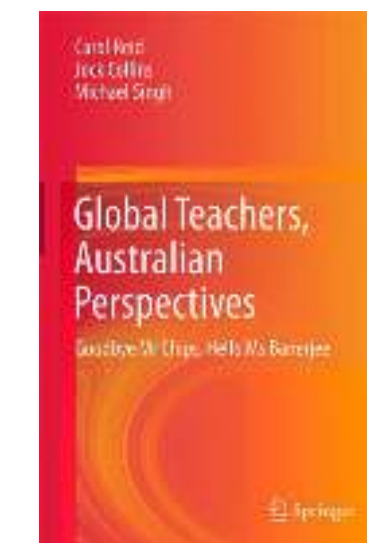
USER LEVEL: Professional
SCIS 1735250 $Free [PDF download](#)

Global teachers, Australian perspectives: goodbye Mr Chips, hello Ms Banerjee

REID, Carol, COLLINS, Jock & SINGH, Michael
Springer, Singapore, 2014
ISBN 9789814451352 [371.1]

Drawing on international literature and recent Australian research, this book outlines the key personal, institutional and structural processes underlying the increasing global circulation of teachers. In particular, the book focuses on examining the Australian experience of global teachers, including those who immigrate to Australia and Australian nationals that migrate overseas to teach. The text argues that, through this examination, much can be

learnt about the nature of 21st century migration and workforce globalisation, while gleaning important insights into the Age of Education in an increasingly mobile world. Of particular interest are chapters four to six, in which immigrant teachers share their experiences, including motivations and difficulties. Principals may find this informative in terms of assisting teacher transition. These stories also give tangible voice to the real experiences of global teachers. Additionally, the book explores how the Australian education system is dealing with issues around recognition and certification of global teachers and suggests improvements must be made. Ostensibly targeted towards policy makers, theorists and researchers, the text makes an original contribution to educational theory. S. Korman

USER LEVEL: Professional

SCIS 1735352 $178.50

Harvard Family Research Project. Family involvement. Publications & resources

An initiative of the Harvard Graduate School of Education, the *Harvard Family Research Project* (HFRP) is a free online resource centre which publishes up-to-date research for educators and families. The HFRP's key research areas of complementary learning, family involvement, out-of-school time, and early childhood education emphasise society's ongoing responsibility to create learning opportunities outside of mandated educational outcomes and compulsory school attendance. *Family involvement. Publications & resources* presents a collection of research reports and academic literature featuring recommendations or strategies to involve families in student education. These reports are publically available for school and community collaboration on programs or to inform current teaching and learning practice. Reports have been organised into categories and subcategories, enabling the user to sort through the sheer volume and scope of available, free literature. M. Dawes

USER LEVEL: Professional

PUBLISHER: Harvard Graduate School of Education, USA

REVIEW DATE: 14/07/2016 [371.19]

SCIS 1773059

Parent engagement in action: a practical guide and toolkit for schools

This resource is aimed at school leaders wanting to establish, or supplement, a community engagement program that actively engages parents and families to support students' personal and educational development. The resource kit contains a guide with a step-by-step implementation plan, as well as an accompanying toolkit with diagnostic tools. The initial sections outline the key elements of positive and successful parental engagement, exploring the shared interests of relationships, learning and leadership, as they are the foundations of inclusive school communities. Divided thematically, the guide also explores issues relating to school culture, decision-making, co-leadership and capacity building. The accompanying toolkit provides diagnostic questionnaires for stakeholders to establish a program in conjunction with existing community relationships. This impressive resource may assist school leaders to develop approaches that engage all communities. It is a useful document to assist in the development of school plans. M. Dawes

USER LEVEL: Professional

PUBLISHER: Catholic Education Office, Archdiocese of Melbourne, Vic

REVIEW DATE: 14/07/2016 [371.19]

SCIS 1774811

School-community engagement: shifting boundaries of policy and practice

BOTTRELL, Dorothy, FREEBODY, Kelly & GOODWIN, Susan
Offering an interrogation of the concept of community involvement in schools, this research paper suggests that, if the true intention behind community engagement in schools is to be refocused, there needs to be a shift in thinking about the idea of community being bigger than the parent. The assertion here is that choice in schools, and a focus on outcomes and performance measures through standardised testing, have reduced the concept of community, with the parent as the most significant 'community'. The paper offers educators a reassessment of this idea, particularly with an emphasis

on equity, social justice and inclusion of parent, students and teachers as collaborators. The researchers' findings suggest that rethinking the organisation of community involvement to focus on parent leadership may actively break down segregation and exclusion, particularly for those from a diverse range of backgrounds. A. Young

USER LEVEL: Professional
PUBLISHER: AARA, ACT
REVIEW DATE: 14/07/2016 [371.19]

SCIS 1771038

Understanding family diversity and home-school relations: a guide for students and practitioners in early years and primary settings

KNOWLES, Gianna & HOLMSTROM, Radhika Routledge, UK, 2013
ISBN 9780415694049 [371.19]
Understanding what constitutes a family is key to supporting the diversity of children in early years of schooling to achieve the best outcomes. While this text is British, its definitions and case studies are useful for the Australian context, in particular as a means to engage with refugee and immigrant

families and families from culturally diverse backgrounds. The text offers ways to understand family diversity. Reflective activities are offered to deepen understanding of the ways different families negotiate the world and how their children can be supported. Chapters are divided along the definition of families, including mixed race, immigrant, refugee, step-families, gay and lesbian families, families in poverty or families experiencing bereavement or disability. Interspersed with case studies, the theoretical discussion from a vast range of sources supports teacher professional learning. A. Young

USER LEVEL: Professional
SCIS 1648587 Paper $51.00

Supporting English as an additional language (EAL): transition to school

Resources available on this site are mainly Victorian Education Department policy and framework documents which showcase a precise and thorough approach to supporting EAL learners

in Victorian schools. This collection of handbooks and manuals is the ideal place for early childhood educators and teachers to get practical advice about how children and families can be supported in their transition to school. Although designed as a transition program specific to primary or junior school contexts, there is also potential to use or adapt these resources for newly arrived EAL/D students who may be entering secondary school after spending time at an Intensive English Centre. Key areas of support for EAL/D transition are listed on the site as *Building relationships*, *Supporting EAL, Assessment for learning*, and *Case studies on supporting transition*. Within these categories are clear, detailed notes that guide educators through the stages of the transition program, including information on current research, student assessment, student wellbeing and additional support roles. Many of these pages link to resources and valuable academic research. This site will be a helpful reference for anyone working with students who are transitioning into mainstream schooling. M. Dawes

USER LEVEL: Professional
PUBLISHER: Victorian Curriculum and Assessment Authority, Vic
REVIEW DATE: 14/07/2016 [372.21]

SCIS 1742633

Project 40: text essays and video interviews

Celebrating 40 years of supporting primary teachers in English and literacy, PETAA has developed *Project 40*, a series of essays and videos. Parts one to five of this series comprise interview style videos about functional language, each paired with a companion essay. These focus on equity and empowerment for language learners through relevant tasks and appropriate contextual activities. The presenters include Professor Peter Freebody, Dr Lorraine McDonald, Emeritus Professor Frances Christie, Professor Joseph Lo Bianco, Dr Beverly Derewianka and Dr Sally Humphrey. PETAA president, Dr Robyn Cox, joins the final instalment about the growth and development of teaching about language. The *Project 40* resources are relevant to current discourse and provide examples of how this theory of language is manageable in classrooms. A. Young

USER LEVEL: Professional
KLA: English
SYLLABUS: English K–10
PUBLISHER: Primary English Teaching Association (PETAA), NSW
REVIEW DATE: 14/07/2016 [428.0071]

SCIS 1757965

Project 40: video 5 – Teaching knowledge about language by PETAA Primary English

Teaching EAL/D learners in Australian classrooms

DE COURCY, Michele et al.

PETAA, NSW, 2012 (PETAA paper, 183)
ISBN none
Assisting teachers to effectively identify and support EAL/D students, the authors of this paper explain that it is critical for teachers to develop sociolinguistic profiles of students to assist in planning for effective EAL/D programs. EAL/D students' specific needs in terms of oral language development, reading, vocabulary and comprehension are discussed and suggestions given for classroom teachers to differentiate activities for EAL/D learners. The paper makes connections with ACARA's

support guide, *English as an additional language or dialect: teacher resource. EAL/D overview and advice*, and the *EAL/D Learning Progression*. M. Dawes

USER LEVEL:	Professional
KLA:	English
SYLLABUS:	English K–10
REVIEW DATE:	14/07/2016 [428.0071]

SCIS 1774820

Communication ecology

Professor Joseph Lo Bianco's essay raises issues for all teachers, particularly EAL/D teachers, about supporting literacy improvement. In summarising the teaching of English in Australia since post-war immigration, he touches on the importance of reviewing and refining the teaching of English to address equity for all Australian students. He defines communication ecology as *the complex of languages that students bring to schools*. This complex includes *not just languages* but *lenses that influence our view of and participation in the world*. His conclusions that the National Curriculum is addressing these needs are timely and thought provoking. Bianco also lauds the role that PETAA has had in developing

resources and justifies its continued existence as an important agency in mediating between research and practice. This is a scholarly essay that will generate much thought and discussion about how to support the range of EAL/D learners in Australian schools. A companion video interview with Lo Bianco is also available. A. Young

|	
USER LEVEL:	Professional
KLA:	English
SYLLABUS:	English K–10
PUBLISHER:	Primary English Teaching Association (PETAA), NSW
REVIEW DATE:	14/07/2016 [428.2]

SCIS 1757957

Project 40: video 4 – Literacy as diversity and equity by PETAA Primary English

Explicit direct instruction for EAL/D learners

HOLLINGSWORTH, John & YBARRA, Silvia
Hawker Brownlow Education, Vic, 2014
ISBN 9781760011611 [428.2]
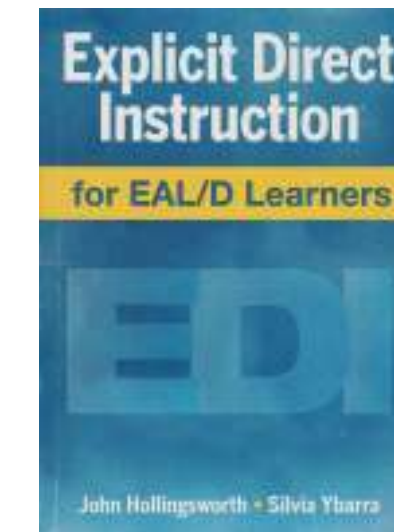
Countering some misconceptions about direct instruction, this is a research based text for explicit direct instruction of EAL/D students. With specific and personal examples across a range of Key Learning Areas, the authors have produced rich support material for the teaching of the *Australian Curriculum*. The language building skills are relevant for EAL/D students from varied cultural backgrounds. The strategies presented promote language acquisition and conceptual understanding across subject areas. The writers also stress the importance of engaging EAL/D students' prior knowledge to further facilitate their learning success. How to present a learning objective, partnered with sample lessons, is provided to facilitate language acquisition as a means of empowering EAL/D learners. This text is a valuable resource for all teachers. A. Young

USER LEVEL: Professional

SCIS 1693948 Paper $45.00

Learning English as an additional language in the early years (birth to six years)
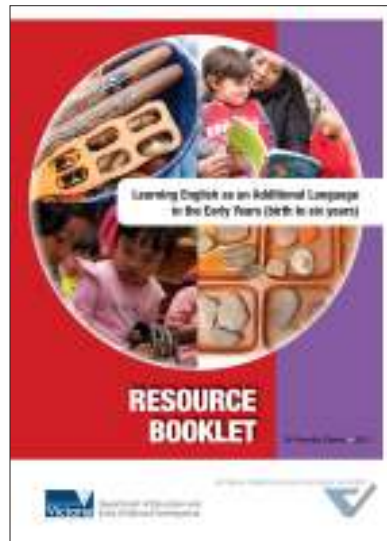
To support the implementation of the Victorian Early Years Learning and Development framework in 2009, the Department of Education and Early Childhood Development in Victoria developed a professional learning program for early childhood professionals, particularly those who work in culturally and linguistically diverse communities. This resource booklet supplemented the professional learning modules of the program. It offers practical strategies and information to assist educators to create inclusive environments, build relationships, and develop English language skills, including through games and other learning experiences. Even though these activities have a very specific target audience,

there are numerous activities that could be extended or used to develop primary students' intercultural understanding. The appendix lists a number of useful websites that could be utilised in many educational settings. M. Dawes

USER LEVEL: Professional

PUBLISHER: Victorian Curriculum and Assessment Authority, Vic

REVIEW DATE: 14/07/2016 [428.2]

SCIS 1774796

Picture books

Resources are arranged alphabetically by author.

Some books in this section are nonfiction or have relevance to a particular KLA.

Smelling sunshine

ANDERSON, Constance
Star Bright Books, USA, 2013
ISBN 9781595726353

The most mundane tasks evoke feelings of comfort and security in this heart-warming picture book. Bold, mixed media illustrations recreate the apparent joys of washing day as children assist their mothers with the daily ritual of life in different locations. Changes in the landscapes, clothing and physical features of the characters depict mother and child in a series of culturally diverse locations. The language is poetic and minimalist, allowing the images to speak for themselves. Through sharing common experiences and discussing similarities and differences, students may make connections with this text and their own lives. M. Dawes

USER LEVEL: Early Stage 1

KLA: English

SYLLABUS: English K–10

SCIS 1681942 $29.00

A day I remember: an Indian wedding

DAS, Prodeepta
Francis Lincoln Children's Books, UK, 2014
ISBN 9781847804464 [392]
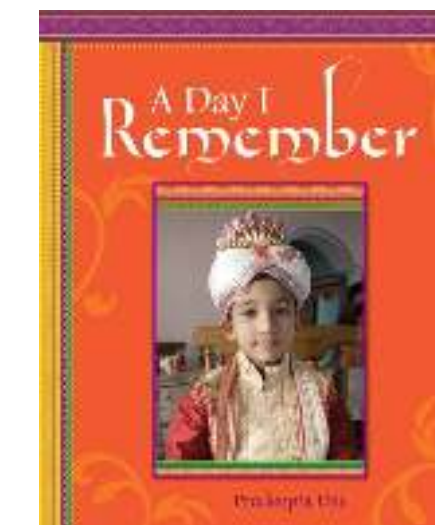
Told from the perspective of a young boy, Swayam, who has been chosen as the bridegroom's special companion in a real wedding, this photographic book delivers a window into Hindu wedding customs. Portraits of family members are presented like a photograph album, inviting readers into the preparations, decorations and

elaborate rituals that involve the special food, clothing and music that surround an Indian wedding. As Swayam recounts the events of the wedding, he explains the names of the traditions and their significance. This book would encourage positive discussions about the value of embracing different cultural practices. Students may see similarities and connections with Swayam's experience and a celebration in which they have been personally involved. M. Dawes

USER LEVEL: Early Stage 1 Stage 1 Stage 2

KLA: English; HSIE

SYLLABUS: English K–10; History K–10

SCIS 1664014 $27.99

Ming's adventure on China's Great Wall

JIAN, Li. Translated by WERT, Yijin. Better Links Press, USA, 2015
ISBN 9781602209879
Ming visits the Great Wall with his father. After getting ahead of his father on their climb at dusk, Ming meets a General with a lantern who guards the Great Wall and takes Ming on a tour. This element of magic realism leads Ming to learn about the building and the history of the wall. Illustrated by the author in a Chinese

watercolour style of muted palette, the narrative is written in Chinese and English. As a rich text that supports language acquisition of English for literate Chinese students, links can also be made to the importance of history in culture and iconic places. This bilingual picture book supports intercultural understanding and diversity, and exemplifies the English textual concept of *Representation*. A. Young

USER LEVEL: Stage 2 Stage 3

KLA: English

SYLLABUS: English K–10

SCIS 1686024 $18.99

Teacup

YOUNG, Rebecca & OTTLEY, Matt
Scholastic Australia, NSW, 2015
ISBN 9781743623848
Beautifully illustrated, this picture book tells the story of a boy who had to leave his home, taking few possessions. A teacup is the receptacle for earth from his playground. The images paint the journey

of the wooden boat as it moves across seas dark and light, with magical views, until the boy's teacup sprouts a tree. The narrative reflects the sense of loss of home for the boy but also the hope and promise of the new. The boy's continuing search for a place to make home is finally rewarded and, in time, he welcomes a new companion. This book would lend itself to developing intercultural understandings and teaching about the refugee or refugee like experience. The symbolism of the images and the interpretation of the limited text lead to personal reflection and thus could be a starting point for the exploration of dreams, identity, dispossession and the importance of having a home. A. Young

USER LEVEL: Stage 2 Stage 3 Stage 4 Stage 5

KLA: English

SYLLABUS: English K–10

SCIS 1704151 $24.99

Fiction for older readers

Resources are arranged alphabetically by author.
Some of these items are also suitable for upper primary students.

The hundred-foot journey
[videorecording]

Touchstone Pictures, USA, 2014 (119 min.)
ISBN none

Based on the 2008 novel of the same name by Richard C Morais, this film fits easily into a study of culture, racism and intercultural understanding. Telling the story of a young Indian cook displaced from India with his family, the film charts his development from cook to chef in the restrictive world of French cuisine as he attempts to use

his Indian heritage to change attitudes. Hassan deals with the difficult Madame Mallory and her crew of cooks to win himself and his family a place in rural France. Questions arise about prejudice, essentialism, bigotry and universal human needs through the beautifully shot film that also details how restaurants and kitchens work. The concepts in the book and the film could support the English Stage 6 Area of Study: *Discovery*. A. Young

USER LEVEL: Stage 4 Stage 5 Stage 6

KLA: English

SYLLABUS: English K–10; English Stage 6

SCIS 1701850 $19.00

The hundred-food journey | Official trailer
by Showtime

Information, poetry and drama

Resources are in Dewey order.

Hello!

FLOWERS, Tony
NLA Publishing, ACT, 2016
ISBN 9780642278876
[305.8]
Languages of greeting and farewell, clothing, games, food, festivities and numbers are represented in script and English vocabulary with simple coloured drawings in this engaging picture book. Including a Torres Strait Islander language, an Aboriginal language and nine other languages most commonly spoken in Australia, this book could support the study of family heritage. The format of this book validates and welcomes otherness through its layout and could be a way to include groups not represented here as a means to address equity. The text could easily be used to teach English and simple vocabulary of other languages. Students sharing the cultures depicted could go further in exploring their differences and similarities for their fellow readers. A glossary of pronunciation is included and National Library resources offer further material for teachers in all classrooms to develop associated lessons and build intercultural understandings through the learning of language. A. Young

USER LEVEL: Early Stage 1 Stage 1

KLA: English; HSIE

SYLLABUS: English K–10; History K–10

SCIS 1752649 $24.99

Racism: a history

[videorecording]

BBC, UK, 2007 (176 min.)
ISBN none [305.8009]
This two disc documentary begins with an exploration of the history of slavery from the 16th century with the enslavement of Africans. The images are evocative and the arguments compelling. The second episode vividly describes massacres and genocides under the name of imperialism and includes *The Black War* between British colonists and Aboriginal people in Tasmania. The third episode, *A savage legacy*, explains that even with the end of slavery, black people were still denied the vote and remained impoverished. Resistance to racism was met with deadly action. Literacy tests for the right to vote, lack of equal access, the Jim Crow 'laws', legal racial segregation and mass lynching ensued. The Holocaust during World War II is raised, as is the brutal treatment of non-Europeans being tolerated by western nations. Race riots, National Front, institutionalised racism, mass incarceration, and mass disenfranchisement are highlighted in this resource. Teachers need to take care showing these DVDs with students as the images are frequently disturbing and the descriptions of events are often harrowing. It is an important resource for

students to learn the history of racism. J. Agzarian

USER LEVEL: Stage 6 Professional
KLA: HSIE
SYLLABUS: Legal Studies Stage 6; Modern History Stage 6; Society and Culture Stage 6
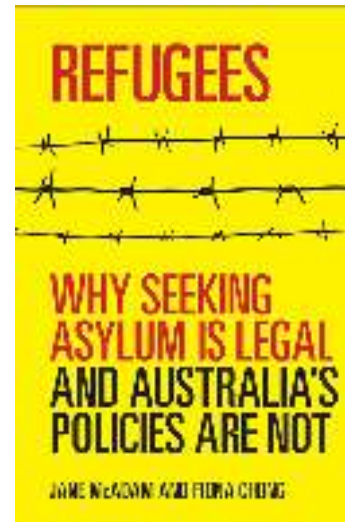**SCIS 1435326** $124.95

Racism: a history by BBC

Refugees: why seeking asylum is legal and Australia's policies are not

McADAM, Jane & CHONG, Fiona
NewSouth Publishing, NSW, 2014
ISBN 9781742231396 [362.87]
Putting aside popular, media driven misunderstandings of asylum seekers, the authors seek to present a balanced view of asylum seeking in the contemporary

Australian context through examination of Australian immigration and refugee policies in relation to international law. The text presents clear, straightforward explanations of how asylum seekers and refugees are defined by the law and demonstrates what Australian policies such as mandatory detention and offshore processing mean in practice. The balanced and accessible tone of the text makes it suitable for senior students who may be researching these issues as part of a Personal Interest Project. Legal Studies teachers may also find the text useful in its clear discussion of the Refugee Convention and its implications for asylum seekers and signatories such as Australia. Likewise, the final chapter, *Why international law matters*, provides a concise overview of the impact of international law on Australian law and policy making, and would be particularly useful for students exploring the complex dynamics between international and national law. On a larger scale, the authoritative nature of the text makes it useful in addressing common misconceptions surrounding the issue of asylum seekers, and thus deepening students' understanding of this complex issue. S. Korman

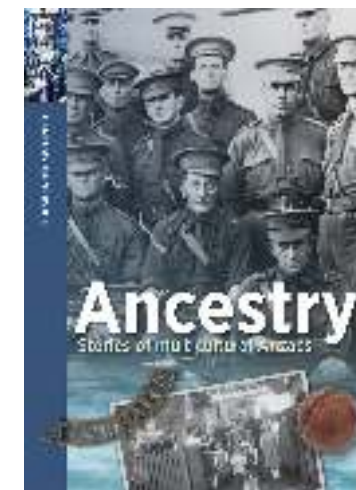**USER LEVEL:** Professional Stage 6
KLA: HSIE; PDHPE
SYLLABUS: Legal Studies Stage 6; PDHPE Stage 6; Society and Culture Stage 6
SCIS 1687155 Paper $20.00

Ancestry: stories of multicultural Anzacs

SIERS, Robyn & WALKER, Carlie
Department of Veterans' Affairs, ACT, 2015
ISBN 9780992583927 [940.4]

A wonderful source of information about those who served in the Great War and their families from culturally diverse backgrounds, this resource is an initiative of the Australian War Memorial and the Department of Veterans' Affairs. Providing background information on significant figures like Charles Bean, it also explains the achievements and history of numerous Anzacs whose families settled in Australia from places such as Lebanon, Denmark,

Switzerland and China. This text gives a new and interesting perspective on the ANZAC legend and can help students from diverse cultural backgrounds identify with and feel connected to this significant time in Australian and world history. It will also support students to be involved in the *Centenary of the Commemoration of the First World War*, and be engaged with the concept of *Bringing communities together*. A free PDF version is available via the Australian War Memorial website. M. Dawes

USER LEVEL: Stage 3 Stage 5
**KLA:** HSIE
SYLLABUS: History K–10
SCIS 1706165 Paper $19.95

Australians all: a history of growing up from the ice age to the apology

WHEATLEY, Nadia & SEARLE, Ken
Allen & Unwin, NSW, 2015
ISBN 9781741146370 [994]
An ambitious and gloriously illustrated work, *Australian's all* tells the story of Australia from pre-history to today through 80 stories of childhood experience and growing up. The inspiration for the project emanated
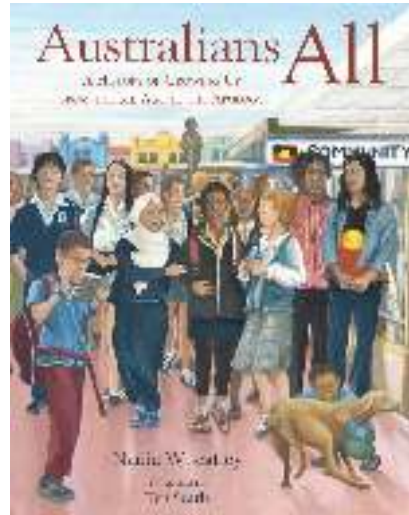
from Wheatley's frustration at the significant lack of children's voices and stories in general histories of Australia. The stories are meticulously researched and supported with Searle's evocative illustrations and primary source documents that render each biography an engaging narrative and authentic history. Covering major points in Australian history, including life 20,000 years ago to the major events of the 20th century, the text is a source of stories through which students can develop a deeper understanding of and empathy for the impact of historical events on people of the past. In the senior classroom, the text would be useful as a way into exploring the concept of revisionist history and the impact of perspective in understanding and reconstructing the past. This important text will no doubt be loved by teachers and students for many years to come. Teaching notes can be downloaded from the publisher's website.
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