# Scan

the journal for educators

transform

inspire

share

connect

Scan

*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.

**Editorial Board**

Allan Booth
Colleen Foley
Prue Greene
Lyn Hay
Judy O'Connell
Dr Kathy Rushton
Dr Kylie Shaw
Catherine Thomson
Dr Ross Todd
June Wall

**Editorial Team**

Cath Keane
Therese Kenny
June Wall

**Editorial Support:** Sally Rasaiah
**Graphic designer:** Realview Digital

Subscriptions and contributions welcomed:
**Email:**     editor.scan@det.nsw.edu.au
**Web:**      www.scan.nsw.edu.au
**Mail:**      The Editor,
             *Scan*, Locked Bag 53,
             Darlinghurst, NSW 1300, Australia.

Articles submitted to or commissioned for Research in *Scan* are:

1.  submitted to the *Scan* Editor
2.  read to ensure their focus meets the journal's criteria
3.  sent to two referees
4.  sent to one or more additional reviewers as appropriate.

Further details are available on the website. Views expressed in *Scan* are not necessarily those of the Editor or the NSW Department of Education. *Scan* accepts paid advertisements and publication of such does not imply endorsement by the NSW Government, the Department or *Scan*. Articles and reviews are sometimes accompanied by embedded video or multimedia content or links to other sources. Publication of such does not imply endorsement by the NSW Government, the Department or *Scan*.

Cover image: binary-1536623_1920 by pixel
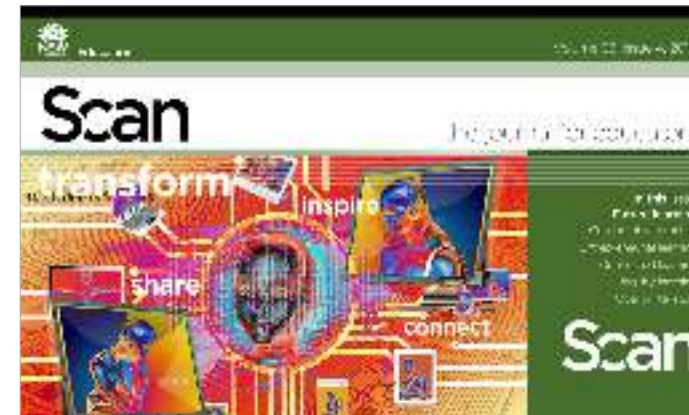
# contents

## Volume 35, Issue 4, 2016

# from the editor

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

The theme for this issue is future learning. What approaches are schools taking to meet the challenge? What resources are available? Investigation, collaboration and problem solving resonate in each article. Engaging, authentic learning experiences and good teaching are paramount.

Thank you readers, authors and advertisers for joining us in 2016.

We look forward to welcoming you again in 2017. Enjoy your holiday.

*Scan* Editorial Team

# reflections

Colleen Foley, Libraries Coordinator, School Operations and Performance, is responsible for policy advice and leadership for school libraries and information literacy.
E: librarysupport@det.nsw.edu.au

## Libraries are for future learners!

The Department's recent _Libraries for future learners 2016_ conference was an inspiring event. Some 300 teacher librarians, including principals and teacher and library team colleagues, enjoyed a variety of sessions at the Sydney venue, and via the live stream option. Explore this _conference Storify_ to access some of the highlights. Follow some of the embedded links for more detail on issues of interest. Consider the 2016 conference reading pack at the School libraries support website if you were unable to attend.

In opening the conference, Cheryl Best, Executive Director, Learning and Business Systems indicated that teacher librarians have exciting new opportunities to empower students to learn with innovative use of technology. What's the best approach? Work collaboratively and creatively – with teachers, students and community. Teacher librarians cannot do it by themselves! For further inspiration visit the recently released _Quality teaching rounds_ [DoE intranet] website.


**Cheryl Best, Executive Director, Learning and Business Systems**

## Planning for future learning

Is your school planning for future learning? This was a key question posed by Lyn Hay, Consultant/Director, Leading Learning Institute, in the first keynote address. Lyn highlighted key sections of _Public Schools NSW Strategic Directions – Creating futures together 2015–2017_.

Lyn referenced research to illustrate that it is the person, for example the teacher librarian, not the role in itself that makes a difference. Lyn inspired participants to:

- be engaging and creative leaders of the digital agenda
- consider ways to lead learning across the curriculum and general capabilities relevant to school teaching programs
- foster active, confident, creative learners
- create a centre of inquiry learning
- provide evidence of this learning through the collection of data and use it for planning
- always keep an eye on the horizon!

Lyn also posed 10 planning challenges for 2017. Visit the _conference Storify_ for a taster of some of the issues raised in the keynote to consider in your planning.


**Lyn Hay, Consultant/Director, Leading Learning Institute**

## The case for change

Further inspiration was provided in the second keynote by Kathleen Donohoe, Director, _Futures Learning_, NSW Department of Education. Kathleen compared the top 10 skills required for a career in 2020 with those of 2015. She highlighted the critical significance of students having ownership of their learning. Students increasingly need to be skilled in:

- complex problem solving
- critical thinking
- emotional intelligence
- negotiation
- cognitive flexibility.

The implications for our learning and teaching collaborations are clear. Two of the references provided for further reading in this area were:

- _The 10 skills you need to survive in the Fourth Industrial Revolution_
- _Future work skills 2020_


**Kathleen Donohoe, Director, Futures Learning**

- The Futures Unit's _Redesigning learning and teaching: a case for change_ is essential viewing.

The *Futures Learning animation*
is another must view.

In the third keynote, Catherine Thomson, Leader, Primary Curriculum, NSW Department of Education, took us on a multimodal quality literature journey. One key message:

• read to students five times per day!



**Catherine Thomson, Leader, Primary Curriculum**

Further, Catherine articulated the innovative, explicit learning and teaching concepts and considerations needed K–10. An interesting thought

for the day was Catherine's reference to Kress's (1997) comment that writing is a kind of drawing. This emphasised the important links between drawing, writing, reading, and a multimodal approach. We were led on an adventurous, practical consideration of the importance of aspects such as:

• a strategic blend of modes to create meaning

• skills such as inferring and predicting

• the relationship between images and text to help make meaning

• considering the reading order of modes

• some ways multimodal texts can open learning about visual metaphor.



**Snow fall: the avalanche at Tunnel Creek by John Branch an example of a multimodal text**

Catherine's presentation followed on from the articles and curriculum springboards focusing on using quality

literature in the last issue of *Scan*. You may wish to re-visit those articles.

It is not possible to cover the full range of exciting professional learning, sharing and inspiration from the day in just a couple of pages here. We moved across STEM, inquiry learning, exciting collaborative tools, forward thinking for curriculum- and student-focused learning supported by *Oliver*, game design thinking, ways of using picture books in history and geography K–10, and much more.

You might like to dip into these resources for a little more of a taste of the conference and the ways we need to plan for future focused learning:

• *Windows & mirrors: Geography through inquiry and literature* – a collaborative Filmpond movie by Julie Grazotis, teacher librarian, highlighting some exciting student focused learning

• *Learning tools selector* - a tool for selecting the best app for a learning or professional purpose.

Thank you to the *Australian School Library Association* (ASLA) for sponsoring our 2016 first conference keynote, and also to the major sponsors, Softlink and Wheelers.

Save this date for the *Libraries for future learners 2017* conference:

• Monday 16 October 2017 (Term 4, Week 2, Monday).

## Help us plan the future of *Scan*

Help us by completing this survey Encourage your colleagues, including non-readers of *Scan*, to complete the survey too.

I wish you all the best for the coming Christmas and New Year break.

Lastly, I am taking some leave. During this period Colleen Blancato will be Acting Libraries Coordinator. You can contact Colleen at librarysupport@det.nsw.edu.au.

# Collaboration for future learning
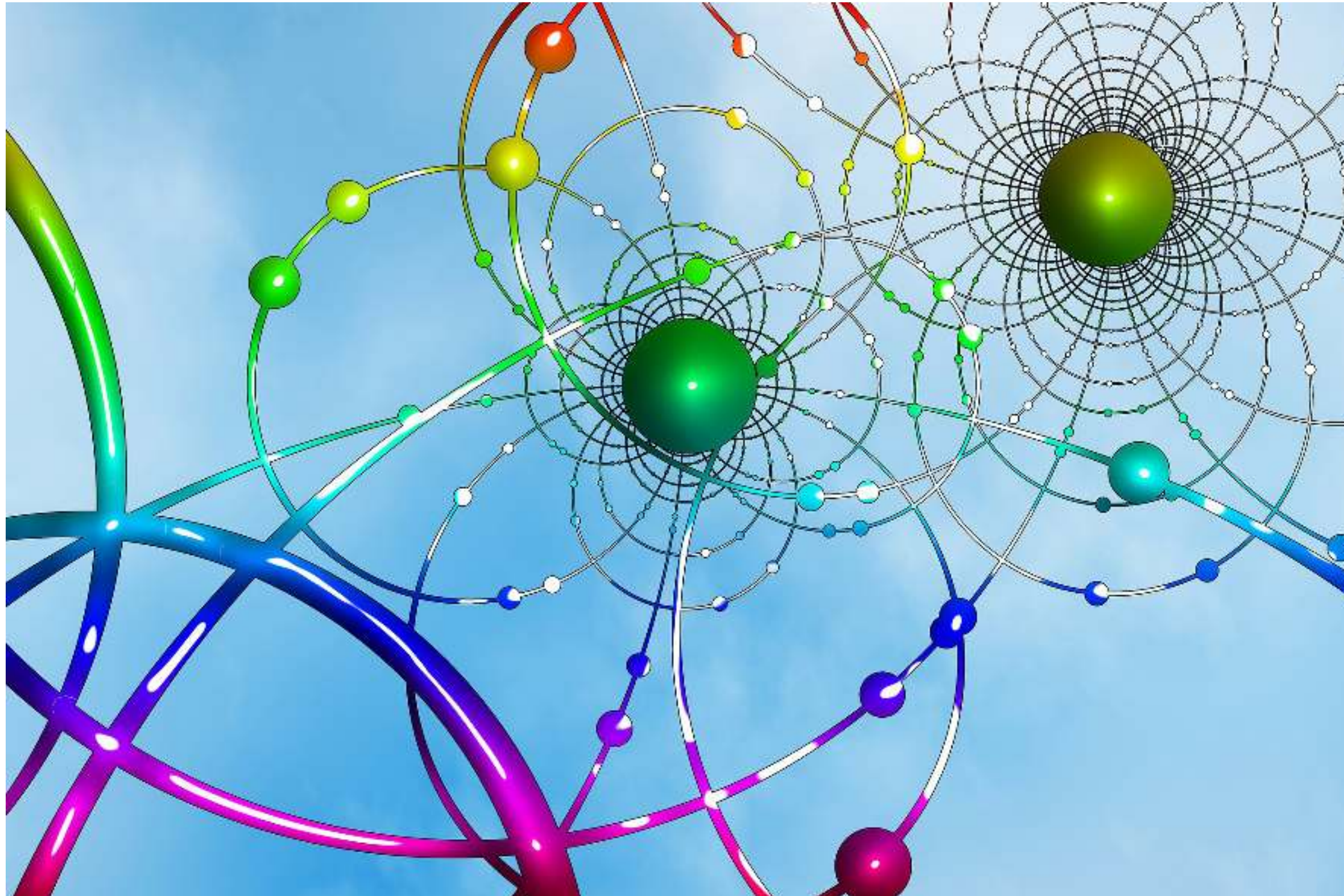
Steve Wilkins is Leader, Learning Design and Development within Learning Systems. His learning design team includes learning design, video production and digital design teams who are collectively responsible for the publication of online learning and teaching resources within the NSW Department of Education.

Eric Land is a Learning Design and Development Advisor currently working within Learning Systems at the Department of Education. He is managing a state-wide project in enabling online collaboration across the department as part of the Rural and Remote blueprint for action.

## Embedding collaborative practice in the development of digital resources

As educators in a modern world, we are continually challenged by an ever expanding menu of methodologies and pedagogical approaches that will engage our modern day learners while meeting their learning needs. At our fingertips is a range of technologies that enable us and our students to create, share, connect and contribute to a global community, to learn new skills *just in time* to solve complex problems.

The challenge we face is not about keeping up with technology; it is in designing authentic, futures based learning experiences that prepare our students for an uncertain future. Technology will come and go, but good teaching is good teaching. How do we inspire and engage, embed information and communication technologies appropriately and address ever-broadening

curriculum requirements? We know the research, we know the pedagogy, we have access to the technology, but what does this really look like in the classroom?

## Enter the *Collaboratus* series

*Collaboratus* is a series of digital learning resources conceived by the department's Learning design and development team within Learning systems. Each resource is designed to lead students through a curriculum based learning activity that develops their future learning skills, while embedding the use of online collaboration tools such as Google Apps for Education and Microsoft Office 365. Our aim is to provide a best practice model that teachers can pick up and run with in the classroom. If teachers also learn something along the way, then our stealth objective has been met.

In *Collaborative learning and technology* (*Scan*, 2015), Tim Gorrod explored the application of the 21st century learning design framework to create authentic learning experiences for students that required realistic integration of technology, in particular the collaborative learning tools available to NSW public school students and teachers. Tim introduced the *Collaboratus* model and explained how this model could fill the gap between educational theory and technological skill and application in the classroom. In essence, it could bridge the gap between talking the talk and walking the walk.

Two *Collaboratus* resources are currently available and many more are on their way. These resources, *Truth be told* and *Waking up in Japan*, are featured later in this article.

What makes the *Collaboratus* series so unique is the collaborative process used in its development – a process which provided writers from across NSW with a quality professional learning experience and a product published online for all to share. Each resource in the series was developed by a working group of experienced educators. We threw teams together just like we would throw students together. Each team had a shared responsibility and made substantive decisions, knowing that each member played an integral role in the delivery of a quality and robust final product. It is no coincidence that this sounds like the definition of one important skill for the 21st century: collaboration.

## The collaboration process

Each teams of five expert educators worked to deliver one quality *Collaboratus* resource. Through an expression of interest (EOI) process we sourced school based teachers from across NSW who suggested their seed for a 21st century learning experience. Perhaps it was something they had already tried in class with students, or a program they had run that had potential appeal to a broader audience.

Subject matter experts, curriculum and quality teaching advisors from educational services and state-office directorates were charged with bringing

*It is no coincidence that this sounds like the definition of one important skill for the 21st century: collaboration*

their rich and highly specific knowledge and expertise to the table. A learning design officer, specialising in the online delivery of learning resources, provided advice about the design, delivery and publication of the final product.

The teams met and explored their ideas in what was an intense experience. There were arguments, agreements, negotiations, compromises, revelations, distractions, discomfort, teaching and, thankfully, learning. The experience required all those soft skills you would hope your students would get out of being thrown together on a shared task. This was authentic collaboration at its best. Blue-sky ideas were tapered while emergent ones were expanded. Some were massaged to have a wider appeal.

It is rare for busy educators to have the opportunity come together to collaborate in concentrated pursuit of a finely tuned end product. It is even less likely to experience, first-hand, the new ways in which we want our students to work. This process embedded collaborative practice, on so many levels, into the development of a learning resource which embedded collaboration. We truly were literally practising what we preach.

## Meaningful, continuous collaboration

Two days of in-your-face workshopping allowed for ideas to flow. No one can deny the power of face-to-face collaboration, even in the digital age. Through the collective pursuit, relationships were forged. This was important to ensure that the online collaboration to follow would be meaningful and continuous. The working groups went on to use the technologies and collaborative strategies that they were asking their

students to use to finish their task. They agreed on timelines, assigned roles and tasks, setup and shared documents, and workflows. Most importantly, they continued their conversations. Establishing these rules of conduct mapped how they would commit in the online realm once back in their own respective corners of the state.

> *A great balance. Working on the project felt inspirational, creative, professional, structured and innovative, all at the same time: a most rare combination.*
>
> Merc Goldstein (*Waking up in Japan*)

> *Sharing expertise with a variety of educators was really beneficial and helped to give diversity to ideas. Problem solving skills were stretched :) which is positive, and new perspectives given.*
>
> Carla Saunders (*Truth be told*)

Following the workshops, team members continued to build their resource prototypes online using a Google sites *Collaboratus* template. This allowed rural team members and their city partners to overcome vast geographical distances using collaborative technology. Content could be added, manipulated and commented on at any time, for all to see. This working model informed the final product, which was then published professionally as an accessible, responsive and quality learning resource available to teachers nationally through *Scootle*.

## DIY — *Collaboratus* tools

Learning systems has developed tools to help teachers create their own *Collaboratus* style learning resources that can be shared with students and colleagues. All tools and intellectual property are available to NSW public school teachers. These tools include the:

- *Collaboratus* resource model and instruction guide
- *Collaboratus* template.



*Collaboratus: resource model*

The *Collaboratus: resource model* is a working model that defines the thinking behind the *Collaboratus* series and provides a detailed guide for teachers wanting to create their own online resource.

The *Collaboratus* template within Google sites (DoE Portal) allows teachers to scaffold their online resource and share it with colleagues and students. Read *How to access and use the Collaboratus template* [DoE intranet].



**Google sites *Collaboratus* template** [DoE intranet]

## Examples in the field

Kimberly Nagle and Breeanna Thayer from the isolated Bourke Walgett School of Distance Education used the *Collaboratus* tools Google site template to design and develop a *Collaboratus* unit of work that coincided with the Rio Olympic Games. Students as young as six and seven years worked together to research different aspects of the Olympic movement and the 2016 host country, Brazil. *Collaboratus* provided a great way to deliver content and guidance for isolated learners sometimes separated by hundreds of kilometres.

Learners do not have to be separated by great distances for these tools to come into effect.



Julie Roberts at Toormina High School made a copy of the *Collaboratus* template and used it as the backbone of a project based learning unit. Students at her school redesigned their library into a 21st century learning space. Students connected with local architects and furniture experts for specialist advice and feedback. Again there were arguments, agreements, negotiations, compromises, revelations, distractions, discomfort, teaching and thankfully, learning. Finally, the students came up with their own proposals to re-invent their shared school learning space.

## Further support

To provide ongoing support in embedding collaborative practice, Learning Systems has established a network of online collaboration mentors (OCM). These volunteer teachers can provide help in the use of online collaborative technologies to improve student outcomes. They can provide advice on how to get collaborative projects off and running. Research suggests that teachers working with colleagues have significant impact in implementing change. When schools connect and start working together, knowledge is unlocked and great things happen.

## Available resources

As mentioned earlier, two *Collaboratus* resources are currently available and many more are on their way. These resources are *Truth be told* and *Waking up in Japan*.

*Truth be told* — using the [English Textual Concepts](#), students explore ideas around point of view, perspective and the notion of truth, as they collaboratively build their knowledge about, and then create, personal stories. The learning in *Truth be told* requires Stage 5 English students to analyse a range of personal stories told using different media, draft an individual personal story, and then persuade their peers to produce their particular story idea. Throughout the learning, students engage in significant self-reflection and provide peer feedback to their teams.
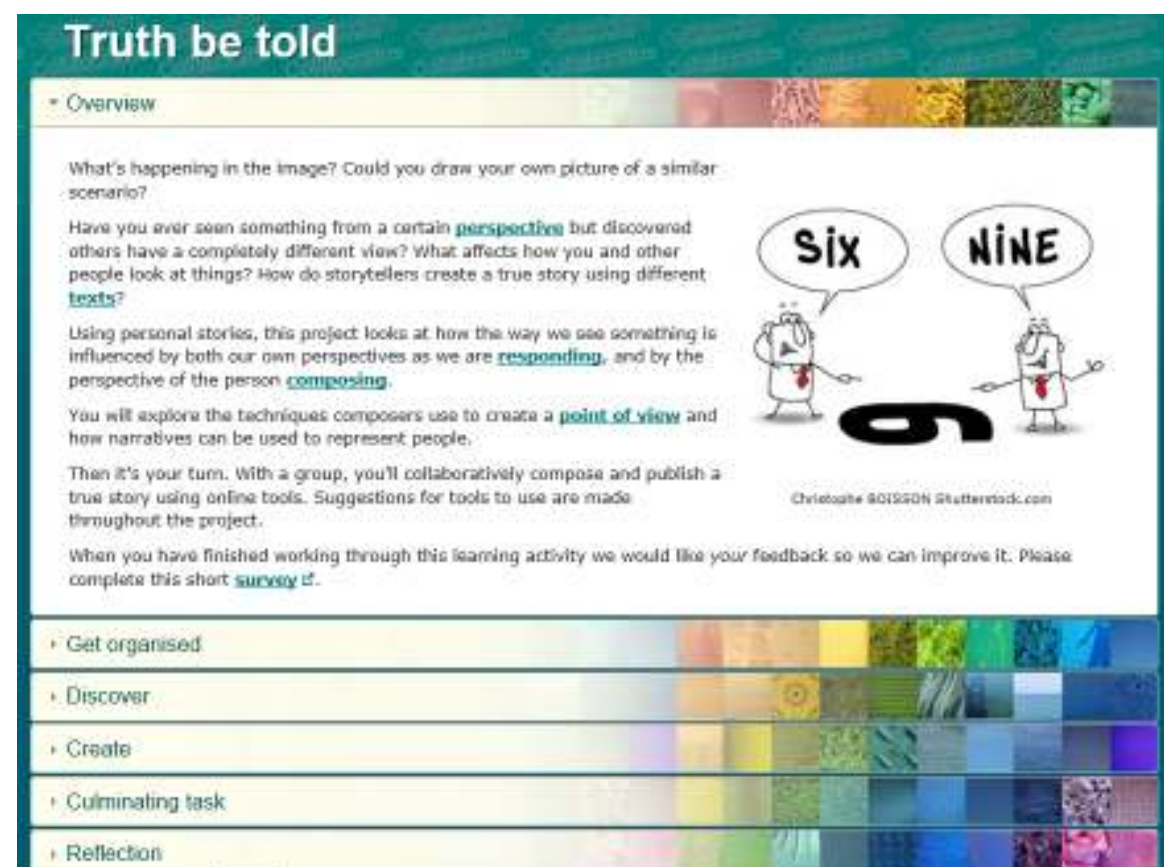


*Collaboratus: Truth be told*

*Waking up in Japan* — students work collaboratively to research a topic of cultural interest in Japan and make a presentation (digital and/or face-to-face) that demonstrates their learning. *Waking up in Japan* supports students studying the 100-hour mandatory Stage 4 or 100/200 elective Stage 5 Japanese courses. Key learning outcomes relate to the syllabus objectives *Moving between culture*s and *Using language*, through the investigation of key Japanese words (Stage 4) and conducting a Japanese Q&A interview (Stage 5) related to their chosen topic.



*Collaboratus: Waking up in Japan*

## Online and mobile learning tools selector app

The *Collaboratus* series provides teachers with a model for integrating online learning tools, such as Google Apps for Education and Microsoft Office 365, to allow students to work collaboratively and connect with others. Content writers suggest and embed appropriate learning and collaboration tools for student tasks.

The [Learning tools selector](#) is an online and mobile app that helps teachers decide what technology to use with their students to meet their learning needs. Learning tools are represented as coloured tiles and arranged into categories that reflect modern teaching and learning practices. Each tile provides information about the tool, technical requirements, how to get started as well as advice, tutorials and help.
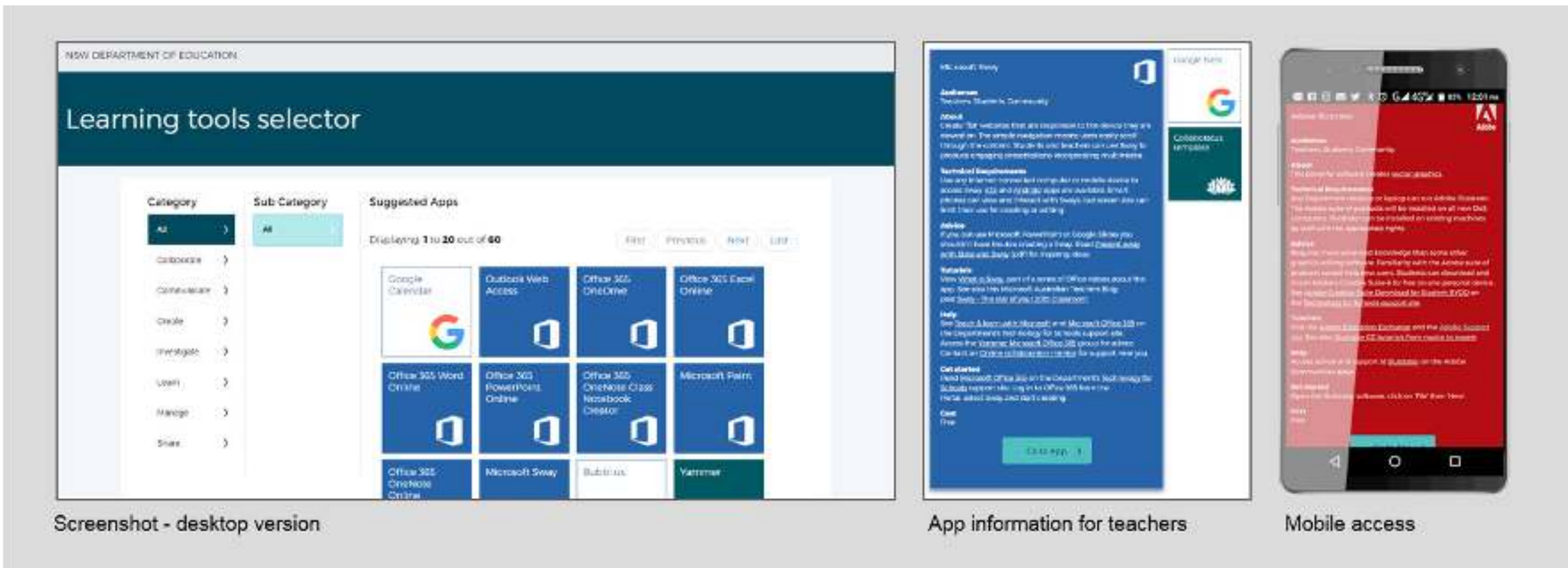
*Learning tools selector*

## References and further reading

Booth, A. 2015, 'New learning tools for all NSW public schools', *Scan*, vol. 34, no. 1, pp.11–13, accessed 11 October 2016.

*Collaboratus: resource model*, State of NSW, Department of Education, accessed 11 October 2016.

*Collaboratus: Truth be told*, State of NSW, Department of Education, accessed 11 October 2016.

*Collaboratus: Waking up in Japan*, State of NSW, Department of Education, accessed 11 October 2016.

Gorrod, T. 2015, 'Collaborative learning and technology', *Scan*, vol. 34, no. 4, pp.28–32, accessed 11 October 2016.

*Learning tools selector*, State of NSW, Department of Education, accessed 11 October 2016.

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 11 October 2016.

# eBooks *now*

## Access to over 1,250 titles
### *for $1,500*

**OverDrive**

## eBooks *now* provides:

✓ Titles chosen by educational content experts based on the most popular reads among school students. Focus on Australian content and curriculum support

✓ 250 Duke Classic titles to meet your classroom set needs

✓ Instant eLibrary launched within 10-14 days

✓ Compatibility with most major devices, incl. iPad®, NOOK®, Chromebook™ and more

**For more information, contact Softlink** 1800 777 037 (toll free) • 07 3124 6111 • sales@softlinkint.com • softlinkint.com/ebooks-now

**Softlink**

softlinkint.com/ebooks-now

# Connect locally, learn globally

Chris Robertson, Aurora College Principal, describes some of the innovative and connected learning at New South Wales' first virtual school.

## Virtual Aurora College

Aurora College, the Department's virtual selective school, commenced classes on 2 February, 2015. Since then, the school has been providing innovative, flexible learning in a whole new context, by allowing students to connect locally and to learn globally.

A key deliverable of the Department's *Rural and remote education – a blueprint for action*, Aurora offers students in rural and remote government high schools a mix of online and residential school classes. Students in Years 7 to 10 gain entry via the NSW selective schools test. Being citizens of two educational communities, they study English, Mathematics and Science with Aurora and they study all other subjects in their home school.

The college also offers students in Years 11 and 12 the opportunity to study subjects that their home school cannot consistently offer. In 2016, Aurora's first Year 12 cohort will sit HSC examinations in Physics, Mathematics, Mathematics Extension 1, Mathematics Extension 2, English Advanced, English Extension 1, English Extension 2, Economics and Agriculture.

The *bright lights* of Aurora connect with their teachers and classmates in timetabled lessons through a

cutting-edge virtual learning environment which comprises web conferencing software, a learning management system, and a range of communication and collaboration tools. The college also operates one of the state's first fully-digital school libraries.

Anyone who has enrolled in traditional online learning courses will agree that it can be a lonely and isolating experience if it is not done well. Aurora College's early success has been achieved by concentrating on the need that students have to feel connected to other like-minded students and to highly skilled teachers.

> *Our twice-yearly residential school program is obviously of great importance in forming quality working relationships, as is the choice of technology platforms. In what we believe is a world first for virtual schools, a major innovation has been Aurora's three-dimensional virtual playground where students can hang-out with their Aurora College friends during recess and lunch breaks.*
>
> Chris Robertson, Principal

The role of Aurora College Coordinator (ACC), a position funded by Aurora in each of its current 56 partner schools, is critical to the smooth operation of the college. The ACC has a similar role to that of a Year Advisor in a *terrestrial* school. The role has an administrative component, but the primary focus is to support the educational, social and emotional needs of the Aurora students in their home school.

Another important measure of success for the college will be how well it moves students from being good online communicators to being exceptional online collaborators.

> *To achieve this, we obviously have to use the best technological tools available, but also have teachers who are pedagogical innovators with them.*
>
> Chris Robertson, Principal



[Aurora College — Education Week 2016](#)
**by NSW Department of Education**

Like the students they connect with each day, the Aurora teachers are located in government high schools across the state. Their teaching loads allow them to teach classes with Aurora College and their base school. Aurora's teachers were selected on the basis of their subject expertise and on their capacity to deliver engaging and innovative lessons in a virtual environment. Because technology is ever changing, Aurora teachers also make a big commitment to their own professional development.

Teacher librarian, Kaylene Taylor, is one such teacher. Kaylene divides her workload between Aurora College and Eden Marine High School.

> *Working with Aurora College has given me the opportunity to build my knowledge and skills in a range of areas.*
>
> Kaylene Taylor, teacher librarian

Kaylene is a big fan of *Oliver Build 8*, believing that it has created a seamless process for students and staff to access digital resources from a range of providers.

> *The new tablet-friendly interface is far more engaging for our students and it is accessible on a wider variety of devices. It enables me to operate the library from any location, including at the residential schools.*
>
> Kaylene Taylor, teacher librarian

Student voice is loud and clear at Aurora College and the majority of eBooks are purchased in response to student requests. Students feel very comfortable about emailing Kaylene to discuss a favourite book, to make a recommendation or to ask for assistance with technical matters related to Aurora's library.

> *This year we have run a number of competitions to promote reading for pleasure and to enhance the balance and well-being of our students.* Book Week *and* The Reading Hour *were very strongly supported by students at Aurora College.*
>
> Kaylene Taylor, teacher librarian

## Innovative partnerships

As well as being known for the unique way in which the curriculum is delivered, Aurora College will also be known for its innovative partnerships with business and with scientific, cultural and tertiary education institutions. In the short time the college has been operating, it has attracted an impressive list of local and international organisations that are donating their expertise.



**Student connecting with scientist Steven Goldfarb at CERN, Switzerland**

Master classes are a key feature of both the online and residential school programs, providing students with real insights into the professional lives of individuals who are leaders in their fields. Master classes rate very highly in surveys of students' favourite things about the college. In response to the question *What did you enjoy most?* about a class delivered by the author Fiona Wood, a Year 8 student offered:

> *I enjoyed how Fiona spoke so openly about her experiences and her novels. I found it very engaging and informative. It is such a great opportunity to have.*

Year 8 student

Clear links to the curriculum are identified in the planning for all master classes. Resources related to each class, including those recommended by the *master*, are promoted with active links on the homepage of the Aurora library.

*Aurora College will also be known for its innovative partnerships …*



***Aurora College – Connect locally, learn globally***
**by NSW Department of Education — Learning Systems**

## e-Mentoring

A program currently in the pilot phase, which will grow significantly in the coming year, is e-Mentoring. Recently, college staff concluded a very large body of work with one of Australia's leading authorities on youth mentoring practices. The result of this work is a suite of resources for 52 separate mentoring sessions to be delivered across Years 7 to 10.

Each session will include an informal catch-up between the mentor and mentee, a choice of three to four activities addressing the session objectives, and a wrap-up where the mentee reflects on lessons learned.

> *The e-Mentoring program aims to provide students with an awareness of their personal skills, attitudes and values, to enhance their career planning and long term academic outcomes, and to encourage their self-confidence and resilience.*

Chris Robertson, Principal

Approaching the end of its second year of operation, Aurora's future is looking very bright. To paraphrase the Prime Minister:

> *… there has never been a more exciting time to be a gifted and talented student in rural and remote NSW.*

### References and further reading

NSW Department of Education and Communities 2013, *Rural and remote education – a blueprint for action*, accessed 11 October 2016.

Softlink, '*Oliver Build 8*', *School library solutions*, accessed 11 October 2016.

NSW Department of Education 2015, *Aurora College – Connect locally, learn globally*, Learning Systems, NSW DoE, accessed 11 October 2016.

NSW Department of Education 2016, *Aurora College — Education Week 2016*, accessed 11 October 2016.

**NSW GOVERNMENT** | **Education** Public Schools

# Libraries
## for future learners

As part of Learning Systems, the School Libraries team provides expert curriculum and policy support and advice to NSW Public Schools.

**Our services include:**
- a support website
- quarterly editions of *Scan* online professional journal
- resource reviews
- support for the implementation of the new *Oliver* library system
- enabling Lighthouse schools to lead the way in implementing *Oliver* for quality teaching and learning
- supporting school libraries to lead the way in innovative, future learning
- School Cataloguing and Information Services (SCIS) for NSW schools

http://guides.education.nsw.gov.au/libraries

# Learning creatively with STEM





Chris Hopkins, Principal, shares challenging future learning approaches at Scarborough Public School.

## Integrated approach to learning

This year has been a year of adventure and challenge for our school as we have embarked on the NSW Department of Education STEM Project, a program aimed at supporting an integrated approach to learning and teaching. As participants, our goal was to develop real, relevant and engaging learning experiences through the use of project based learning strategies. This was not about doing things differently but about doing *different things*, with a focus on driving genuine pedagogical change.

Failure is key, and from these experiences we learn and eventually succeed. At least, this is what we so often tell our students. The question is, as self-

proclaimed lifelong learners, are we willing to model this risk taking behaviour to our students? Are we prepared to challenge our own perceptions of key learning areas in their own separate silos and really push towards delivering a truly relevant and integrated unit of learning?

## Student entrepreneurs

So, what could be more relevant and connected than investigating entrepreneurialism? Our students encounter businesses every day and are bombarded with sales pitches through advertising on television, websites and print media. But what does it actually take to run a business? How do we make sure people want to buy our product? How do we sell our goods and services? What should they cost and how do we make a profit? Our aim was to answer these questions through setting up our own companies and finding out through our own successes and failures. We wanted our students to design, create, fail, succeed, compare, organise and most importantly, evaluate these experiences to determine what it means to run a successful business.

Creativity was key to this approach as we encouraged students to form their own companies based on their own interests, from baking to 3D printing. We wanted them to follow these interests on their journey and to use them as the hook to achieve identified learning outcomes. The question is, how do you let students follow their own interests down a metaphorical rabbit hole and still meet our own accountabilities to the curriculum and outcomes? You do different things.

## Develop a guiding question

Rather than starting with a prescribed scope and sequence, identifying our learning outcomes and then developing a unit of work to match, we reversed this process. First, we developed our guiding question:

*How can we start up a successful enterprise to meet the needs of our community?*

We researched the key areas of a business and then brainstormed hurdles we felt students would need to overcome in order to develop their company and to answer this question. These areas included:

- conducting market research
- managing finance
- designing and refining a product
- marketing
- advertising
- communicating.

As we brainstormed, it became clear which outcomes we were likely to encounter and, more importantly, how they were interrelated and inextricably linked.

## Think outside the box

To cover this content, we would need to be creative and think outside the box. This included reviewing our timetabling, being flexible in our approach to planning and ensuring there was a suitable balance between explicit instruction of core literacy and numeracy and integrated learning. It was our goal to provide explicit teaching at the point of need, wherever possible, ensuring that students could see the relationship between the mathematics concept they were being taught and the problem they needed to solve. In this way, the concepts of data were covered during

our market research stages whereas decimals and percentages were a focus when students calculated production costs and profit margins. We used some adapted mapping grids to mark off outcomes as we achieved them and to ensure we knew where our students were travelling.

## Authentic learning

An essential component of Project Based Learning is the strong link to the real work, to experts in their field. This was facilitated through mentoring by local business people who gave their time to come in, share their own experiences and discuss their own successes and failures. But what about real consumers for our businesses? As a conclusion to our project, we planned to set up a stall at the local markets to sell our wares and to give our students exposure to real customers. This will provide the motivation our students need to get more involved in the project.



**Making surfboards**

**Working hard to produce a quality final product**



**Hot chocolate disaster — have a marshmallow on the house**

So, where are we now? Well, we have run some small practice businesses such as a hot chocolate stand. They burnt the milk. The lesson, as described by a student was *well, we failed but you have to fail before you sail. Next time we need to test the hot chocolate before we sell it*. The greatest learning experience from this disaster was working out how to keep the customers happy. Should they offer a refund if the product was faulty? Or, could they find a more creative way to keep their customers happy such as offering their spare marshmallows instead? This is real problem-solving and creative thinking, forcing students to think on their feet and continually adapt to changing conditions.

Our companies now have some homemade bars of soap on the way, calico bags for printing on order and a 3D printed keyring business on the rise. Our teams are moving into the marketing phase, developing their brands, logos and advertisements. Will they all

succeed? No. Will they learn from their failures and successes? Absolutely, and we are seeing this already as product offerings have been adjusted and radical rethinks have occurred to resolve unforeseen issues. As one student recently observed,

> It is like we aren't speaking English any more. We say things like rationale and concept. It all sounds French to me.

## Celebrations and future learning

Has everything worked perfectly? Certainly not. Are there areas of improvement we need to focus on next year? Absolutely. However, we are prepared to fail because we know that next year is yet another opportunity to refine our approach. We look forward to the showcase in November as a celebration of our experiences. More importantly for us, it will be an opportunity to learn from others what did not work and how they overcame their own issues.

## References and further reading

CSIRO, *Scientists and mathematicians in schools*, accessed 11 October 2016.

Education Council (COAG) 2015, *National STEM school education strategy 2016–2026. A comprehensive plan for science, technology, engineering and mathematics education in Australia*, accessed 11 October 2016.

Froebel 2016, *Little scientists*, Froebel Australia Ltd, accessed 11 October 2016.

NSW Department of Education 2016, *NSW Department of Education Primary STEM Conference, Sydney*, Priven Media, accessed 11 October 2016.

The STEM education advisory team 2016, 'STEM: the story so far', *Scan*, vol. 35, no. 2, pp.6-10, accessed 11 October 2016.

*...we failed but you have to fail before you sail.*

*Next time we need to test the hot chocolate before we sell it.*

# Future focused learning – step forward and lead by example



Marlene Filippi, teacher librarian at Newbridge Heights Public School, shares the journey and the success of future focused learning at her school.

## Introduction

Future focused learning – are they buzz words, an innovative idea, or a new pedagogy which will enable our students to become information literate adults in an ever changing world?

In 2004 at the Techonomy conference in Lake Tahoe, California, the first panel convened featured the then Google CEO, Eric Schmidt. On being introduced Eric stated,

> Every two days now we create as much information as we did from the dawn of civilization up until 2003. That is something like five exabytes of data.

User-generated data and social media are a huge part of this created information. How do we empower our students to effectively use and interpret this data?

As teacher librarians, we need to facilitate a learning environment which enables our students to

understand and utilise this information and not be overwhelmed by the sheer volume of data which is available.

> To succeed in the future, our students will require research, problem-solving and critical thinking skills. They will need to be able to work independently and together with groups of other students.
>
> *NSW Department of Education*, 2015.

We know that students need to be engaged with relevant, meaningful and exciting learning. It is at school that we must provide our students with the skills and knowledge required for the suggested different careers it is predicted they will have over their working lives. Each year the number of careers a current school age child will have in a working lifetime is escalating. Gone are the days of school and a one job career until retirement.

The work place environment, for which we are preparing our students, is changing and we must assist our students to become successful learners, creative individuals and active informed citizens (MCEETYA, 2008).

The Big6 process model, developed by Mike Eisenberg and Bob Berkowitz in 1990, has been at the forefront of teaching information literacy skills to our students and good teacher librarian practice. Unfortunately, these skills are often taught in isolation, and without a direct correlation with the learning undertaken in the classroom, resulting in a non transference of skills into real life situations. How then do we utilise this accessible knowledge to assist both students and teachers to develop the skills to become future focused learners?



*M. Eisenberg – The Big6 approach to information & technology literacy* by Mike Eisenberg

## Personalised learning

Future focused learning is personalised and allows students to take control of their own learning. Personalising learning means students:

- understand how they learn,
- own their learning
- co-design their curriculum and their learning environment.

The advent of the new History and Geography syllabuses, focusing on inquiry based learning, is an opportunity to change the way in which the students interact with technology, their environment, the curriculum and each other. It immediately empowers the teacher librarian to lead the change.

Inquiry based learning is synonymous with future focused learning. An old adage states: *Tell me and I forget, show me and I remember, involve me and I understand*. Inquiry implies involvement that leads to understanding. Furthermore, involvement in learning implies possessing skills and attitudes that permit you to seek resolutions to questions and issues while constructing new knowledge. Effective inquiry is more than just asking questions. Inquiry based learning is a complex process where students formulate questions, investigate to find answers, build new understandings, meanings and knowledge, and then communicate their learnings to others. This is future focused learning.

In 2015, Stage 2 and Stage 3 teachers at Newbridge Heights Public School stepped away from the traditional teaching model, whereby teachers deliver content whilst developing skills, as we introduced Kath Murdoch's model of inquiry based learning (Murdoch, 2010).

This style of learning supports the new curriculum focus of developing creative, critical thinkers who can independently search for and use information and it provides a scaffolding for both students and staff. Murdoch's model also emulates the processes of the Big6 with the following components: *Tuning in, Finding out, Sorting out, Going further, Making conclusion*s and *Taking action*.

As Hay and Foley (2009) state,

> *… the basis of student learning through the school library is an inquiry-based instructional program. School library programs build students' deep knowledge and understanding through effective inquiry when they connect with students' existing knowledge and interests to establish relevance, and engage students in learning about and solving real world problems.*



click to enlarge
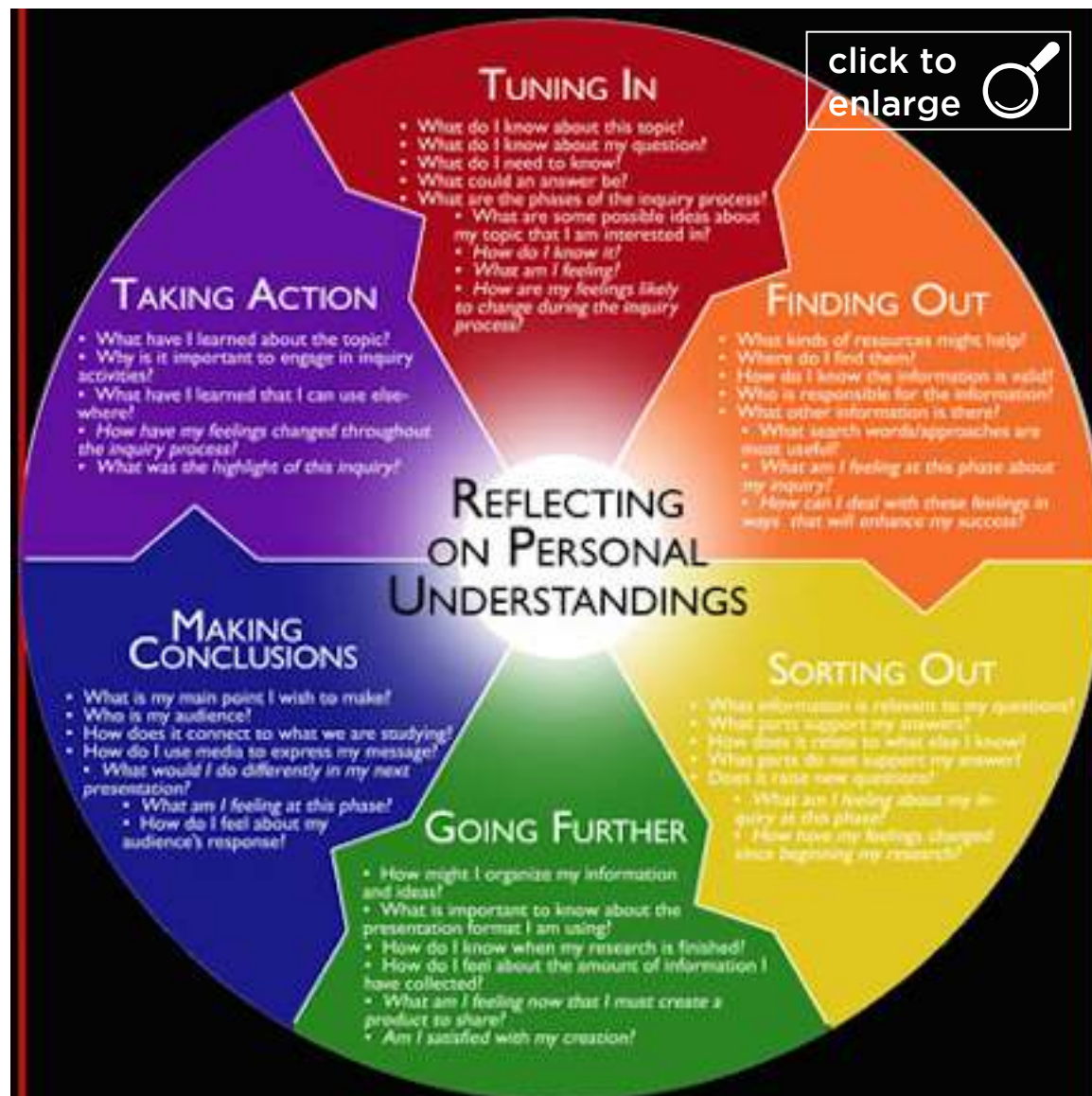
**Kate Murdoch's inquiry based learning model**

This was a steep learning curve for everyone as students tuned in to a big question and then developed, while researching, the necessary skills to reach a solution. The environment was conducive to learning for both students and teachers as all library lessons were cooperative.

With 24 classes, how best do you utilise your time and timetable? The physical environment of the library allows for two classes to come at any one time with an hour for each group. Technology is easily accessible with a computer lab attached to the library and a bank of iPads and laptops available for use. To implement change in the way in which the students would learn and work it was imperative that they become part of the journey and understand the changes whilst taking ownership of their learning.

The students were introduced to inquiry learning by initially asking them: *Do teachers know everything and how do you find the solution to a problem or the answer to a question?* It took time and gentle coaxing for the students to finally admit that teachers do not know everything, and they admitted that Google probably had the answers to anything and everything they wanted to find out. After prompting, they also recognised that there were other common sources of information available, such as teachers, parents, peers, books and television.

In order for the students to understand why the process of learning was changing, it was explained that the workforce is changing and the way in which they will need to interact with information and each other is also changing. They need to adapt, so teachers and students would embark on this journey together. As teachers we do not know all the answers.

We need to follow exactly the same processes as the students and access, evaluate and share our information.

### Stage 3 inquiry

The Stage 3 inquiry question was posed:

*What are the key events that have shaped Australia's history and why are they key events?*

### Tuning in phase

This was a new beginning. There was brainstorming to determine what was already known and where this journey would go – *Tuning in*. Students were also asked to formulate questions which would help them answer the initial question. What did they want to know? What was their interest?

There was a lengthy discussion as to what constituted a key event. One group decided to investigate KFC (Kentucky Fried Chicken) as it was the first fast food chain outlet to open in Australia. Maybe their initial intention was to be extremely creative but the end result of this investigation was amazing with both students and teachers learning about the effects of fast food.

Initially, students experienced some difficulty and hesitancy when asking questions, many of which were closed. With encouragement, questioning techniques developed.

Students were instructed that there would be a sharing of information at the end of the term, using a presentation of their own choosing, such as, *Google slides, Prezi, PowerPoint*, and models. Students were then asked to form groups of four and they were given the freedom to choose their own combinations. In this first instance there were no guidelines as to

whom they could choose. However, after the first term of inquiry learning, the students were brutally honest in their self-evaluation and stated that working with friends was not always a good idea as they were easily distracted and had difficulty remaining on task. There was also some consternation in working in a group. Many students were very comfortable working on their own and found it difficult to share their opinions with others. This was very evident with the more academic students who are often result driven.

## Finding out phase

During the *Finding out* stage students researched information. Each group was given a laptop and an iPad. As there were three teachers available to assist the groups formed from the two classes, individual instruction was possible. Students were continually questioned as to which was the best way to research and what should they be using as their search terms.

- Is just typing in the question going to give you the answer you want?
- Should you rephrase what you want?
- Is the first site mentioned after a Google search always the best?
- Do you need to read more than the first line or can you skim?
- What can you do if you don't understand the text?

This was an excellent time to introduce *Rewordify*, a website which enables students to change text into kid speak. This is authentic learning; the students were learning for a purpose and it was much more meaningful than an isolated lesson on how to research, and the engagement levels of the students

were evident. They were being given the opportunity to engage in learning which interested them.



**Students engaged in their learning**

## Teacher challenges

An obstacle to be overcome by teachers was their desire to answer questions about the topic. They realised that it was important to question students to formulate their own questions which would guide them in finding answers. This is a skill in itself.

Also, with 60 students in one location, the noise level was higher than usual. Some teachers found this behaviour challenging but agreed that the students were on task, and that their engagement levels were evident. Groups were spread out and utilising the space while discussing their findings. The library has flexible seating which enables the students to work where they are most at ease.

## Sorting out phase

When *Sorting* out the information retrieved, students needed to continually ask: *Have I answered the question?*

While *Going further* and *Making conclusions*, students gathered and sorted their information to present to their peers.

## Changed learning behaviour

Moving on from this first experience the students have become very astute at listening to what is being presented and questioning both the validity of the findings and the way in which information has been retrieved. They are aware of copyright and the need to paraphrase. Since implementing this inquiry learning model, the students have developed a real purpose for learning research skills and the ability to share their information with each other. They are becoming critical learners who question and discuss rather than accept blindly. Their questioning skills have improved exponentially. Students who previously may have been passive listeners have become critical thinkers who draw on their own experiences, make connections with the world in which they live, and expand their knowledge bank. As Murdoch (2011) states *… in an inquiry classroom we encourage students to notice their learning.* This is the way of the future.

## Inviting learning spaces

The change in learning which began in the library has now filtered into many classrooms, from Kindergarten to Year 6. They have some flexible seating, enabling students to choose where and with whom they will work, depending on the activity. Rows of tables are

no longer the norm. Sitting on cushions or in a bean bag is much more inviting. Group work has always occurred in many classrooms in the past but not with the level of engagement which is demonstrated now. Students question, discuss what they want to know and share their subsequent findings with each other.

Students have access to iPads and laptops in their classroom and these have become an integral tool in their learning. Whiteboard tables, where students can take notes and brainstorm, can be photographed and information is shared with fellow classmates via *AirServer*. Students automatically reach out for these devices as they have become integral in their learning. In future focused learning, students are more proactive and not merely recipients of information which is delivered to them without input from themselves. Students, individually, work on different aspects of the continuum and negotiate with the classroom teacher the clusters which they wish to achieve. Some classes have lanyards which the students wear, displaying sets of these clusters, making them easily accessible for updating.

Future focused learning is empowering students to take ownership of their learning by providing an environment which is flexible, innovative and challenging and which will foster students who are capable of making formative decisions based on accessing the facts.

## Teacher librarians leading change

Teacher librarians play a major role in providing this environment. They do not have all the answers to all the questions but they can guide, demonstrate and lead the ways in which to find solutions. They can be the driving force behind change in a school.

It is less threatening to work with a colleague who is implementing change than to undertake the journey as a solo traveller.

Schools with innovative and collaborative staff who have developed future focused school communities acknowledge the worth of their library and the teacher librarian. The teacher librarian, in turn, must articulate their beliefs and act on those beliefs together with their school community.

A future focused learning community is not achieved solely through the inclusion of a teacher librarian, within the community, but rather through the combined effort of the learning organisation. Newbridge Heights Public School is a learning organisation which continues to strive for excellence and one which is not afraid to change and challenge the future.

As Llopis (2014) states, *change is difficult; not changing is fatal*.

*Future focused learning is empowering students to take ownership of their learning …*

## References and further reading

Australian School Library Association (ASLA) 2013, *Future learning and school libraries*, ASLA, Canberra, ACT, accessed 11 October 2016.

Big6 2016, *Big6 skills overview*, accessed 11 October 2016.

Eisenberg, M. 2012, *M. Eisenberg – The Big6 approach to information & technology literacy*, Mike Eisenberg accessed 11 October 2016.

Filippi, M. 2008, 'Are you the principal of an information literate school community?', *The Australian Educational Leader*, vol. 30, no. 3.

Filippi, M. 2015, '*Changing the shape of the library – shaking it up and putting it down*', Vol. 1: Professional papers, IASL Conference, Maastricht, The Netherlands, 28 June–2 July 2015, accessed 11 October 2016.

New Zealand Government. Ministry of Education 2012, '*Future focused learning*', *Enabling e-Llearning: teaching*, TKI, accessed 11 October 2016.

Hay, L. & Foley, C. 2009, 'School libraries building capacity for student learning in 21C', *Scan*, vol. 28, no. 2, pp.17–26.

Llopis, G. 2014, '*Every leader must be a change agent or face extinction*', *Forbes*, accessed 11 October 2016.

Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) 2008, *Melbourne declaration on educational goals for young Australians*, MCCEETYA, Carlton, Vic.

Murdoch, K. 2011, _Thinking and questioning through inquiry_, Kath Murdoch Education Consultant, accessed 11 October 2016.

Murdoch, K. 2010, _An overview of the integrated inquiry planning model_, Kath Murdoch Education Consultant, accessed 11 October 2016.

NSW Department of Education 2015, _Innovative education, successful students_, accessed 11 October 2016.

Siegler, M.S. 2014, 'Eric Schmidt: Every 2 days we create as much information as we did up to 2003', _Techcrunch_, accessed 11 October 2016.

WNET Education 2004, 'Workshop: Inquiry-based learning', _Concept to classroom_, Educational Broadcasting Corporation, accessed 11 October 2016.

**PEER REVIEWED ARTICLE**

# Choosing to teach with quality literature: from reading (through talk) to writing

Alyson Simpson, the Pro Dean of Education at the University of Sydney, presents findings from a professional learning project designed to assist teachers when selecting quality literature to support the teaching of reading and writing in the NSW *English K–10 syllabus*

This paper presents findings from a professional learning project designed to assist teachers when selecting quality literature to support the teaching of reading and writing in the NSW *English K–10 syllabus* (2012). It proposes a pathway leading from reading through talk to writing as a way of supporting student learning and addressing the challenge of being an agentive professional. Using the results of the recent TARDIS study (Simpson, 2016a) and other international research from the UK, Canada and USA as the basis for its stance, it addresses the importance of choosing children's literature for teaching reading through an exploration of a dialogic inquiry approach (Simpson, 2016b; Wells, 1999) to professional development. It provides an example of a school based approach to developing teachers' productive learning experiences gained from engaging with the nexus between reading quality literature and teaching writing. Commentary from teachers recorded during collegial dialogue helps contextualise theory in practice demonstrating the through thread that connects reading, writing, responding and composing.

## Background

Teaching is an intellectual exercise where teachers make pedagogic choices according to the context in which they teach and the students they have. In the face of media hype and policy debates about the need for increased testing to improve literacy outcomes, teachers need to take a stand on their approach to the teaching of reading and writing, informed by research and backed up with evidence from their own practices. To develop agency in response to such pressures teachers need to be

> *reflective, accomplished and enquiring professionals who have the capacity to engage fully with the complexities of education and to be key actors in shaping and leading educational change*

Donaldson, 2011, p. 4

Therefore, choosing to teach with quality literature is an example of professional intent.

## Introduction

To work with literary texts a teacher needs to demonstrate specific pedagogic and personal knowledge as well as take a stance in a political context that emphasises achievement of literacy skills as a key assessment of learning (Cremin, Mottram, Collins, Powell and Safford, 2014). Recent NAPLAN results reveal marginal improvement in reading scores but indicate that more work is needed to reverse the downward trend in results for writing. An agentive response to these results would be for teachers to build literacy programs based on quality literature in order to provide rich models for student reading and writing.

The use of demanding literary texts for the teaching of reading and writing ensures that students develop not only skilled reading practices but also more engaged responses to text with the additional benefit of improved reading test scores (Dombey, 2009). However, burgeoning international emphasis on improving test results has impacted heavily on teacher agency in some countries, limiting their approaches to the teaching of reading. For example, the recent policy directive in England to mandate systematic synthetic phonics in the early years of teaching reading (Department for Education, 2013) has compelled teachers to use easily decodable texts rather than literature (Simpson, 2013). In these classes the potential of teaching reading with quality literature is precluded (Ellis and Moss, 2014). This is problematic, as a tight focus on teaching reading, mainly through skills-based approaches, frames students' experience of learning to read within limited concepts of literacy leading to lack of engagement with reading (Barrett, 2009; Bearne and

Styles, 2010; Wyse and Styles, 2007). In Australia, past commentary PISA results in the years prior to 2009, suggested that decline in critical reading skills was partly due to schools focusing more on basic achievement levels and not so *much on the development of sophisticated reading of complex text* (McGaw, 2010, p. 5).

Fortunately, literature is now positioned at the core of the Australian Curriculum: English as well as in the NSW *English K–10 syllabus* (2012). Teachers have been given the mandate to base their teaching of English on quality literature. The NSW *English K–10 syllabus* requires teachers to incorporate critical as well as personal response to literary texts in the teaching of reading and writing, achieving a balance between affect and intellect to support higher-order thinking.

However, the challenge remains that not all teachers are familiar with a wide range of quality literature that could inform their teaching, and not all teachers know how to approach an unknown literary text and explore its potential for teaching both reading and writing (Cremin et al., 2014). Therefore, it is vital that teachers are provided with opportunities that support them to develop personal engagement with, and critical understanding of, quality literature.

The aim of the research reported in this paper is to examine how interactive engagement with quality literature supports the development of teachers' pedagogic agency designing learning experiences connecting reading with the teaching of writing. The study explores how texts exhibiting literary qualities form the basis of productive learning experiences through two research questions.

1. How does quality literature scaffold productive exploration of the NSW *English K–10 syllabus*?

2. What impact does working with a dialogic inquiry approach to quality literature have on teachers' pedagogic agency?

## Research informing the design of this project

Quality literature and good pedagogy work best hand in hand (Gibson and Ewing, 2011; Miller and Saxton, 2004), hence the need for teachers to have professional confidence to plan lessons from literary texts (Jenkinson, 2012). Varying definitions of quality literature exist, however, the commonalities amongst these definitions highlights:

- the power of language
- the existence of complex story worlds that engage reader's imagination
- the careful craft of authors and illustrators whose creations are to be enjoyed as well as appreciated aesthetically.

For example, author Libby Gleeson defines quality literature as texts that have *layers and depth … the use of language that is rich and challenging*. Her opinion is echoed by others, such as poet Michael Rosen who notes that authors write books to intrigue, entertain, educate, amuse, excite, stir up, challenge (Rosen in Powling, 2005). Researchers also provide definitions of quality of literature identifying them as texts that *promote sensory awareness, develop emotional sensitivity and provide a rich linguistic environment* (Saxby, 1993, p. 58).

Quality literature contrasts with the texts purpose written for the teaching of reading known as readers, which commonly use a limited vocabulary set and often lack complexity in narrative (Krashen, 2004).

*The great bear*, by Libby Gleeson and Armin Greder (1995), is an example of quality literature (Figure 1). It was chosen as the stimulus for the professional learning project reported in this paper because it is the kind of literary text that can stand up to multiple readings and provide richly rewarding reading experiences continually surprising the reader (and often the teacher) with new revelations at each reading. It is the story of a circus bear who lives in a cage. The bear is taken to a village where she is taunted and made to perform for a crowd of villagers. In the telling of the story the interplay of text and image is crucial to the tension created. To interpret the narrative, the reader must pay close attention to both. It is nominated as an example of quality literature on the basis of its aesthetic appeal and its potential for leading readers into a deeply engaging reading experience. The fact that it won the Bologna Ragazzi Award for Fiction for Infants, a major international literary award, in 2000, is a bonus.
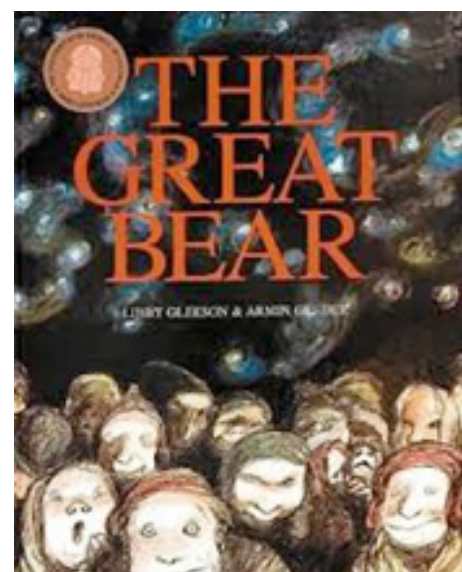
**Figure 1 Book cover: *The great bear* by Libby Gleeson and Armin Greder**

Research has shown that the best way to help students learn about literary texts such as *The great bear* is to increase teachers' knowledge about literary

texts (Cremin et al., 2008). To build students' critical awareness, teachers need to be able to design learning experiences that provide opportunities for students to respond imaginatively with aesthetic appreciation. Therefore, teachers need to know how to make informed choices about the texts they use for the teaching of reading and writing. They need to know how to recognise the potential of a literary text to engage readers. Yet teachers continually face pressures on their professional autonomy to make such choices. Studies show that *contextual influences guide the majority of teachers' text choices* (Jorgenson-Hull, 2015, p. 26). Despite parameters, such as mandated curriculum, limited resources and other local constraints, teachers need to resist challenges that stand in the way of embedding children's literature in their teaching (Simpson, 2016a). When teachers work in collegial groups with other reading teachers, who act as a *catalyst of experts* (Jenkinson, 2012, p. 5), they will develop agentive action. The pathway is set to quality teaching when teachers have:

- direct resourcing through professional development
- time for private reading
- opportunities for dialogue
- the support of an expert teacher librarian
- access to a library of quality literary texts.

Many teachers recognise that children's literature can be a catalyst for inspiring agentive teaching. Research clearly shows that when strong conceptualisation of the reading process and good teacher knowledge

about rich texts are combined the result will be a richer reading experience for students with better learning outcomes (Gamble, 2007; Krashen, 2004; Roche, 2015). The freedom to choose quality literary texts affords teachers opportunities to shape teaching about English to suit the needs of students in their classrooms with the added benefit of creating high engagement. However, as choosing appropriate texts for a learning context is an example of professional judgement (Cullinan, 2000), for some teachers, this core strand in the Australian Curriculum is proving to be an unexpected challenge.

For many years the teaching of reading has focused on the pedagogies used for teaching rather than the body of literature that should be used to inspire the process. In the past, many schools purchased sets of benchmarked readers with pre-prepared comprehension activities. These materials did not require teachers to develop confidence in planning lessons from literary texts or to build complex knowledge about children's literature (Jenkinson, 2012). Even though some teachers have limited knowledge of literary texts beyond well-known titles, and limited time to learn about new books, the investment of time spent planning with literature at the core of learning reaps multiple rewards for teachers and students. Hence the call for teachers to become reading teachers, that is teachers who read, as well as teach reading (Commeyras, Bisplinghoff and Olson, 2003).

A second challenge exists for teachers who wish to focus on literature as the starting point of their planning. Despite curriculum mandates giving literature high status, the current emphasis in policy and standardised testing, on a constrained set of

literacy skills, risks shifting teachers' attention away from the teaching of English as a broad discipline. Although teachers have their students' best interests at heart, as politicians and educators often work with competing conceptualisations of literacy (Simpson, 2013; Ellis and Moss, 2014), teachers often find themselves caught between policy and what research shows to be good practice. In some contexts, perceived restrictions on teaching have led to teaching to the test (Lloyd, 2011). However, research clearly demonstrates that when teachers follow prescriptive approaches to teaching reading to improve test scores, rather than plan lessons based on quality texts that engage their students, the end result is *possible compromisation of student learning* (Plunkett and Dyson, 2011 in Simpson 2016a, p. 2). The double edge to this challenge is that as teachers increase emphasis on literacy without a connection to literary texts, students lose engagement with reading. Unsurprisingly, when the teaching of skills and subskills takes precedence over time made for independent reading, reading for pleasure diminishes (Cremin, Mottram, Collins, Powell and Safford, 2009).

It is important to note that reading for pleasure is not just an added extra to be encouraged after basic skills are accomplished. Rather, as research shows that reading for pleasure is related to the development of good reading habits that cut across issues of socio economic status (Cremin et al., 2014; Simpson, 2016a, p. 11), it should be seen as a primary goal for teachers to achieve. As the author Jackie French notes, *the secret to getting kids reading is to give them books that absorb them … The kids have problems reading not understanding!* (French in Simpson, 2008, p. 3). Therefore, to counteract the impact of the globalised

*the secret to getting kids reading is to give them books that absorb them … The kids have problems reading not understanding!*

fascination with reductionist measures of counting only what can be easily counted, teachers need to be supported to learn not only *the how* of teaching reading but also the what (Donaldson, 2015, p. 58). Teachers need to learn how to choose appropriate literary texts that will serve their teaching reading focus. For it is books – proper *books in all their richness, completeness and variety that lie at the heart of real achievement in both reading and writing* (Powling et al., 2005, p. 26).

The previous quote introduces the third challenge taken on by teachers who wish to inspire their students, not only to become good readers, but also to become confident composers through the reading of literary texts. For good teaching practice based on quality literature not only encourages deeper comprehension, but also stimulates richer vocabulary development (Krashen, 2004). Literary texts are a far richer base to explore than other texts as they reward revisiting and close study. Quality literature is *well crafted, artistic, multi-layered and diverse, and prompts the deep learning that students deserve and are capable of* (Greene, 2016, p. 29). Therefore, students need learning experiences to help them discover the ways texts are created so that they can experiment with textual concepts in

their own composing. Teachers need to develop the ability to create a logical pathway of learning experiences that engages readers with literary texts, provokes readers to respond to the author's craft and provides opportunities for readers to take on the role of emerging writers (Barrs and Cork, 2001; Cremin, Mottram, Bearne and Goodwin, 2008).

Again, research supports this stance as studies have shown the positive results that are supported when students learn about writing, not by sticking to *a template or a set of instructions, but as a result of imaginative engagement with a powerful text* (Dombey, 2006). Where teacher professionalism is alive and well, students are commonly found reading books, not text extracts (Simpson, 2013). They may be encouraged to make personal meaning through creative, dialogic approaches to teaching (Simpson, 2016b) and are given time to respond critically and aesthetically (Rosenblatt, 1978) through talk leading to writing or some kind of multimodal form of composition. For example, through the use of drama strategies a student may embody the experience of a character spurring them to write from a point of view other than their own (Cremin and Myhill, 2011; Miller and Saxton, 2004). Teaching writing through reading in this way is not limited to a rigid (and decontexualised) progression from constrained skills (decoding/phonemic awareness) to unconstrained skills (Paris, 2005, p. 201). Rather, it takes a deliberate stance to introduce readers to whole texts, through thought provoking dialogue that provides the kinds of authentic reading experiences, which prompt readers to play in the meaning making spaces good literature leaves readers to fill (Williams, 1991). Teaching

writing in this way incites creativity and resists trends to *dumb down* the profession and the learning experience.

## Teaching writing using English concepts

The NSW *English K–10 syllabus* provides a structure that supports teachers to plan learning experiences that address the challenges outlined above where reading, responding and composing present a logical trajectory that can be followed from reading to writing (BOSTES, 2012).

A newly developed resource for teachers frames up a different lens on the English syllabus through the use of concepts. The concepts approach to teaching English sets out knowledge of English (what students learn about) and the ways this knowledge is acquired (the ways students learn to use the concepts). The synthesis of concepts and processes from the syllabus documentation is designed to help teachers plan as well as develop deep understanding of the conceptual basis of English. The list of concepts includes:

- point of view
- narrative
- theme
- other terms which are associated with the features of literary texts.

Programming can be based around text choice where books are chosen *because they are good examples of the concept in use or illustrate the concept in a variety of modes* (Greene, 2016, p. 29).

For example, because of the emphasis in language and image, and the deliberate and dramatic switch of

perspective part way through *The great bear*, this text is particularly suitable to the exploration of point of view. According to the description of point of view as an English concept – *Point of view in a text is a device which allows subject matter to be foregrounded or distanced and therefore it invites certain attitudes and feelings in response to the text*. Experimenting with Point of view allows students to explore other ways of seeing the text (Greene, 2016, p. 29). The English

concepts sequence (Figure 2) recommends an approach to point of view where it is introduced in ES1 (Foundation or Kindergarten) and then re-explored for deeper understanding at each stage until Stage 5 (Years 9 and 10).

| Stage | Progression of conceptual understanding– *Point of View* |
|---|---|
| Stage 5 | Students understand that *Point of view* is the position from which the subject matter of a text is designed to be perceived.<br>Students learn that<br>• narrators may be omniscient, limited, deceptive, masking the ideology of the text<br>• there may be multiple narrators offering different points of view<br>• *Point of view* may be through a focaliser<br>• a narrator may adopt a satirical tone<br>• the *Point of view* can create an emotional response<br>• *Point of view* controls the meaning of a text and may be resisted. |
| Stage 4 | Students understand that choice of *Point of view* shapes the meanings, the values and the effect of the text.<br>Students learn that<br>• a narrator can tell a story, comment on a story or break out from the story to address the responder directly<br>• *Point of view* is a device for persuading<br>• *Point of view* directs the responder to the values in the text. |
| Stage 3 | Students understand that the narrator is different from the author and that *Point of view* positions the reader to respond in a particular way.<br>Students learn that<br>• a narrator may be inside or outside the story, in fiction and non-fiction texts<br>• *Point of view* can create a more personal or distant relationship with the responder, evoking degrees of empathy or indifference<br>• the author chooses the way a story is told and chooses language appropriate to that purpose in the different modes and media. |
| Stage 2 | Students learn that *Point of view* influences interpretation of texts.<br>Students understand that<br>• different points of view affect a story<br>• different modes and media convey Point of view in different ways<br>• meanings of stories may change when viewed through the eyes of different characters in the story or different responders to the story |
| Stage 1 | Students know that stories may be narrated through a character's *Point of view*. |
| ES1 | Students recognise that different voices are represented in texts. |

**Figure 2 Progression of conceptualisation for *Point of view***

The list of processes in the *English textual concepts* resource attempts to capture the actions students may undertake when reading, responding and composing. It includes:

- Understanding – making connections, asking questions and demonstrating new knowledge by responding and composing
- Connecting – recognising relationships between texts, and between texts and our own lives, which depends on awareness of personal framing and linguistic patterns
- Reflecting – thinking about what they have learned, articulating one's own processes of responding to and composing texts
- Experimenting – manipulating language, form, mode and medium imaginatively.

[Editor's note: See *English textual concepts* website for full list].

In the dialogic inquiry process reported in this article, the concept of point of view was chosen by the researcher as a way of helping teachers explore how authors and illustrators draw the reader into a relationship of empathy with certain characters. Through close reading of the text, the teachers recognised how point of view constructs *an attitude towards the subject matter in a text which the reader, listener or viewer is invited to adopt* (Greene 2016, p. 29). As it helped them understand, connect to, reflect on and experiment with a quality text, the inquiry process led teachers to examine how literary features, such as point of view, support readers' engagement with text from reading through talk and into writing.

## Methodology: Using a dialogic inquiry process to prompt response to literary text

The study was located in the social context of school based professional development and took an interpretivist methodological approach to empirical inquiry supporting the exploration of complex phenomena in everyday life (Yin, 2009). The researcher was alert to contextual influences, such as the challenges made by standardised literacy testing on teacher agency, as well as the power of shared meaning making through dialogue (Simpson, 2016b; Wells, 1999). The study, therefore, explored the potential of quality literature to stimulate teachers' pedagogic reflection on imaginative and aesthetic responses in reading and writing as framed in dialogic inquiry. View Neil Mercer's *Exploratory talk* to find out more about dialogic inquiry (Figure 3).



**Figure 3** *Exploratory talk – Professor Neil Mercer*

The research reported here used descriptive case study (Yin, 2012) as a method to examine teachers' experience as they engaged in professional dialogue with peers around a focus literary text. The researcher collected qualitative data in a multiple case study design working with participants from primary schools across urban Sydney and Melbourne, including field notes and spoken and written teacher reflections. In each of these contexts the researcher replicated the same sequence of activities based on discussions of the focus text, *The great bear* (Gleeson, 1995). The illustrative data samples reported in this paper are taken from a case study school in Sydney.

In each case study context, the same staged dialogic protocol was used to lead teachers through a series of reflective activities as a way of examining their appreciation of quality literature. The learning sequence on which the protocol is based can be used by teachers and students and is designed to ensure exploration of children's literature by adults or children leading to quality learning outcomes.

## The protocol:
- Step one: From reading
- Step two: Through talk about language
- Step three: Through talk in role
- Step four: Through talk about music
- Step five: To writing
- Step six: To reflection

## Findings: Exploring *The great bear*



**Figure 4** *The great bear by Libby Gleeson & Armin Greder*

As this paper is focused on describing the dialogic inquiry process as well as discussing its impact in general, the findings are reported as episodic narratives. Although only brief snap shots of data are provided in this paper, close analysis of the dialogue reveals teachers' developing understanding of the text. Thus, as each step in the process supports the same interpretation, the findings demonstrate *converging lines of evidence* (Yin, 2012, p. 13).

### Step one: From reading

Mirroring the philosophy behind teaching with literary texts recommended to use with students, teachers were given the chance to first hear the focus text read and view its images before any critique was attempted or response activity prompted. Each listener was given time to form their own personal response to the text before a section of the text was read again while the images of the double page spread were shown. Teachers were then prompted to become more engaged in the narrative first in terms of considering how they related personally to the characters. They were asked to think:

- where they were
- what they were looking at
- how they felt
- what they knew.

After considering their personal response, teachers were asked further critical questions to help them see how the strategic use of language and image, that the author and illustrator employed, positioned them in the narrative. Through these conversations, teachers were drawn to pay attention to the potential of this particular literary text to teach about point of view. A typical sample of teachers' oral responses follows.

*The pictures start small.*

*We see the characters coming closer.*

*The bear is shown off to one side in black and white.*

*I was surprised by the change in the pictures, the angry villagers were looking at me and then I was looking at the bear.*

*I want to know what happens next.*

### Step two: Through talk about language

After looking closely at a selection of the focus text, first teachers were asked to brainstorm their thoughts about how the language and the image contributed to their engagement with the narrative.



Sticks poke.
Sticks prod.
Chains yank.
Stones strike,
strike,
strike.

**Figure 5 From** *The great bear* **by Libby Gleeson and Armin Greder. Text © 1995 Libby Gleeson. Illustrations © 1995 Armin Greder. Reproduced by permission of Walker Books Australia Pty Ltd**

Then, teachers were asked to share with peers the particular wording that caught their attention from the double page spread. Each person was asked to give a rationale, including why they thought the language was evocative for them and how they felt about the characters as a result. After sharing a personal layer of connection, teachers were asked to consider how the language feature they noticed contributed to the shape and impact of the story. Through this discussion the teachers explored the emotional pull of language. A typical sample of teachers' oral responses follows.

> I notice the sentences have grown shorter and the emphasis has shifted from description of setting to violent action.

> The language is threatening like the faces of the people.

> The language has a rhythmic beat like music with a crescendo.

## Step three: Through talk in role

Based on how they are feeling as a result of reading the text and viewing the images, teachers were then asked to take on the role of one of the villagers in the square. They were asked to privately consider their age, their emotion, and their empathy with the bear and signal it in their physical stance using facial expression but not movement. Using the text from the double page spread of the crowd tormenting the bear as the stimulus for a frozen tableau, teachers formed themselves silently into a scene from the village.

Each person was asked to think of what they would say to the bear or their neighbours given the chance. As each group formed and froze in place, a digital image was taken for later reference. At this stage, characters were *tapped in* to express their thoughts or teachers returned to their seats to write down their thoughts and comments for later reference. They then discussed in their groups which character they were portraying and why, to find out who was in the village that day and what their stories were. The digital images were used to prompt further discussion in terms of character portrayal as well as explanation of internal narrative. A typical sample of teachers' oral responses follows.

> I was a small child trying to look away as I was frightened.

> I was an angry villager afraid the bear would attack my home.

> I was late arriving and stuck at the back of the crowd so I was trying to push forward to see what all the fuss was about.

## Step four: Through talk about music

As a contrast to a silent drama in role, the text also invites a musical response. For this activity teachers were asked to compose a 15 second soundscape to be played as accompaniment to the pages where the bear is being forced to dance. These double page spreads describe the sense of music building, so the music must end in a crescendo of sound when the bear roars. Teachers used the resources they had

in the room, such as keys, pencils, table tops, hands and voices. No special instruments were necessary. Teachers negotiated with their peers and composed, rehearsed and recorded their music on digital devices. The book was read again and the soundtrack was performed. (NB: Data cannot be shared from this step).

## Step five: To writing

The end goal of working through this kind of response sequence focusing on a particular concept was to develop stimulus for rich writing in role or an appropriate extension of the text. Therefore, the last step led teachers through an exercise to respond to the open-ended climax of the text. The second half of the book was read again. Teachers were encouraged to revisit their earlier thoughts and experiences and draw on them to inform their writing. Each person was asked to create a thought cloud, or more extended text, to add to the second last picture in the book, expressing their sense of what the bear would want to say to the villagers.

This writing exercise builds on the physical, emotional, and aesthetic responses from earlier steps and leads teachers to build on their learning from the text, as well as their understanding about the features of literary text exemplified by the author Libby Gleeson and illustrator Armin Greder. A different writing activity could have asked teachers to examine the rhythm of language patterns given to the villagers' actions and write an ending using contrasting language patterns for *The great bear's* flight. (NB: Data cannot be shared from this step).

## Step 6: Teacher's reflections

After completing the workshop, teachers were asked to reflect on their learning to examine how their engagement with the text had helped scaffold their future teaching. As the task was open ended, teachers had the chance to comment on:

- their personal experience
- how the exercise related to their sense of professional agency
- whether their appreciation of the potential of quality literature as a stimulus for learning had increased.

A typical sample of teacher comments follows.

*I am excited!*

*It is essential that students use quality literature to explore vocabulary, aspects of writing – language devices, grammar, etc.*

*Quality literature is a wonderful stimulus to engage students – it allows them time to reflect, make connections to the text, their own experiences and personal responses.*

*This approach deepens an awareness of purpose and audience.*

*I feel as if this kind of approach is really beneficial for me especially as a beginning teacher. It helps me focus closely on the text which in turn affects my lesson.*

## Discussion

The two research questions driving the study relate to the need for teachers to take an evidence based stance on the teaching of English in a complex social context where intense pressures are exerted on them (Simpson, 2016a). The study showcases how teachers benefit from involvement in collegial reflective practice taking up opportunities to inform their practice (Cremin et al., 2014). A side benefit for these teachers is increased motivation to make pedagogic choices for teaching reading and writing based on improved knowledge of quality literature (Commeyras, Bisplinghoff and Olson, 2003). The discussion following speaks to the success of the dialogic inquiry process helping teachers relate reading to writing as well as evidence of its impact on professional agency.

As the intent of the study was to give teachers experience of rich engagement with a literary text in the lead up to writing, the inquiry process emphasised that focus. Through the work achieved in Protocol Steps 1 to 5, teachers actively explored the formation of cognitive, perceptual, ideological, aesthetic and emotional awareness and learning to read text for meaning as well as textual features (Roche, 2015; Rosenblatt, 1978; Williams, 1991). After analysing teachers' responses to the inquiry process in different contexts, a set of principles is proposed that could underpin an exploration of any quality literary text.

## Principles of response:

- engage in sensory awareness through different modes
- pay attention to language patterns and visual features
- create space to capture reflection in action as well as in thought
- use digital recordings for future learning cycles
- prompt writing that emerges from literary experience
- base assessment on authentic learning using dialogue and writing.

More than just a way of examining literary texts to discover what opportunities they offer for good teaching, these principles recommend that a text should first be experienced for its powerful narrative. Only after a story is read and appreciated as a work of creative artistry should it be critically explored for features such as those found in *The great bear*, dramatic effect of language patterns and bold symbolic landscape created in evocative visual imagery.

It is clear that the professional development response steps were designed to explore the concept of point of view through sensory engagement. What is less obvious is how the protocol aligns with NSW *English K–10 syllabus* outcomes and conceptual learning processes leading from reading to writing. The following brief summary indicates some of the ways the steps prompted this trajectory of learning.

*Drama:* response to *The great bear* through the physicality of drama positions the reader to consider their embodiment of ideological stance (Miller and Saxton, 2004). *Understanding* is derived from text and image filtered through personal engagement. By providing the learner with a digital recording that captures the ephemeral moment, the learner is prompted to *reflect* on their learning gaining

greater awareness of their action and given dialogic opportunities to justify and explain.

**Music:** response to *The great bear* through music positions the reader to create appropriate pitch/ rhythm matching the emotional intensity of the scene. *Connecting* personal understanding of the narrative thread through awareness of patterns in the language of the text by extension into a musical composition allows the reader to express their comprehension.

**Writing:** response to *The great bear* through writing in role, positions the reader potentially to take the authorial stance of character insight (Cremin and Myhill, 2011). *Experimenting* with the current story demonstrates the reader's ability to comprehend and critically interpret the potential what next of the open-ended narrative.

Two of the possible English outcomes that align with this learning sequence are:

## EN3–7C

• Students learn to identify personal ideas, experiences and opinions about literary texts and discuss them with others. They learn how to recognise areas of agreement and difference, and how to develop and refine their interpretations through discussion and argument.

## EN3–1A

• Students learn how to use personal knowledge and literary texts as starting points to create imaginative writing in different forms and genres and for particular audiences. Using print, digital and online media, students develop skills that allow them to convey meaning, address significant issues and heighten engagement and impact.

[Editor's note: A unit about *The great bear* based on the Australian Curriculum suitable for Years 3 and 4 (NSW Stage 2) can be found on the *Reading Australia website*.]

Teachers' reflective comments revealed that the inquiry process enabled them to explore the alignment of teaching writing with quality literature more closely (Dombey, 2010). Some responders spoke of the potential of quality texts in supporting learning indicating their aesthetic awareness. Others employed explicit affect in their remarks, for example, *I am excited*, to indicate their level of emotional engagement. Part of the target aim of the project was to provide teachers with a productive exploration of the NSW *English K–10 syllabus* through quality literature. The findings suggest that this goal has been met.

In addition, the study aimed to stimulate pedagogic agency. The dialogic basis of the inquiry approach was deliberately designed to lead to high levels of interaction to prompt challenging discussion (Simpson, 2016b). This strategy scaffolded peer

*The dialogic basis of the inquiry approach was deliberately designed to lead to high levels of interaction to prompt challenging discussion*

dialogue within and across stage groups, which prompted contrasting and complementary views increasing levels of complex understanding. The use of digital recordings at steps three and four supported an additional layering of critical self-awareness, as teachers examined their responses to the text in retrospect through further peer discussion.

The collection of written texts predicting a focus for future teaching was included as an iterative step providing teachers with opportunities for one final reflection. The teachers' comments provide evidence of teachers making decisions at an emergent level of pedagogic agency (Simpson, 2016a). For example, they forecast their plans for lessons justifying their choice of quality text on the basis of how such texts will address student outcomes. There is a sense from their responses that they feel empowered to explore unknown texts through a new process.

In contrast, there were very few examples of teachers commenting on the relevance of the process to their professional learning. The new scheme teacher who recognised the importance of critical reflection supported by this kind of approach was able to stand as a critical observer to her own pedagogic practice. The findings suggest that the impact of the inquiry process was not so successful in helping teachers recognise their role as agentive professionals.

## Conclusion

This paper has given an example of a dialogic inquiry process where teachers participated in professional development designed to inform their understanding of children's literature with evidence based on research into their own classroom practices. The impetus to use children's literature as the motivation to improve children's writing is based on sound principles as literary texts have the power to engage readers to read.

> *Reading is the only way, the only way, we become good readers, develop a good writing style, an adequate vocabulary, advanced grammatical competence, and the only way we become good spellers.*
>
> Krashen, 2004, p. 37

It appears from the study that the process of investigating the potential of quality literature supported teachers to develop more knowledge about a small number of literary texts and the skills to investigate the potential of many others. This will support them to effectively design powerful learning experiences that make strong connections from reading to writing. It is important to note, however, that knowledge and skills are not enough for appropriate pedagogic choices to be made relevant to context and student need. Teachers need to enact agency in their daily lives to ensure that they are responding appropriately to the complexity of being professional educators (Donaldson, 2011). Choosing to teach writing through the reading of quality literature is an example of professional intent.

## References and further reading

Australian Curriculum, Assessment and Reporting Authority (ACARA) 2016, *NAPLAN 2016 summary results*, accessed 11 October 2016.

Barrs, M. & Cork, V, 2001, *The reader in the writer: The links between the study of literature and writing development at Key Stage 2*, Centre for Literacy in Primary Education, London

Barrett, B. 2009, 'No Child Left Behind and the assault on teachers' professional practices and identities', *Teaching and Teacher Education*, 25, pp.1018–1025.

Bearne, E. & Styles, M. 2010, 'Literature for children', in D. Wyse, R. Andrews & J. Hoffman (eds), *The Routledge international handbook of English, language and literacy teaching*, Routledge, London, pp.22–29.

BOSTES, 2012, *NSW English K–10 syllabus*, Board of Studies Teaching & Educational Standards (BOSTES) NSW, accessed 11 October 2016.

*Children's Book Council of Australia*, accessed 11 October 2016.

Commeyras, M., Bisplinghoff, B.S. & Olson, J. 2003, *Teachers as readers: perspectives on the importance of reading in teachers' classrooms and lives*, International Reading Association, Newark.

Cremin, T., Mottram, M., Bearne, E. & Goodwin, P. 2008, 'Exploring teachers' knowledge of children's literature', *Cambridge Journal of Education*, vol. 38, no. 4, pp.449–464.

Cremin, T., Mottram, M., Collins, F., Powell, S. & Safford, K. 2009, 'Teachers as readers: building communities of readers', *Literacy*, vol. 43, no. 1, pp.11–19.

Cremin, T. Mottram, M., Collins, F., Powell, S. & Safford, K. 2014, *Building communities of engaged readers: Reading for pleasure*, Routledge, London

Cremin, T. & Myhill, D. 2011, *Writing voices: Creating communities of writers*, Routledge, London:

Cullinan, B. 2000, 'Independent reading and school achievement', S*chool Library Media Research*, 3, pp.1–24.

Department for Education 2013, *The National Curriculum in England: framework document for consultation*, Department for Education, UK, accessed 11 October 2016.

Dombey, H. 2006, 'Waiting for a Jamie Oliver: Beyond bog standard literacy', *Books for Keeps*, No.160, September 2006, accessed 11 October 2016.

Dombey, H. 2010, 'Interaction and learning to read: Towards a dialogic approach', in D. Wyse, R. Andrews & J. Hoffman (eds), *The Routledge international handbook of English, language and literacy teaching*, Routledge, London, pp.110-121.

Dombey, H. 2009, *The simple view of reading*, ITE English: Readings for Discussion, accessed 11 October 2016.

Donaldson, 2011, *Teaching Scotland's Future - Report of a review of teacher education in Scotland*, Scottish Government, Edinburgh.

Donaldson, G. 2015, *The Donaldson Review of Curriculum and Assessment*, The Welsh Government, Cardiff.

Ellis, S. & Moss, G. 2014, 'Ethics, education policy and research: the phonics question reconsidered', *British Educational Research Journal*, vol. 40, no. 2, pp.241–260.

Gamble, N. 2007, 'Children's literature', in T. Cremin & H. Dombey (eds), *Handbook of primary English in initial teacher education*, UKLA, Canterbury, pp.96–114.

Gibson, R. & Ewing, R. 2011, *Transforming the curriculum through the arts*, Palgrave Macmillan, Melbourne.

Gleeson, L. & Greder, A. 1995, *The great bear*, Walker Books, NSW.

Gleeson, L. & Blackwood, F. 2015, *The Cleo stories: a friend and a pet*, Allen & Unwin, Crows Nest, NSW.

Gleeson, L. & Blackwood, F. 2014, *The Cleo stories: the necklace and the present*, Allen & Unwin, Crows Nest, NSW.

Gleeson, L. & Blackwood, F. 2014, *Go to sleep Jessie*, Little Hare, Richmond, VIC.

Gleeson, L., 'What makes a good book for young kids', *Schoolatoz*, Department of Education, NSW, accessed 11 October 2016.

Greene, P. 2016, 'Finding the heart of English', *Scan*, vol. 35, no. 1, pp.26–31, accessed 11 October 2016.

Jenkinson, A. 2012, 'A second golden age of Canadian children's literature', *Booknews*, Summer 2012, vol. 5, no. 3, pp.4–5.

Jorgenson-Hull, O. 2015, *Contextual influences on primary teachers' text selections*, unpublished honours thesis.

KOALA, *Kids Own Australian Literature Awards*, accessed 11 October 2016.

Krashen, S. 2004, *The power of reading: Insights from research*, Heinemann, Portsmouth, NH.

Lloyd, S.M. 2011, *Beyond sentiment: A descriptive case study of elementary school teachers' experiences selecting children's literature for read-alouds*, University of Northern Colorado, Ann Arbor.

*Magpies: talking about books for children*, accessed 11 October 2016.

McGaw, B. 2010, *Reducing the impact of social background in education: Fond hope or realistic aim?*, Murdoch Lecture, Perth, 17 March 2010.

Miller, C. & Saxton, J. 2004, *Into the story: Language in action through drama*, Heinemann, Portsmouth, NH.

Paris, S. 2005, 'Reinterpreting the development of reading skills', *Reading Research Quarterly*, vol. 40, no. 2, April/May/June, 2005, pp.184–202.

PETAA 2016, *The PETAA teachers' guide to the CBCA Book of the Year Awards*, Primary English Teaching Association Australia (PETAA), accessed 11 October 2016.

Powling, C., Ashley, B., Pullman, P., Fine, A. and Gavin, J. 2005, *Waiting for a Jamie Oliver: Beyond bog standard literacy*, National Centre for Language and Literacy, Reading, UK.

*Reading Australia*, Copyright Agency, accessed 11 October 2016.

Roche, M. 2015, *Developing children's critical thinking through picture books: a guide for primary and early years' students and teachers*, Routledge, London.

Rosenblatt, L. 1978, *The reader, the text, the poem: The transactional theory of the literary work*, Southern Illinois University Press, USA.

Saxby, M. 1993, 'Children's literature: What to look for in a primary reading Program' in L. Unsworth (ed.) *Literacy, learning and teaching: Language as social practice in the primary school*, Macmillan, South Melbourne, pp.55–92.

Simpson, A. 2008, *Reading between the covers: Helping children to choose books*, PETA, Marrickville.

Simpson, A. 2013, 'Standardised tests and the threat to creativity', *Book 2.0*, vol. 2, no. 1, pp.17–22.

Simpson, A. 2016a, *The use of children's literature in teaching: A study of politics and professionalism within teacher education*, Routledge, London.

Simpson, A. 2016b, 'Dialogic teaching in the initial teacher education classroom: *Everyone's voice will be heard*', *Research Papers in Education*, vol. 31, no. 1, pp.89–106.

Wells, G. 1999, Dialogic inquiry: *Toward a sociocultural practice and theory of education*, Cambridge University Press, New York.

Williams, G. 1991, '*Space to play:* The use of analyses of narrative structure in classroom work with children's literature', in M. Saxby and G. Winch, (eds), *Give them wings: The experience of children's literature*, 2nd Edition, Macmillan, Sydney, pp.355–368.

Wyse, D. & Styles, M. 2007, 'Synthetic phonics and the teaching of reading: the debate surrounding England's *Rose Report', Literacy*, vol. 41, no. 1, pp.35–42.

Yin, R.K. 2012, *Applications of case study research*, 3rd edn, Sage, Thousand Oaks, CA.

Yin, R.K. 2009, *Case study research: Design and methods* 4th edn, Sage, Thousand Oaks, CA.
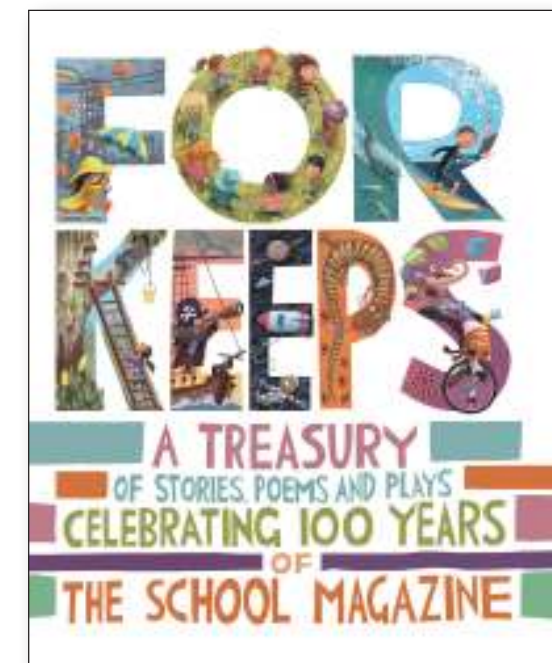
# Share this

### DART Connections



DoE and non-DoE students can participate in a variety of online excursions that are available in December. Excursions range from virtual diving in the Great Barrier Reef to investigating the botanical story of chocolate, and from Dreamtime astronomy to visiting the NASA Museum. Visit Virtual excursions: December for descriptions of excursions and booking information.

### Museums of the future



Have a look at this video, How will museums of the future look? | Sarah Kenderdine | TEDxGateway 2013 to discover how museums are preserving and providing virtual 3D access to historical treasures. Professor Sarah Kenderdine creates powerful interactive experiences for museums by amalgamating cultural heritage with new media art practice through interactive cinema, augmented reality and embodied narrative.

### Innovative learning spaces



Interested in creating inspiring, differentiated learning spaces for your students? Bosch shares her functional design ideas for schools in this YouTube video, Designing for a better world starts at school: Rosan Bosch at TedxIndianapolis.

### The journey of The Kiss



Interested in art or sculpture? Look at this video, The journey of the kiss for an interesting explanation of Rodin's The Kiss which will be on display at the Art Gallery of NSW from 5 November, 2016 to 5 February, 2017.

### ASLA Biennial Conference



The Australian School Library Association Conference XXV Challenge to change will be held on 13–14 July, 2017 at Shore School, North Sydney. Visit the ASLA website for the Call to Papers and updates.

### Libraries for future learners



The recent Libraries for future learners 2016 conference was an inspiring event. See Reflections in this issue of Scan for a summary and links.

# 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.

Copyright for reviews is held by the NSW Department of Education. Permission for reproduction of reviews in part or full for any purpose must be sought in writing. For further information contact editor.scan@det.nsw.edu.au.

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

# Introducing beginners to programming
## *Alice*

**Information and Software Technology**
**Science**
**Technology (Mandatory)**

STEM

Curriculum springboard    Stages 3–5. Years 6–10

*Alice: programming for a new generation*
by Carnegie Mellon University

## Outcomes and content:

### Stage 3

Outcome:
- A student plans and implements a design process, selecting a range of tools, equipment, materials and techniques to produce solutions that address the design criteria and identified constraints ST3-5WT

Content:
- Students generate and develop ideas by selecting and using creative thinking techniques, including mind-mapping, brainstorming, sketching and modelling
  *NSW Science K–10 (incorporating Science and Technology K–6) syllabus*

### Stage 4

Outcome:
- A student generates and communicates creative design ideas and solutions 4.2.1

Content:
- Students use a variety of methods to generate creative design ideas for each design project
  *Technology (Mandatory) Years 7-8 syllabus*

### Stage 5

Outcome:
- A student describes and applies problem-solving processes when creating solutions 5.2.1

Content:
- Students generate ideas using a range of methods
  *Information and Software Technology Years 7–10 syllabus*

Advice, implementation support and resources for NSW DoE teachers:
AC – NSW syllabuses for the Australian Curriculum [intranet].

## Review:

### *Alice: educational software that teaches students computer programming in a 3D environment*

Consisting of a freely available introductory programming tool, the instructional material on this site allows students to learn fundamental programming concepts in the contexts of making an animated project, such as a narrative, interactive game or video. *Alice* allows students to drag and drop graphic tiles to create a program. Students can immediately see how their animation runs, enabling them to understand relationships between programming statements and their animated object. The links within *Teaching* guide teacher training and troubleshooting via tutorials, forums, related websites and text books. Educators can also follow *Alice* on Facebook to keep abreast of *Alice* updates and share ideas with the *Alice* community. D. Monte

**USER LEVEL:** Stage 4 Stage 5
**KLA:** TAS
**SYLLABUS:** Information Software Technology 7–10; Technology (Mandatory) 7–8
**PUBLISHER:** Carnegie Mellon University, USA
**REVIEW DATE:** 03/10/2016 [005]

**SCIS 1778722**

## Teaching and learning opportunities:

- Teachers explore existing *Alice* lesson plans for use and adaptation in the classroom
- Students research current and past game and cartoon characters using a range of search engines, such as Google, Ask and Bing
- Students watch a short, motivating *Alice* demonstration video
- Students prepare for using *Alice* by completing the online tutorials. (Additional support for teachers is available via a range of explanatory textbooks.)
- Students create a storyboard for their character
- Students plan, design and create their own gaming character for an adventure, strategy or action game
- Students plan, design and create their own character for a short story. Possible topics/themes could include bullying, cyber safety, pop culture, retro or super hero
- Students apply criteria for success in decision making during the development of each design project
- Students evaluate prior to, during and at completion of each design solution.

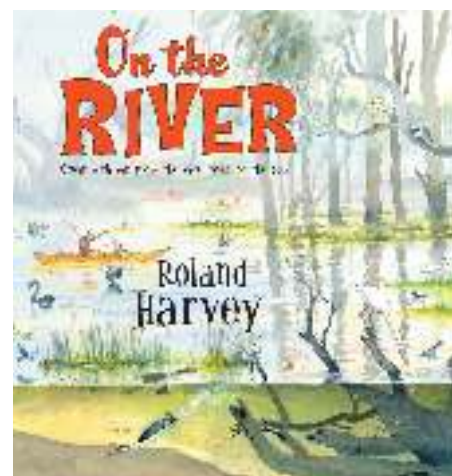# *On the river*

## Using quality literature springboard

### *On the river*
HARVEY, Roland
Allen & Unwin, NSW, 2016
ISBN 9781760112455

**USER LEVEL:** Stage 4

**KLA:** English

**SYLLABUS:** English K–10

**SCIS 1761562** $24.95

### Related texts:
• *All the way to W.A.* by Roland Harvey
• *In the bush* by Roland Harvey
• *To the top end* by Roland Harvey

### Resources:
• *On the river* teaching notes

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.

## What is it about?

*On the river* is a picture book that tells the story of the Murray River from the mountains to the sea. The beautiful watercolour images are supported by playful text that shows the many functions of the river, bringing it to life. The *representation* of the river creates a *narrative* that involves many characters and acknowledges environmental conflicts and changes over time. Whilst the book provides a subtle message about the importance of the river to Australians, with historical and factual information, it primarily engages readers through its highly detailed and joyful imagery and the humorous tone evoked through wordplay and intertextual references.

This text is appropriate for teaching students about *representation*, *narrative* and *intertextuality*. It could also be used to show an alternative way to present an argument and can readily support learning of *code and convention; connotation, imagery and symbol; genre; perspective; point of view; style* and *theme*. It can also be used to address cross-curricular priorities and capabilities including *Sustainability*, *Critical and Creative thinking*, *Literacy*, and *Civics and citizenship*. K. Hodkinson

## Why is this important? Why does it matter?

Harvey's representation of the river follows his previous *representation* of Australian landscapes through picture books. He is obviously passionate about the Murray River and portrays its life through imagery including the river, flora, fauna, townships, water transport and industry. However, the animal and human interactions with the river are central to each page and build understanding of the important place of the river in Australia. Diversity, busyness and joy are conveyed through the detailed images, which include fisherman being eaten by monsters, skiers losing their swimming costumes, and taking selfies with a tortoise. The humour is further conveyed through the language, such as puns (e.g. *You might catch: a Murray cod [put him back!] … a carp [don't put him back!] … a freshwater catfish [purrfect!] … a cold*) and, at times, the laconic tone and illustrations. This is evident in the *SKI ETIQUETTE* vignettes, as a skier goes through a tree: *good! … Not good … Worse*. There are other cultural indicators to be considered with the *representation* including Aboriginal history and language, inventions such as paddle steamers, and the recreational and agricultural uses of the river, along with elements of *intertextuality* (e.g. references to Ned Kelly and Banjo Patterson). These, combined with the personification of the river, including the writing of a letter to its friend Darling concerning its poor health; establish the *narrative* through the text based on the river being viewed as a character. Students can consider their own experience and culture in relation to their response to the *narrative*, along with both the ideas and values implied through the text and how it attempts to engage our emotions and intellect. Students can see the uniqueness of these elements being combined to create an entertaining *narrative* about a cultural icon and may be asked to experiment with the many features included in this text to create their own.
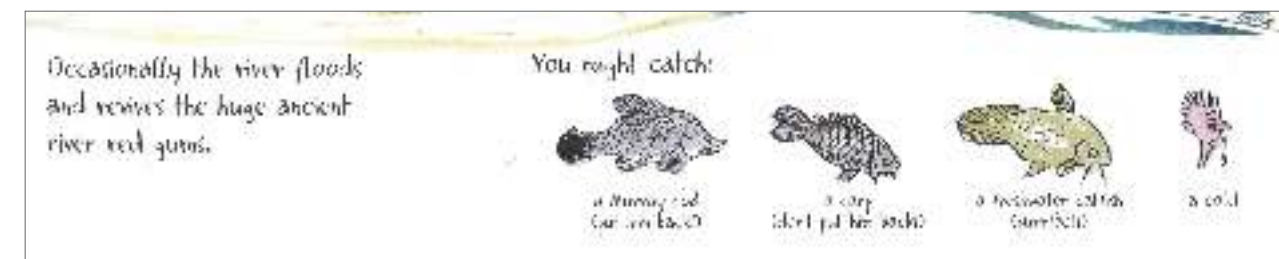
# *On the river* (continued)

## Using quality literature springboard

## How do I use the text (and learning processes) to teach the textual concepts of *representation*, *narrative* and *intertextuality*?

### *Intertextuality* activity:

Explain to students that the use of *intertextuality* enhances and adds layers of meaning to texts. In this text, *intertextuality* adds meaning through our history, alluding to our cultural identity and values, and even creating humour at times, such as the pictorial *representation* of Noah's Ark in the image depicting the town of Mannum. Ask students to consider the new interpretations that the intertextual reference brings to the *representation* of the river and the *narrative*. Then consider how their own experience affects their response to the text. Complete rows on the table about the Mannum page together as a class. Then break students into groups to identify other references throughout the book and the types of meaning they add to a reading. After completing the table and having a class discussion, ask students to write a paragraph analysing the way their own experience impacts on their response to this text and its use of various intertextual references (*connecting* and *engaging personally*).

EN4-1A
• consider and analyse the ways their own experience affects their responses to texts
EN4-6C
• recognise, explain and analyse the ways literary texts draw on readers' knowledge of other texts and enable new understanding and appreciation of aesthetic qualities (ACELT1629)
• investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning (ACELA1548)

| Intertextual reference & page found | How is it presented? (Explicitly/implied/ inferred) | Link to history | Link to cultural identity/ values | → | What does it add to the representation of the river? | What does it add to the narrative? | → | Impact on me |
|---|---|---|---|---|---|---|---|---|
| **Noah's ark** (On Mannum page) | Visual Implied | | Christian beliefs | → | It infers the river has been there for a very long time and has seen some great historical moments | Adds to the view that Mannum is a *very old town* and there are many stories intertwined with it | → | It stood out to me because they aren't animals we see in Australia and I know the story of Noah's Ark. It made me laugh because it seems so out of place. |
| **Reference to Captain William Randell** (On Mannum page) | Written Explicit | Date and building of first paddle steamer in Australia | Travel on the river is important and we value our history | → | That the river has inspired people to make great things | It adds to the movement of the narrative between towns | → | It made me realise how old the town is and how inventive people were back then. I know nothing about paddle steamers but I'm sure it would be hard to build without plans. It was humorous, with the tick a box option of *Sir Thomas Paddle Steamer*. |
| | | | | → | | | → | |
| | | | | → | | | → | |
| | | | | → | | | → | |

## *On the river* (continued)

**English**

**Stage 4**

**Years 7–8**

### Using quality literature springboard

*Roland Harvey – discussing the artwork for the book in the bush* by Roland Harvey videos
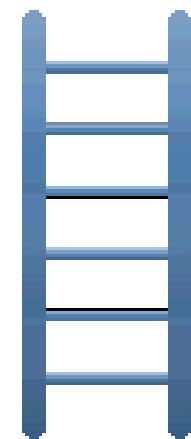
### Developing the character of the river activity:

Explore the *representation* of the river throughout the *narrative*. Ask students to describe the character of the river on one double spread and to list the language and images that created this view. Students then consider what emotions or opinions are evoked by these techniques. As a class, decide on the common techniques used throughout the book to build the character of the river. One obvious aspect of the river's character is that it is joyful and no doubt many references to humour will have been found in the previous activity. Now ask students to consolidate their understanding of the development of humour in relation to the *representation* of the river by asking them to find an instance of each of the language techniques including pun, intertextuality, understatement, personification, and a couple of their favourite examples of visual humour. Then ask students to create a ladder ranking the techniques from weakest to strongest with an explanatory statement for the first, middle and last place on their ladder (*understanding* and *engaging critically*).
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 (ACELT1621)
- identify and evaluate devices that create tone, for example humour, wordplay, innuendo and parody in poetry, humorous prose, drama or visual texts (ACELT1630)

### Considering aspects of *representation* activity:

Ask students to nominate what percentage of the book is given to Indigenous, environmental, commercial, tourist, recreational and historical aspects of the river. Then read and discuss *How I work* in the *On the river* teaching notes, available on the Allen & Unwin website. Harvey states that he tried to give them equal prominence. Revisit the picture book, focussing on each of the different aspects, and create a mindmap for each. Discuss the students' findings and what they indicate about the composer's experience, knowledge, values and perspective. Then ask students to write a response answering the question *Does* On the river *provide greater aesthetic or social value?*, with paragraphs focussing on these aspects and the development of the *narrative* and *representation* of the river (*understanding* and *engaging critically*).
EN4-5C
- critically analyse the ways experience, knowledge, values and perspectives can be represented through characters, situations and concerns in texts and how these affect responses to texts
- discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage (ACELT1803)
EN4-8D
- explore and appreciate the ways different cultural stories, icons, Aboriginal images and significant Australians are depicted in texts

**How I work**

*As far as space allowed, I tried to give equal prominence to indigenous, environmental, commercial, tourist, recreational and historical aspects of the river, and make it look like a great place to be (which it is!).*

*It might be obvious from the illustrations that I have spent a lot of time on and in the river, from top to bottom, and have a great love for it.*

*The Murray's story is a big one, and I could only hope to give an overview and some insights. I always use humour both visual and the written word, poems, diagrams and so on. For example, to sum up the situation at the junction of the Murray and the Darling, I realised that rather than a list of problems, it could be done in the form of a letter from Murray to Darling.*

### Experimenting with techniques and form with reflection:

In pairs, students decide on another Australian setting, natural or built, that they can depict in a picture book format and relate to an environmental issue. Set stages and time frames for students to follow, including research, outline, development of humour, development of issues, *intertextuality*, visual *representation*, development of character and *narrative*, peer review and editing. At each deadline, students need to write a reflective statement about what they have learned from the process, to accompany the final product. Each pair must produce a text which includes both a *narrative* and *representation* of an element of the Australian landscape using and adapting elements studied during this unit (*experimenting* and *reflecting*).
EN4- 2A
- use processes of representation, including the creative use of symbols, images, icons, clichés, stereotypes, connotations and particular aural, visual and/or digital techniques
EN4- 4B
- create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate (ACELY1736)
- experiment with particular language features drawn from different types of texts, including combinations of language and visual choices to create new texts (ACELT1768, ACELT1805)
EN4-9E
- use and reflect on metacognitive processes used for planning, including brainstorming, mind mapping, storyboarding, role-play and improvisation

## 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 |
| | supports multicultural education |
| $ | 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.*

# 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.

---

## Code

Set up to promote computer science in schools across the Unites States of America, the vision of this non-profit site is to increase participation by women and students of all backgrounds. Believing that *all students should have access to high quality computer science education*, the educators on this site blend traditional and modern formats using lesson plans, activities with assessments, computational tools, environments and learning platforms. Teachers and students will find *Tools and videos* very helpful as the resources address the basics of computer science, include inspirational videos, how to create apps with *App Lab*, and developing problem solving skills with digital tools. D. Monte

| | |
|---|---|
| **USER LEVEL:** | Stage 3 Stage 4 Stage 5 Stage 6 |
| **KLA:** | Mathematics; Science; SciTech; TAS |
| **SYLLABUS:** | Information and Digital Technology Curriculum Frameworks Stage 6; Information and Software Technology 7–10; Information Processes and Technology Stage 6; Mathematics K–10; Science K–10 (SciTech K–6); Technology (Mandatory) 7–8 |
| **PUBLISHER:** | Code.org, USA |
| **REVIEW DATE:** | 03/10/2016 [004.07] |
| **SCIS 1757643** | |



*Code studio: kid tested, teacher approved*
**by Code.org**

---

## CS unplugged

The free learning activities in this collection teach computer science without using a computer, technical details or computer programming. Students are introduced to computational thinking through studying concepts including *binary numbers*, *algorithms* and *data compression*. There is a wide range of activities directly aligning to syllabus documents that will engage and challenge students across a range of ages and experiences. *Videos* complement these activities, allowing for further explanation and exploration. Teachers and students can purchase printed copies and soft copies of each activity. These downloads are available in many translations. *Integrating ICT capability* is mandatory throughout the new K–10 syllabuses and would be supported by the activities available on this freely accessible site. D. Monte

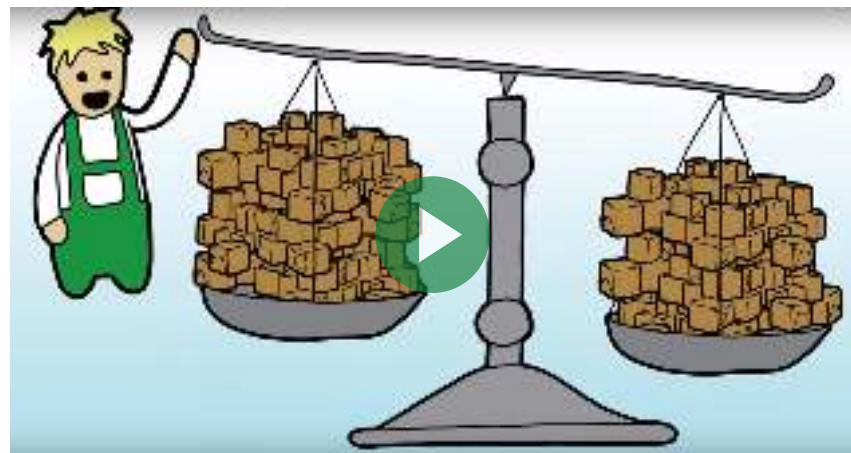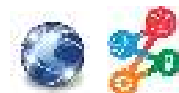| | |
|---|---|
| **USER LEVEL:** | Stage 3 Stage 4 Stage 5 |
| **KLA:** | Mathematics; TAS |
| **SYLLABUS:** | Information and Digital Technology Curriculum Frameworks Stage 6; Information and Software Technology 7–10; Information Processes and Technology Stage 6; Mathematics K–10; Technology (Mandatory) 7–8 |

**PUBLISHER:** CS Education Research Group, NZ

**REVIEW DATE:** 03/10/2016 [004.076]

**SCIS 1772226**



*Santa's dirty socks (divide and conquer algorithms)* **by csunplugged**

## Alice: educational software that teaches students computer programming in a 3D environment

Consisting of a freely available introductory programming tool, the instructional material on this site allows students to learn fundamental programming concepts in the contexts of making an animated project, such as a narrative, interactive game or video. *Alice* allows students to drag and drop graphic tiles to create a program. Students can immediately

see how their animation runs, enabling them to understand relationships between programming statements and their animated object. The links within *Teaching* guide teacher training and troubleshooting via tutorials, forums, related websites and text books. Educators can also follow *Alice* on Facebook to keep abreast of *Alice* updates and share ideas with the *Alice* community. D. Monte

**USER LEVEL:** Stage 4 Stage 5

**KLA:** TAS

**SYLLABUS:** Information Software Technology 7–10; Technology (Mandatory) 7–8

**PUBLISHER:** Carnegie Mellon University, USA

**REVIEW DATE:** 03/10/2016 [005]

**SCIS 1778722**



*Alice: programming for a new generation* **by Carnegie Mellon University**

## Piktochart

Designed to assist in the creation of infographics for presentations, slides, posters and reports, this free program offers seven templates from which to choose, with many more options available via a paid subscription. By creating visual representations of complex ideas in a clear and concise manner, students can hone their presentation skills when addressing syllabus outcomes. User-created spreadsheet data, charts, survey results and maps can all be imported into the final products. A number of video tutorials and examples are provided, giving guidance and inspiration. Users are required to register for a free account in order to use the site. S. Morton

**USER LEVEL:** Stage 2 Stage 3 Stage 4 Stage 5 Stage 6 Professional

**KLA:** CA; English; HSIE; Languages; Mathematics; PDHPE; Science; SciTech; TAS

**PUBLISHER:** Piktochart Infographics, Malaysia

**REVIEW DATE:** 03/10/2016 [006.6]

**SCIS 1776903**



*How to create a Piktochart infographic easily* **by Picktochart Video**

## VideoScribe

Text, voice, music and images can be added to create a video once the *VideoScribe* software has been downloaded. With cross curriculum application, this program enables teachers and student to describe, explain or entertain their audience with customised video animation. Watermarked videos may be published to social media or saved in a variety of video file formats. Short scribe videos can also be inserted into PowerPoint presentations. Applications vary from student use in demonstrating understanding to teacher initiated learning in a flipped classroom scenario. A number of video tutorials are provided, progressing from basic to more complex, in addition to online support with downloadable worksheets. A seven-day

free trial and educational licences are available. S. Morton

**USER LEVEL:** Stage 2 Stage 3 Stage 4 Stage 5 Stage 6 Professional

**KLA:** CA; English; HSIE; Languages; Mathematics; PDHPE; Science; SciTech; TAS

**PUBLISHER:** Sparkol Limited, UK

**REVIEW DATE:** 03/10/2016 [006.6]

**SCIS 1750908** From £350 per annum (pricing dependent on number of students)



*How whiteboard video technology works in education* by VideoScribe

### The British Museum with Google

The British Museum takes students beyond the classroom through interaction with this extensive site that utilises the power of Google Street View and the Google Cultural Institute. *Explore* provides a virtual tour of the museum and its exhibitions. This feature allows the user to zoom in and investigate artefacts. In *History, Art* and *Wonders* there is the opportunity for students to visit many of the great museums of the world and to investigate *Historical figures*, *Artists* or *Places*. There is a myriad of things to learn and students can be self-directed as they explore further afield. A. Ellis

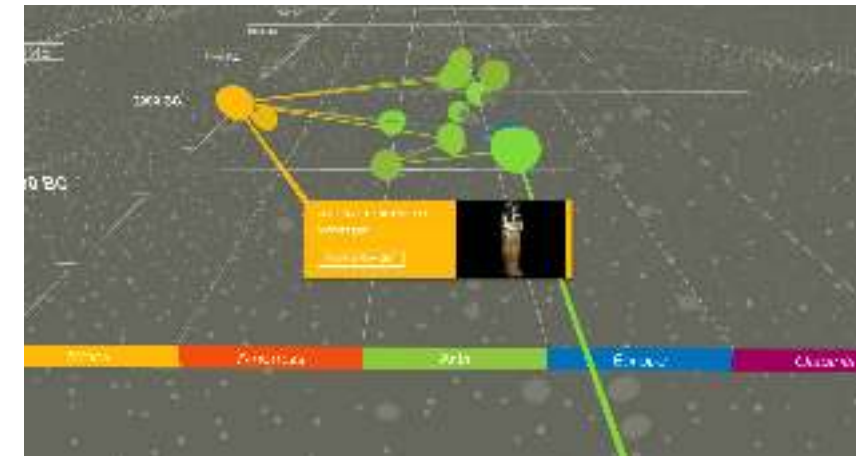**USER LEVEL:** Stage 4 Stage 5 Stage 6 Professional

**KLA:** CA; HSIE

**SYLLABUS:** History 7-10; Visual Arts 7–10

**PUBLISHER:** Trustees of the British Museum, UK

**REVIEW DATE:** 03/10/2016 [069.0941]

**SCIS 1776951**



### Share our pride: Reconciliation Australia

Clearly explained with bold graphics, text and short videos, this accessible resource explores Aboriginal culture and history, starting with the First Australians. The site explores myths about Aboriginal people and identifies some ways to build reconciliation by developing respectful relationships. The site is easy to navigate and provides resources such as profiles of famous Aboriginal people, films and books, many of which are linked to an online document. This site offers an Aboriginal perspective which the viewer can trust, starting from the inclusive introduction by Dr Thom Calma AO which acknowledges his pride in Aboriginal culture as he invites the youth of Australia to share in it. This quality resource builds understandings and supports anti-racism education as students learn about the oldest continuous living culture on earth. K. Rushton

**USER LEVEL:** Stage 3 Stage 4 Stage 5 Professional

**KLA:** HSIE

**SYLLABUS:** Aboriginal Studies 7–10; History K–10

**PUBLISHER:** Reconciliation Australia, ACT

**REVIEW DATE:** 03/10/2016 [305.89]

**SCIS 1615959**

### Welcome to country: Australian indigenous language groups and cultural protocols

For each Aboriginal cultural or linguistic group identified on this free app, the viewer is offered alternative spellings, a short summary of the People and culture, and a map showing the location of their traditional lands. Short videos by traditional owners offer a Welcome to Country, accompanied by a written transcript. For travellers, the app uses the GPS push facility on iOS to present these videos via a push notification when the user enters that geographical area. As there are many more language and cultural groups than those already

listed, the creators expect that this resource will continue to grow and invite contributions from traditional owners. This app is very easy to navigate and has accessible information. Younger students will be able to research their local area, under teacher guidance, to identify their local traditional land owners. Supporting a culturally inclusive curriculum, this resource will be of great assistance to teachers. K. Rushton

**USER LEVEL:** Stage 4 Stage 5 Professional

**KLA:** HSIE

**SYLLABUS:** Aboriginal Studies 7–10; History K–10

**PUBLISHER:** Weerianna Street Media, WA

**REVIEW DATE:** 03/10/2016 [305.89]

**SCIS 1756881**



*Wayiba nganarna yijala jigayi nyindaguru juluyi nhula Ngarlumatharndu Ngurrangga.*

## *OnGuard Safety Training: making sense of workplace safety training*

An interactive cloud based application on this site allows students to complete safety tests and teachers to monitor tests and record safety demonstrations. The resource covers the full range of safety tests needed by schools. The application allows the teacher to set up each class with the appropriate tests for each subject and the time frame in which they need to be completed. Students can then complete each test at school or at home on any device, Android, Apple or PC, at their own pace. The instructions are clear and concise with built in audio for further understanding and convenience. Safety tests are regularly updated and new tests made as the need arises. The technology comes as a standard package for a fee with subjects added for an additional fee. D. Monte

**USER LEVEL:** Stage 4 Stage 5 Stage 6

**KLA:** TAS

**SYLLABUS:** Food Technology 7–10; Food Technology Stage 6; Industrial Technology 7–10; Industrial Technology

Stage 6; Technology (Mandatory) 7–8

**PUBLISHER:** OnGuard Safety Training Pty Ltd, QLD

**REVIEW DATE:** 03/10/2016 [363.1107]

**SCIS 1778670** $POA

## *High tech high*

Beginning in 2000 as a single charter high school launched by a coalition of San Diego business leaders and educators, this coalition is now an integrated network of schools in California. The website is a great resource for teachers of Technology setting up project based learning at their school. The site features classroom tested projects and digital folios of actual student work. There is also a video section that will further explain and motivate both teachers and students on all aspects of project based learning. The site also has STEM application and many projects are cross-curricular in nature. D. Monte

**USER LEVEL:** Stage 4 Stage 5 Stage 6

**KLA:** TAS

**SYLLABUS:** Design and Technology 7–10; Design and Technology Stage 6; Technology

(Mandatory) 7–8

**PUBLISHER:** High Tech High, USA

**REVIEW DATE:** 03/10/2016 [371.0097]

**SCIS 1778690**

## *Cyberchase. Activities*

Featuring games and activities that will test and engage students in STEM subjects, the games on this site allow students to decode, problem solve and overcome tactile challenges. The activities allow for further research, testing, designing and making. Technology teachers will find this site useful as an introduction to the design project of a mini STEM project. All activities are student centred and clearly explained with graphics and videos that support and enhance the concepts being taught. D. Monte

**USER LEVEL:** Stage 3 Stage 4 Stage 5

**KLA:** Mathematics; TAS

**SYLLABUS:** Mathematics K–10; Technology (Mandatory) 7–8

**PUBLISHER:** Thirteen Productions LLC, USA

**REVIEW DATE:** 03/10/2016 [507.6]

**SCIS 1778633**

## KinEtic City

An interactive collection of science games and experiments, that can be done online or without a computer, have been collected on this site. Once a selection is made from one of the four sections, students will be guided to an offline activity or directed to an online game or experiment. Activities and games are user friendly and require little instruction from the teacher. *KinEtic City* would be equally beneficial as an introductory exercise for engagement in Science or as extension activity. Students can obtain a free login and save their points or complete activities without registering. Teachers can also purchase a membership pack from the *Educators* section for further support, resources and collaboration. D. Monte

| | |
|---|---|
| **USER LEVEL:** | Stage 3 Stage 4 |
| **KLA:** | Science; SciTech |
| **SYLLABUS:** | Science K–10 (SciTech K–6) |
| **PUBLISHER:** | American Association for the Advancement of Science, USA |
| **REVIEW DATE:** | 03/10/2016 [507.8] |
| **SCIS 1737143** | |

## Coolmath games.com

*Strategy*, *Skill*, *Numbers* and *Logic* games on this busy site are intended to spark interest and engagement in all things Mathematics. A *Math dictionary* is provided and help is available for lessons including algebra and pre-calculus. *Coolmath 4 parents* and *Coolmath 4 teachers* lead to many other related interactive games and helpful advice. Basic *Science games* and *Geography games* have also been added to the multitude of games on this site. A fee is charged for accessing the website without obtrusive advertisements. D. Monte

| | |
|---|---|
| **USER LEVEL:** | Stage 2 Stage 3 Stage 4 |
| **KLA:** | HSIE; Mathematics; Science; SciTech |
| **SYLLABUS:** | Geography K–10; Mathematics K–10; Science K–10 (SciTech K–6) |
| **PUBLISHER:** | Coolmath.com, USA |
| **REVIEW DATE:** | 03/10/2016 [510.76] |
| **SCIS 1778700** | |

## NASA kids club

High definition videos and images on this colourful explorers' site are sure to engage students and enhance STEM learning outcomes. *Topics* may inspire young scientists investigating *Journey to Mars*, *Solar System and beyond* and the *International Space Station*. *NASA image of the day* in Galleries includes stunning photographs with accompanying details and related information. Downloads contains apps, ebooks, audio and ringtones and podcasts which, in turn, lead onto a wealth of scientific knowledge and the history of NASA. D. Monte

| | |
|---|---|
| **USER LEVEL:** | Stage 2 Stage 3 Stage 4 Stage 5 Stage 6 Professional |
| **KLA:** | Science; SciTech; TAS |
| **SYLLABUS:** | Engineering Studies Stage 6; Industrial Technology 7–10; Physics Stage 6; Science K–10 (SciTech K–6) |
| **PUBLISHER:** | National Aeronautics and Space Administration, USA |
| **REVIEW DATE:** | 03/10/2016 [620] |
| **SCIS 1038857** | |



*Space to ground: Record breaker, 09/09/2016* by NASA Johnson

## eGFI: dream up the future
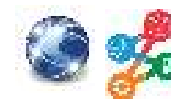
Committed to improving STEM education across all Stages, this website evolved from the accompanying magazine, *Engineering, go for it*. Featuring career paths in engineering, this site would be an excellent resource for students learning about *Scope of the profession* in the *Engineering Studies Stage 6 syllabus*. Teachers will find the accompanying teaching resources very useful as all activities come complete with lesson plans, programs and resources. An example of these resources shows students, working in teams of four, learning how a device made with dye from berries can be used to convert light energy into electrical energy by building organic solar cells and measuring performance based on power output. D. Monte

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

**KLA:** Science; SciTech; TAS

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

**PUBLISHER:** American Society for Engineering Education, USA

**REVIEW DATE:** 03/10/2016 [620.0071]

**SCIS 1778643**

---

## Roslyn Oxley9 Gallery

Showcasing diverse artworks by emerging and established Australian and international artists, this website features an easily navigable design and a comprehensive record of exhibition schedules from 1982 to the present. Students and teachers can search artists represented by the gallery via a convenient thumbnail menu that links to artists' profiles, exhibition history and press releases. Each exhibition features thumbnail images of artworks ranging from photography, painting and drawing to installation, sculpture and video, offering users a quick glance of exhibition content and artists' key concerns. Facilitating classroom discussions and investigations, a slideshow enables viewing of large, high quality images documenting individual artworks and their display within the gallery space, alongside full citations and exhibition links. Persuasive, refreshing examples of art critical writing balanced with historical perspectives, in the form of press releases, provide students with additional insight into artists' intentions, actions and interactions within the artworld. Students are able to get a real sense of the dynamics and curatorial nature of exhibitions, thereby informing the selection and presentation of their own artworks. They also have the opportunity to enrich their own practice by mapping, comparing and researching shifts and transformations in other artists' practices. H. Yip

**USER LEVEL:** Stage 4 Stage 5 Stage 6 Professional

**KLA:** CA

**SYLLABUS:** Photographic & Digital Media 7–10; Photography, Video and Digital Imaging CEC Stage 6; Visual Arts 7–10; Visual Design 7–10; Visual Design CEC Stage 6

**PUBLISHER:** Roslyn Oxley9 Gallery, NSW

**REVIEW DATE:** 03/10/2016 [708.9944]

**SCIS 1781192**

---

## Insightful human portraits made from data. R. Luke DuBois

Decoding what contemporary technology means and how it metamorphoses our culture and identity are the big questions of this recent TED talk by multidisciplinary artist, R. Luke Dubois. Zoomed image slides, animations and film clips vivify nine fascinating projects ranging from montaging the history of Hollywood cinema into a matter of minutes to engineering virtual surveillance algorithms and eye charts that provoke a revision of presidential rhetoric. Downloadable as an interactive transcript, audio file or video with 15 subtitle languages, the talk offers quickly accessible, multimodal stimulus material for class discussions, debates and practical investigations. The accompanying artist's biography serves as a platform for researching related websites, articles and talks. Dubois' abstract portraits, generated from online profiles, emails, maps and real-time data, provide students and teachers with creative opportunities to compare the practices of traditional portraiture and contemporary data coding. Both function as communicative systems of signs and symbols however, as the artist notes, visualising equations between people and numbers can be dangerously illuminating. As this talk contains sensitive issues, it is recommended for Stage 6 students. H. Yip

**USER LEVEL:** Stage 6 Professional

**KLA:** CA

**SYLLABUS:** Photography, Video and Digital Imaging CEC Stage 6; Visual Design CEC Stage 6; Visual Arts Stage 6

**PUBLISHER:** TED, USA

**REVIEW DATE:** 03/10/2016 [709]

**SCIS 1781189**



*Insightful human portraits made from data. R. Luke DuBois* **by TED**

## The Creators Project

Punchy, profound and progressive, *The Creators Project* celebrates creative innovation and experimentation in 21st century art, technology and culture. The platform showcases the work of more than 600 artists working across multiple disciplines, via daily video and editorial content, artwork commissions and global events. Accessible articles, inspiring images and thought-provoking films offer rich ideas and resources for designing case studies and units, whilst allowing for multimodal delivery of lesson content and flipped classrooms. Students can immediately follow threads via embedded links to artists' websites and related articles, and share content using social media, presenting opportunities for extended BYOD research and interactive discussions. *Watch* provides an extensive library of videos across international *Art*, *Film*, *Music*, *Design*, *Gaming* and *Fashion*. Acting as powerful stimulus material, concise documentaries feature interviews, artworld voices and insights into what drives contemporary practice. With the empowering ability to recommend a creator, submit artworks and write for the project, students and teachers can utilise this online community to engage in creative project-based learning and achieve meaningful, real world products and outcomes. H. Yip

| | |
|---|---|
| **USER LEVEL:** | Stage 4 Stage 5 Stage 6 Professional |
| **KLA:** | CA |
| **SYLLABUS:** | Photographic & Digital Media 7–10; Photography, Video and Digital Imaging CEC Stage 6; Visual Arts 7–10; Visual Design 7–10; Visual Design CEC Stage 6 |
| **PUBLISHER:** | Vice Media Inc, USA |
| **REVIEW DATE:** | 03/10/2016 [709.05] |
| **SCIS 1781195** | |



*Welcome to The Creators Project on YouTube* **by The Creators Project**

## ART21

Championing the voice of contemporary artists, this website, produced by a not-for-profit organisation, provides access to an extensive archive of educational materials and films. Users can experience artworks, exhibitions, the artmaking process and artists in conversation by exploring the series *Art in the twenty-first century*, which focuses on key currents such as *Investigation, Change, Boundaries, Balance, Protest* and *Paradox*. Classroom investigations can be further enriched by studying magazine articles and short documentaries that examine artists' conceptual and material practice. A highly efficient database enables users to research content from over 570 videos and 150 artists, and filter searches by series, artist, date and keywords. *Educators' guides*, downloadable as PDFs, accompany *Art in the twenty-first century* and other *ART21* films, promoting critical thinking, creative problem-solving and dialogues about contemporary art for diverse learners. Discussion questions for use before, during and after viewing content, keywords, and an informative glossary provide rich literacy scaffolds. Practical lesson ideas support active and experimental investigations with a range of media. H. Yip

| | |
|---|---|
| **USER LEVEL:** | Stage 4 Stage 5 Stage 6 Professional |
| **KLA:** | CA |
| **SYLLABUS:** | Photographic & Digital Media 7–10; Photography, Video and Digital Imaging CEC Stage 6; Visual Arts 7–10; Visual Design 7–10; Visual Design CEC Stage 6 |
| **PUBLISHER:** | Art21, Inc. USA |
| **REVIEW DATE:** | 03/10/2016 [709.73] |
| **SCIS 1781185** | |



*Trailer: Season 8 of ART21 Art in the twenty-first century (2016)* **by ART21**

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.

## Welcome to the virtual crash course in design thinking

Experiencing the Stanford University Institute of Design's design thinking is made possible by participating in this virtual course. The 90 minute video introduces the full design cycle as participants take part in a gift-giving project. Pairs interview each other, identify needs and develop a solution to *re-design the gift-giving experience for their partner*. Following the crash course, *Chart a new course: put design thinking to work* continues the process, encouraging designers to maintain the momentum. The innovative three mixtapes in this section of the website bring design thinking into real-life challenges through *Understanding mixtape, Experiment mixtape* and *Ideate mixtape*. The actions in these projects focus on discovering insights, advancing solutions and generating unexpected ideas by reframing a challenge. S. Rasaiah

**USER LEVEL:**      Stage 6 Professional

**KLA:**      TAS

**SYLLABUS:**      Design and Technology Stage 6

**PUBLISHER:**      Stanford University Institute of Design, USA

**REVIEW DATE:**      03/10/2016 [745.2]

**SCIS 1775270**
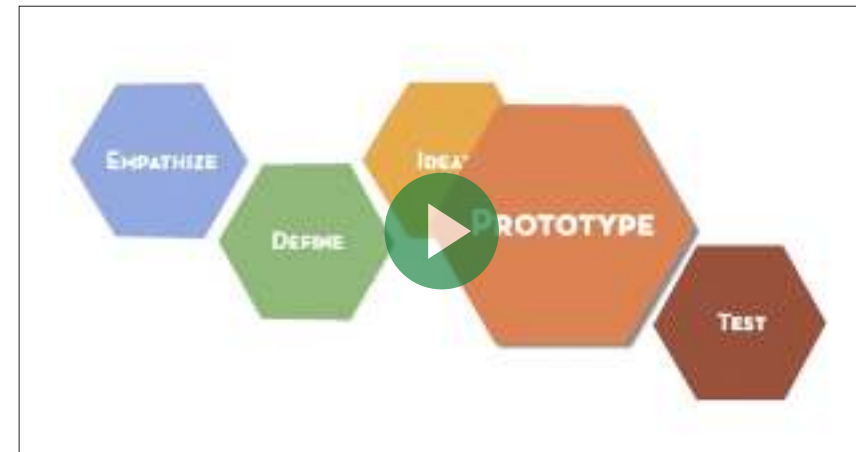


*Stanford design thinking virtual crash course* by enneadin

## Truth be told

ABSTRACT

The *Collaboratus* resource, *Truth be told*, requires Stage 5 English students to analyse a range of personal stories told using different media, draft an individual personal story, and then persuade their peers to produce their particular story idea. Steps in the student's collaborative learning experience include tips, templates, technology rubrics, and links to resources, such as *The lab: Decoy – a portrait session with a twist*, with post viewing discussion questions. *Truth be told's* seven sections are *Overview, Get organised, Discover, Create, Culminating task, Reflection*, and *Information for teachers*. After exploring ideas around point of view, perspective and the notion of truth, students are guided to compose and publish a personal story, and then reflect on their learning and provide feedback to their peers. Syllabus links, teaching notes, and suggestions about appropriate software tools inform teachers. This *Truth be told* resource is featured in the *Collaboration for future learning* article in this issue of *Scan*.

**USER LEVEL:**      Stage 5 Professional

**KLA:**      English

**SYLLABUS:**      English K–10

**PUBLISHER:**      NSW Education Public Schools, NSW

**REVIEW DATE:**      03/10/2016 [808]

**SCIS 1784135**



*The lab: Decoy – a portrait session with a twist* by Canon Australia

## Spirit of ANZAC Centenary Experience 360 explorer

Available for iOS and Android, the poignant information on this free, interactive app involves students in the experience of Australian soldiers in World War I. The tour begins with pre-war life in Australia before recreating scenes in Gallipoli, the Western Front, Sinai and Palestine. Navigating around the landscape provides different aspects of the hardships faced by Australian service personnel. The images of the cliffs at Gallipoli are compelling. The tour ends with the idea of commemoration and the impact of the war on the people left behind. Although sanitised, the images and sounds enhance the experience as the viewer perceives what life was like for the forces. This app enables teachers to deepen students' understanding of this aspect of Australia's history. A. Ellis

**USER LEVEL:**      Stage 5 Professional

**KLA:**      HSIE

**SYLLABUS:**      History K–10

**PUBLISHER:**      Australian War Memorial, ACT

**REVIEW DATE:**      03/10/2016 [940.3]

**SCIS 1777490**

## Waking up in Japan

ABSTRACT

Organised into six sections: *Overview, Get organised, Investigate, Present, Evaluate* and *Information for teachers*, this *Collaboratus* resource supports students working collaboratively to develop their 21st century skills while researching a topic of cultural interest in Japan. The video, *Waking up in Japan*, features 35 images from which students, working in groups, select a topic for investigation. Detailed teamwork steps and templates help the groups to set up a shared workspace in Google Drive or Office 365, choose online tools, and understand roles and responsibilities. *Investigate* features three topic areas — *Traditional, Sport,* and *Music & entertainment* — with 21 suggested topics, each linked to informative resources, for exploration from geishas to samurais, sumo to baseball, and from Kabuki to anime. A *Research guide*, language activity (Stage 4) and interview task (Stage 5) support the investigations. Detailed presentation tips, and tools for reflection and evaluation, complete the student instruction package. *Information for teachers* includes syllabus links, teaching ideas for each section and classroom examples. This *Waking up in Japan* resource is featured in the *Collaboration for future learning* article in this issue of *Scan*.

**USER LEVEL:** Stage 4 Stage 5 Professional

**KLA:** Languages

**SYLLABUS:** Japanese K–10

**PUBLISHER:** NSW Education Public Schools, NSW

**REVIEW DATE:** 03/10/2016 [952]

**SCIS 1784134**



*Waking up in Japan* **by NSW Department of Education**

## The voyage game

Travel across the globe from 1830s Britain to Van Diemen's Land in this interactive online game. Using short videos, historians from the Australian National Maritime Museum provide background information about the voyages and the lives of convicts aboard the transport ships. Taking on the role of Surgeon Superintendent, students must make decisions, solve problems and deal with conflicts experienced by the original fleets. All aspects of the game have their foundations in actual historical events although some humorous elements have been included to maintain student engagement. *HMB Endeavour – teacher resources* links to units of work and literature packs. *Classroom activities* are provided, including additional links and supplementary background resources. Given the game's complexity and time consuming nature it is fortunate that it can be interrupted and resumed. Students involved in software and game design will gain insight by watching *The creators of the voyage game*. S. Morton

**USER LEVEL:** Stage 3 Stage 4 Stage 5

**KLA:** HSIE

**SYLLABUS:** Geography K–10; History K–10

**PUBLISHER:** Australian National Maritime Museum, NSW

**REVIEW DATE:** 03/10/2016 [994.02]

**SCIS 1776908**



*The creators of the voyage game* **by the Australian National Maritime Museum**

# professional reading

Resources are listed in Dewey order.

## EasyBib EDU

Transitioning to *EasyBib EDU*, the creators of this citation site have incorporated the functions of *EasyBib* into this new program. Registering a school is free and allows students to Cite using MLA, APA, Harvard and Chicago referencing styles; to *Organise* their notes; and to *Think critically* to avoid plagiarism. Current registration

processing time is three weeks, as a result of the service's popularity and recent launch. Referencing websites, books, videos, films, journals and online databases via whatever citation style the user requires is a simple and straightforward process. Future planned product developments include an updated notebook, annotation tool and *GoogleDocs* add-ons. Teachers should be aware that the site contains some advertising. S. Rasaiah

| | |
|---|---|
| **USER LEVEL:** | Professional |
| **KLA:** | CA; English; HSIE; Languages; Mathematics; PDHPE; Science; SciTech; TAS |
| **PUBLISHER:** | ImagineEasy, USA |
| **REVIEW DATE:** | 03/10/2016 [010] |
| **SCIS 1318751** | |



*Introduction to EasyBib EDU webinar*
**by EasyBib EDU**

## Library of the future

The *Centre for the Future of Libraries* is part of the larger *American Library Association* website. The Centre was established to identify and promote emerging trends in libraries so that librarians and library professionals could address issues and so shape their future. Of particular interest to teacher librarians is *Trends*. Organised into seven categories, this collection has been made available to libraries so that librarians can understand how trends are developing and why they matter. Each of the following categories has been expanded and linked to its colour coded category: *Society, Technology, Education, Environment, Politics & government, Economics* and *Demographics*. The *Library of the future blog* encompasses more Read for later articles, links and invitations to post comments or share what the user is reading this week. S. Rasaiah

| | |
|---|---|
| **USER LEVEL:** | Professional |
| **PUBLISHER:** | American Library Association, USA |
| **REVIEW DATE:** | 03/10/2016 [025] |
| **SCIS 1775290** | |

## Future libraries: workshops summary and emerging insights

Although this report explores some of the key trends shaping the future of public, academic and corporate libraries, much of the findings and recommendations could apply to school libraries and teacher librarians. As aspects of future design, operation and user experience are debated, the role of the library personnel is canvassed: *As access to technology spreads and the quantity of information generated grows exponentially, the mentoring expertise of librarians will become more crucial in supporting education, research and well informed decision-making*. Collaborative workshops held in London, Melbourne, San Francisco and Sydney identified *space, operation* and *user experience* as key issues with emerging trends. Areas that explore possible future roles for libraries include *Participatory knowledge preservation, Enabling collaboration and decision-making, Hubs for community wellbeing* and *Seamless learning experiences*. Multiple case studies provided in this report emphasise the changing role of libraries and librarians. In each situation, the role of the librarian is seen as pivotal in facilitating life-long learning by evolving from supporting learning to increasing learning opportunities. S. Morton

| | |
|---|---|
| **USER LEVEL:** | Professional |
| **PUBLISHER:** | Arup, UK |
| **REVIEW DATE:** | 03/10/2016 [027] |
| **SCIS 1776923** | |

## Digital collections

Providing access to historical events and people through the investigation of a large variety of digital resources, this site is a living database of over 600,000 items, with new materials added daily. Browsing through the items, collections or divisions reveals this small fraction of the *New York Public Library's* overall holdings. Including drawings, illuminated manuscripts, maps, photographs, posters, prints, videos and audio, the materials represent applied sciences, the arts, history, and social sciences. Users who find the breadth of this site overwhelming may choose to begin with an orientation at NYPL digital collections platform: an introduction. A. Ellis

| | |
|---|---|
| **USER LEVEL:** | Professional |
| **PUBLISHER:** | New York Public Library, USA |
| **REVIEW DATE:** | 03/10/2016 [027.474] |
| **SCIS 1777514** | |

## The British Museum across the UK

In addition to conducting conservation and preservation work, the British Museum lends thousands of objects to other museums and galleries across the United Kingdom every year. *Objects, Finds, People* and *Digital* lead to information about the diversity of the different collections and the partnerships that bring these exhibitions to the people. This interesting study could show students how to access and explore cultural heritage and the practice and problems with conservation and preservation in a museum context. Uses could also engage with the construction of historical accounts and the problems associated with interpreting and understanding sources. A. Ellis

**USER LEVEL:** Professional

**PUBLISHER:** Trustees of the British Museum, UK

**REVIEW DATE:** 03/10/2016 [069.0941]

**SCIS 1776945**



**The British Museum across the UK**
**by The British Museum**

## Refugee transitions

NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors

ISBN 14416247 [362.87]



Addressing the health and social needs of refugees within the community, the 31st issue of this biannual magazine spotlights the humanitarian crisis, the plight of the Roghinya in Myanmar. The contents are organised under *Current conflicts, Human rights* and *Health*, each containing articles which reveal the harrowing realities of the refugee experience seen worldwide. Contributors

to this issue included Helen Durham, Director of International Law and Policy at the International Committee of the Red Cross, and Dr Joan Haliburn, Consultant Child, Adolescent and Family Psychiatrist and Psychotherapist and lecturer at the University of Sydney. Haliburn's article, *Identity after trauma*, is of particular relevance to educators, explaining the trauma, grief and deep sense of loss experienced by refugee children. She states that a staggering 40 percent of the world's refugees are children, which has far-reaching implications for communities and schools. This resource is a valuable addition to any program teaching about refugees and for teachers working with refugee students. Free downloadable PDFs of some individual articles and past issues are publicly available for non subscribers. M. Dawes

**USER LEVEL:** Stage 6 Professional

**KLA:** HSIE

**SYLLABUS:** Geography Stage 6; Modern History Stage 6; Society and Culture Stage 6

**SCIS 1620909** $POA

## Lost and found: a guide to discovery learning through purposeful wandering

McKENZIE, Jamie
FNO Press, USA, 2011
ISBN 9780615504001 [370.15]



Challenging the premise that students should rely on base knowledge prior to researching, Jamie McKenzie teases out the concept of negative space in this ground breaking book. The guide proposes that it is what is unknown or not understood that may be most valuable to a learner. Discovering new possibilities by exposing students to the power of mystery teaches them to build answers to complex questions, rather than accept the results of a cursory search based on a closed question. Real life scenarios explain how pairing intuitive keywords in an internet search can result in a richer selection of answers from which to choose. The notions of a trivial pursuit, topical researching or hunting for simple facts will be outlawed if students are guided through inquiry based learning using *questions of import* that require

*pondering and insight*. There is much for teachers to digest in this practical book and in McKenzie's related article, *The great question press: squeezing import from content*. S. Rasaiah
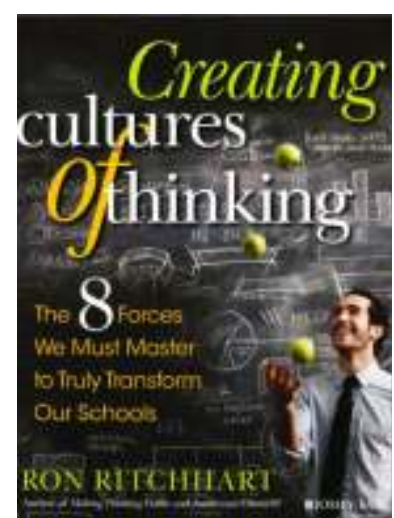
**USER LEVEL:** Professional

**SCIS 1749541** Paper $20.00 USD

---

## Creating cultures of thinking: the 8 forces we must master to truly transform our schools

RITCHHART, Ron

Jossey-Bass, USA, 2015

ISBN 9781118974605 [370.15]

It has long been recognised that culture is a key to transformation as adaptive improvement in schools. Similarly, cultural forces define a group's capacity whether to grow and improve. In a clever approach, the traditional story of schooling and learning as competitive grading mechanisms that reward rote memory is contrasted with creating a different story for schools as places of inquiry, defined by quality education in creativity, innovation and problem solving. To support the transformation to the new story of schooling, eight forces of change (expectations, language, time, modeling, opportunities, routines, interactions, and environment) are explored through rich case studies. Taken together, it is argued that these eight cultural forces represent the tools and levers for transformation in classroom practice. Case studies, drawn from a range of school educators including an instructional coach and head of professional learning, demonstrate the breadth and depth of processes for contextually developing a culture of thinking and improvement through transforming new learning into innovative practices. F. Whalan

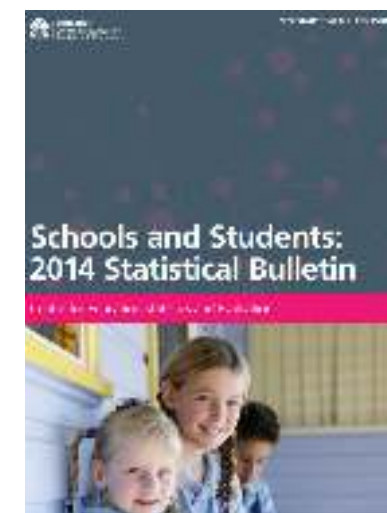**USER LEVEL:** Professional

**SCIS 1730440** Paper $42.95



*An overview of Ron Richhart's keynote talk at Project Zero Classroom 2012*
**by RonRichhart**

---

## Schools and students: 2014 statistical bulletin. Centre for Education Statistics and Evaluation

ABSTRACT

An overview of the NSW school student population, taken from census data collected on 1 August 2014 from government and non-government schools, shows the trends in student data across the state. Items of interest include Higher School Certificate (HSC) completion, high school subject selection and support class enrolments. There is also data related to students with language backgrounds other than English (LBOTE) and Aboriginal and Torres Strait Islander students. This bulletin consists of figures and tables of statistics separated under *Students, Classes, Study patterns* and *Progress measures*. The bulletin does not offer any commentary on the data but does provide explanatory notes which clarify the process through which the data was collected, as well as definitions. All teachers may use the data for research or planning purposes.

**USER LEVEL:** Professional

**PUBLISHER:** Centre for Education Statistics and Evaluation, NSW

**REVIEW DATE:** 03/10/2016 [371.009]

**SCIS 1782002**

---

## Teaching standards in action

ABSTRACT

Designed for teachers in the NSW Department of Education, this website provides information about teaching standards, accreditation and evidence-based professional development, including links to a range of registered professional learning courses aligned to the standards. Emphasising the critical role of the teacher in implementing the key elements of contemporary, high quality teaching, this site explains the purpose of the seven teaching standards within the domains of *Professional knowledge, Professional practice* and *Professional engagement*, across the four career stages. The process for gaining and maintaining accreditation across all levels is outlined, with links to the relevant Department, BOSTES and AITSL policies, procedures and support

resources. Resources such as the *Australian professional standards for teachers* and *Strong start, great teachers* can be found in *Supporting links*.

**USER LEVEL:** Professional
**PUBLISHER:** NSW Department of Education, NSW
**REVIEW DATE:** 03/10/2016 [371.1]
**SCIS 1776911**

## Spirals of inquiry for equity and quality

HALBERT, Judy & KASER, Linda
BC Principals' & Vice-Principals' Association, Canada, 2013
ISBN none [371.102]

The concept of spirals of inquiry reinforces contemporary understanding that action learning is rarely a straightforward linear process. It requires the application of specific evidence based inquiry tools to address tough and messy issues facing educators in schools and the classroom. The key actions for implementing this spirals of inquiry approach are documented as focusing, developing a hunch, learning, taking action, checking and scanning. Interestingly, these actions are drawn from First Peoples' traditions, transformed from the principles of Aboriginal education and cultures in British Columbia to global application. The spiral concept is underpinned by research that supports an evidence seeking mindset, visible learning, assessment for and as learning, the power of feedback to students, reciprocal teaching and learning from doing, all of which are contextually relevant to reform initiatives in NSW schools. New ways for engaging in professional learning that involve a focus on deeper forms of learning and the development of adaptive expertise are outlined as critical factors for success in implementing *Spirals of inquiry* for raising equity and the quality of learning for students. F. Whalan

**USER LEVEL:** Professional
**SCIS 1774787** Paper $20.00 CAD

## Learning to improve: how America's schools can get better at getting better

BRYK, Anthony S.
Harvard Education Press, USA, 2015
ISBN 9781612507910 [371.2]
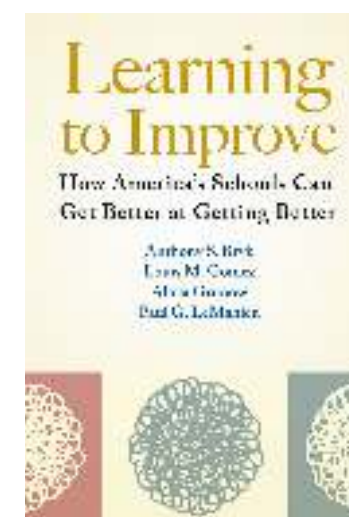
Derived from recent research in the field of improvement science, the core processes outlined promote: starting with data that expose an authentic teaching and learning practice problem or challenge; initiating actions that involve learning by doing; and assessing the impact. Integral to improvement science, that uses disciplined inquiry to drive improvement, is developing practices that transform learning into good ideas trialed in practice to build collective capacity. Cycles of improvement are described as going fast and learning slow. In essence, the approach acknowledges that reform is complex and difficult and offers strategies that counter the paralysis caused by systemic interventions that never get started and are often perceived as failed change. Improvement science that demands quality improvement takes a more nuanced view of accountability and measuring impact. It is refreshingly focused on impact measures of progress on key drivers, recognises active participation in improvement cycles, and rewards problem solving stimulated by transferring professional learning into practice. F. Whalan

**USER LEVEL:** Professional
**SCIS 1767204** Paper $98.99

## The innovator's mindset: empower learning, unleash talent, and lead a culture of creativity

COUROS, George
Dave Burgess Consulting Inc., USA, 2015
ISBN 9780986155499 [371.2]
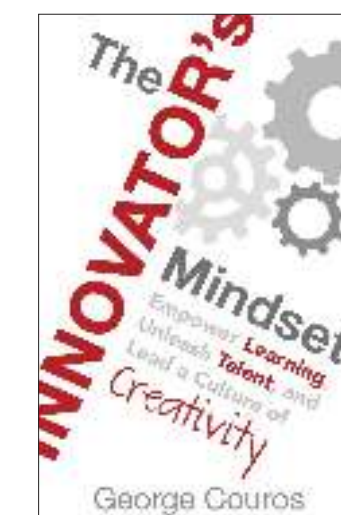
Understanding innovation is described in this book as a critical imperative for educators to provoke thought and inspire creativity in classroom practice that results in new and improved approaches to learning. Innovation is conceptualised as a way of thinking and a growth mindset that creates optimal

learning experiences for students and educators. Having the freedom to fail is stressed as important to innovation when aligned to the traits of resilience and persistence. However, this approach is tempered by knowing the learner and designing opportunities to learn in ways that connect to their lives and engage them to their passion, interests and abilities. In Part I, the reader can assess the extent to which they possess or can develop an innovator's mindset. The 8 characteristics include empathy, problem finding and solving, risk taking, networking, being observant, learner centric creation, resilience, and reflection. Part II addresses laying the groundwork necessary to build powerful relationships and the role of leaders as continual learners to support the co-creation of new and better ways of working. In conclusion, Part III focuses on ways to unleash peoples' talents to create cultures where innovation flourishes. F. Whalan
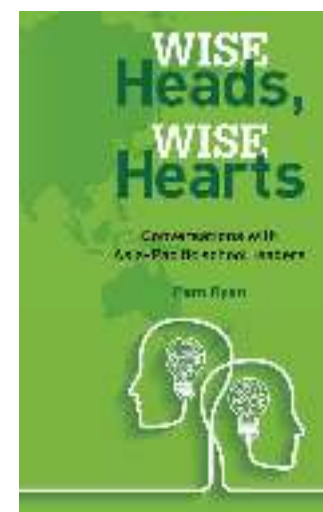
**USER LEVEL:**    Professional
**SCIS 1771510**    Paper $49.95

### Wise heads, wise hearts: conversations with Asia-Pacific school leaders

RYAN, Pam

Australian Council for Educational Research Press, Vic, 2016

ISBN 9781742863733 [371.2]

Capturing the complexity of school leadership styles, the author documents a project that analyses the leadership experiences of 10 principals in leading Australian and Asia-Pacific schools. Using a conceptual framework of believe, think, act and impact, the analysis of the data produced an emergent analytical structure that renders the complex and abstract ideas by which leadership is exercised in interconnected and interdependent actions. The distinction between leadership and management that transforms schooling is explored through surfacing evidence of impact on sustained improvement and student outcomes. Making sense of the art of leadership is distilled into a two dimensional representation of the organisational and relational dimensions that explicate the elements of leadership

from heads and hearts, that is, the intellectual and emotional intelligences for effective leadership in holistic, decisive and influential behaviours. The ideas, practices and experiences derived from the honest and authentic personal reflections aim to provide aspiring and current leaders with a powerful set of attributes that can inform professional learning and support leadership growth. F. Whalan

**USER LEVEL:**    Professional
**SCIS 1780824**    Paper $39.95 USD

### Digital evolution of schooling: understanding and shaping the digital transformation of schooling

Advocating an ever-evolving digital ecosystem allowing everyone connected with a school to harness the power of digitisation in all school operations, this blog reiterates the benefits and importance of this challenge. _Articles_ by the blog's author, Mal Lee, include _The role of IWBs in 2015_ and _Evolutionary stages of schooling_. Both papers discuss the impact of the normalisation of popular technology and the way that pathfinder schools adopted organisational change. Two complimentary publications

available for download, _A taxonomy of school evolutionary stages_ and _Evolution within the threads_ explore the advancement occurring in schools that have normalised the whole-school use of the digital. Strategies, research, evidence and the positive outcomes of encompassing digital change within a school community are presented in _Archives_ of blog posts, _Recent posts_ and _Categories_. S. Rasaiah

**USER LEVEL:**    Professional
**PUBLISHER:**    Mal Lee, NSW
**REVIEW DATE:**    03/10/2016 [371.33]
**SCIS 1775281**

### A taxonomy of school evolutionary changes

LEE, Mal & BROADIE, Roger

Douglas and Brown, NSW, 2016

ISBN 9780994533616 [371.33]

The stance promoted throughout the reported research in this free downloadable PDF is an educational imperative for providing quality schooling for the digital and networked

world. The authors' research challenges traditional practices for setting educational policy in a constantly changing and evolving technological age. Collectively they provide examples of pathfinder schools who are taking the role of de facto policy makers as they chart ways for later adopting schools. The development of the taxonomy reflects the authors' school evolutionary continuum with ever-evolving stages for operating in a digital learning environment. As such, the taxonomy has the potential to provide a school community with an international measure to benchmark its evolutionary path from paper-based to 24/7/365. Further explication of the resource is provided through a set of 50 tightly interrelated key variables more conveniently grouped, for example, into school transformation, leadership, a culture of change, highly professional teachers working as a team, and students taking responsibility for their learning and that of others. A list of strategies that enhance digital teaching and learning practice and their impact, derived from the research, provides some guidance to schools wishing to substantially increase the effectiveness of the use of technology in classroom practice. F. Whalan

**USER LEVEL:** Professional

**REVIEW DATE:** 03/10/2016

**SCIS 1769725**

### *Schools: language diversity in NSW, 2015. Centre for Educational Statistics and Evaluation*
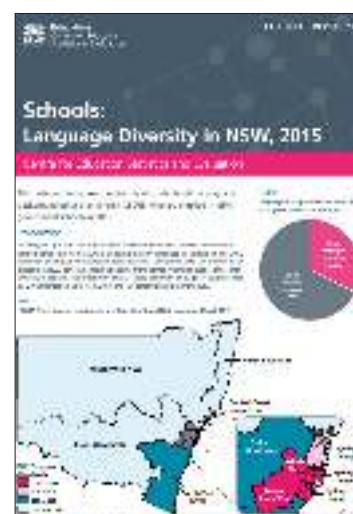
Summarising the diversity of students in NSW government schools who have a language background other than English (LBOTE), this bulletin presents data in statistical area groupings and via pie graphs that clearly indicate the variety of language backgrounds of students in 2015. In metropolitan Sydney, over 50% of newly arrived school enrolments came from a language background other than English. The most common language background of newly arrived students in NSW in 2010 was Mandarin, followed by Arabic and Korean. In comparison, the most common language background of newly arrived students in NSW in 2014 was Arabic, followed by Mandarin and Hindi. This bulletin provides explanatory

notes and definitions associated with LBOTE students and is a relevant resource for school communities to promote inclusive practices with diverse school populations. M. Dawes

**USER LEVEL:** Professional

**PUBLISHER:** Centre for Education, Statistics and Evaluation, NSW

**REVIEW DATE:** 03/10/2016 [371.829]

**SCIS 1781998**

### *NMC Horizon report: 2016 higher education edition*

The challenges in higher education, as in other educational settings, involve teaching and learning as well as the spaces and tools with which they are accomplished. Explored in this report is this constantly changing space, the result of bring your own device technology, as students now expect to access learning resources and present their work digitally. In the short term, this has resulted in blended learning as higher education providers

transition by redesigning learning spaces as well as teaching, learning and assessment. In the next few years, further changes will most probably result from the inclusion of robotics and virtual and augmented reality in teaching spaces. Using learning analytics and interactive technology can support personalised learning but consensus on an educational model is also necessary to successfully support all the changes new technology may afford. K. Rushton

**USER LEVEL:** Professional

**PUBLISHER:** The New Media Consortium, USA

**REVIEW DATE:** 03/10/2016 [378.1]

**SCIS 1777933**

### *Futures learning: NSW Department of Education*

ABSTRACT

Embracing the *Case for change* in education, the key focus of the NSW Department of Education's Innovative Education Reform is to rethink learning and teaching in NSW public schools, leverage future-focused learning spaces and integrate technology to enhance learning. Expanding these initiatives, the information on this site

has been grouped into six categories. *Learning and teaching*, *Learning spaces*, *Leveraging technology*, *Professional learning*, *Evaluation* and *Resources, partnerships and research*. Within these categories are supportive links to videos, *examples of learning spaces*, research findings, toolkits and strategies. Efficient navigation and searching of this comprehensive site is facilitated by its logical layout and the ability to search via keywords.

**USER LEVEL:**     Professional

**PUBLISHER:**     NSW Department of Education, NSW

**REVIEW DATE:**     03/10/2016 [379.94]

**SCIS 1775285**

*Redesigning learning and teaching: a case for change* by Futures Unit

## Scaffolding language, scaffolding learning: teaching English language learners in the mainstream classroom

Gibbons, Pauline

Heinmann, USA, 2015

ISBN 9780325056647 [428.0071]

Designed specifically for classroom teachers who are responsible for students' subject learning and the ongoing language development of English language students, this comprehensive and thorough resource could provide many 'ah-hah' moments for teachers and their EAL/D students. The guide addresses teacher concerns such as language acquisition and issues surrounding cultural capital while providing activities and clear scaffolding for learning. Each chapter of the book addresses a critical aspect of EAL/D pedagogy with an outline of theory and research, teaching models and effective classroom activities. Gibbons also provides a detailed explanation of the activities for teachers including prediction, visible thinking, writing frameworks, picture sequencing and dictogloss. These are just a few of the many activities she suggests to support EAL/D students in the mainstream classroom which will help to improve students' English language proficiency. Teachers will find the layout of the guide to be engaging and thought-provoking, with features such as overarching questions, analogies, summaries, questions and helpful suggestions for further reading. M. Dawes

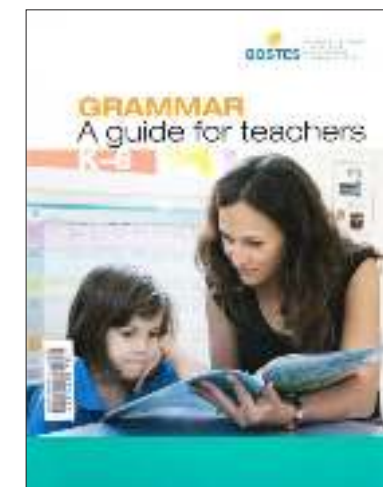**USER LEVEL:**     Professional

**SCIS 1699545**     Paper $83.99

## Grammar: a guide for teachers K–6

BOSTES, NSW, 2016

ISBN 9781743010723 [428.2071]

ABSTRACT

Developed to assist teachers build reading and writing skills, this guide can be used as a reference and teaching tool. It provides an overview of the role of grammar in written and spoken texts, emphasising the need for grammatical concepts and the metalanguage of grammar to be taught.

Teachers of English as an Additional Language/Dialect (EAL/D) education would find the guidelines for all levels of reading and writing (text, sentence, word and phrase, and morphemic) to be valuable. The guide also features a collection of activities which will allow teachers to unpack different types of texts, as well as *Frequently asked questions*, detailing additional information.

**USER LEVEL:**     Professional

**KLA:**     English

**SYLLABUS:**     English K–10

**SCIS 1768845**     Paper $20.50

## Engaging and supporting all our students to read and learn from reading

ROSE, David

PETAA, NSW, 2016 (PETAA paper, 202)

ISBN none [428.407]

The strategies outlined in this paper are to support students to learn to read across subject areas. The author is a linguist who has worked closely with Aboriginal communities and with

students and teachers in Australia and other countries. This paper addresses the same issues as his *Reading to Learn* program and focuses on student engagement and scaffolding. The strategies make strong links between reading and writing and are also clearly linked to curriculum learning. Several diagrams and tables show the sequence of strategies and purposes for reading and writing, and relate these to the levels of text in a learning cycle. The cycle is explained in detail from shared book reading to sentence making with a focus on teacher preparation and student success. K. Rushton

**USER LEVEL:** Professional
**KLA:** English
**SYLLABUS:** English 7–10
**SCIS 1761423** $ Available via subscription

## Design thinking for educators

Promoting the belief that design thinking is a mindset within reach of everyone, the creators of this site partnered with a secondary school to package a toolkit relevant to an education context. Registration is required before PDF copies of the *Design thinking for educators toolkit* and *Designer's*

*workbook* can be downloaded. Details about the location of the toolkit's users and follow-up information about how the toolkit was used informs the designer's future directions. *Design examples* that were addressed using design thinking explain how schools have re-conceptualised curriculum creation, updated approaches to teaching and learning, and imagined new solutions to enhance student achievement. *Share a story* expands the way design solutions tackle the challenges facing educators. S. Rasaiah

**USER LEVEL:** Professional
**KLA:** TAS
**SYLLABUS:** Design and Technology Stage 6
**PUBLISHER:** IDEO, USA
**REVIEW DATE:** 03/10/2016 [745.2071]
**SCIS 1775274**

Scan the SCIS barcodes to select eresources for your collection.

## Princesses, dragons and helicopter stories: storytelling and story acting in the early years

LEE, Tricia
Routledge, UK, 2016 (David Fulton book)
ISBN 9781138797659 [808.5]
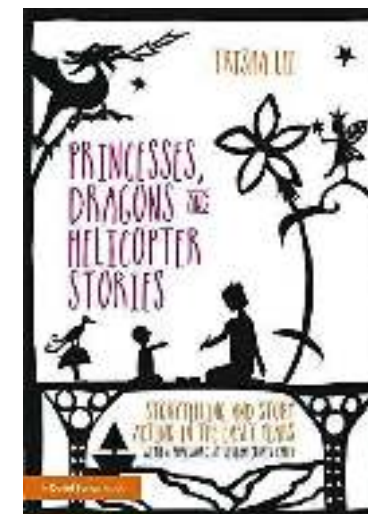
The detailed instructions and examples provided by this experienced practitioner are more than supportive, they are inspirational. Each chapter shows how to encourage children to tell and act out their stories as well as how to deal with many other things from challenging behavior and taboo topics to the child who doesn't want to participate. A summary of points is provided at the end of each chapter and the examples are from children as young as three years of age. These drama strategies help to develop oral language and literacy but it is the engagement and development of collaboration and confidence in very young children which stands out. The author tells *why* but she also tells *how*, from making a stage with masking

tape to supporting a child to realise his character from his one word Batman story. K. Rushton

**USER LEVEL:** Professional
**KLA:** English
**SYLLABUS:** English K–10
**SCIS 1731497** Paper $54.99

# picture books

Resources are arranged alphabetically by author. Some books in this section are nonfiction or have relevance to a particular KLA.

## Circle

BAKER, Jeannie
Walker Books, UK, 2016
ISBN 9781406338010

Tracing the annual migration of the bar-tailed godwit, Jeannie Baker visited the birds' breeding sites in Alaska, their feeding grounds

in Australia and New Zealand and the feeding and rest stops around the Yellow Sea. Fascinated by this birds' ability to make the longest unbroken journey of any animal in the world, the author documented this phenomenon in her latest picture book, *Circle*. Aerial camera shots are used throughout the book, allowing readers to view the world through the eyes of the godwits. A wheelchair-bound boy who saves an exhausted godwit from a dog in a protected nature reserve is the catalyst for the author's message about the consequences for shorebirds if wetlands are ignored. Using artwork and collage effects to position the reader gains empathy for threatened species and reveals the author's perspective on nature and conservation. S. Rasaiah

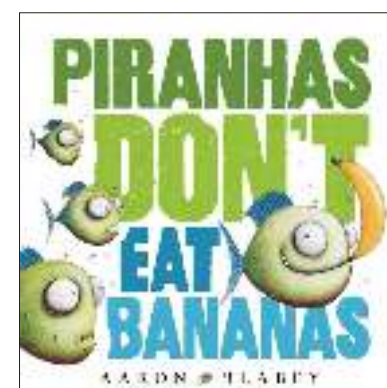| USER LEVEL: | Stage 2 Stage 3 |
|---|---|
| KLA: | English |
| SYLLABUS: | English K–10 |
| SCIS 1757314 | $27.99 |



*Jeannie Baker on creating Circle*
**by Australian Maritime Museum**

## Piranhas don't eat bananas

SHORT LIST 2016

BLABEY, Aaron
Scholastic Australia, 2015
ISBN 9781743625781



Brian, the smiley piranha in this cheeky rhyming picture book, is a vegetarian. His sharp-toothed carnivorous friends ridicule Brian's eating habits. They demonstrate this on a swimmer's feet and knees as Brian offers silverbeet and peas. When Brian adds some juicy plums, the piranhas counter with *we eat bums!* Comical images express the fishes' reactions on both sides of this debate about a healthy human diet versus a diet of healthy humans. The mischievous language has been chosen to elicit a surprise element from its target younger audience. Teachers might discuss the author's strategy of adopting a shock tactic as a way to engage readers. S. Rasaiah

| USER LEVEL: | Early Stage 1 Stage 1 |
|---|---|
| KLA: | English |
| SYLLABUS: | English K–10 |
| SCIS 1729232 | $16.99 |

## New Year surprise!

CHENG, Christopher & WU, Di
NLA Publishing, ACT, 2016
ISBN 9780642278838



A young northern Chinese boy, his family, and the entire village are preparing for the upcoming New Year Spring Festival after a snowy winter. This year, the boy's father has promised that he will have a special job and he keeps this surprise at the forefront of his mind while watching traditional dumplings being made, cleaning and tea rituals taking place, and the emergence of annual lanterns, kites, parade outfits and the most significant Pearl of Wisdom. Here is a celebration of Chinese New Year with fond authenticity, from two highly successful Chinese Australian picture book creators. Wu's intricate illustrations are culturally sensitive, and use Chinese brushes and traditional colours on rice paper. The final four text pages discuss a range of Chinese festivals, accompanied by reproductions of artworks from the collection of the National Library of Australia. The resource is an excellent support for the teaching of *Present and*

*Past Family Life* in the NSW *History K–10 syllabus* and assists Visual Arts students to identify how culture accounts for different points of view. This quality picture book exemplifies the *English Textual Concepts* of *Representation*, *Style*, *Authority* and *Context*. Teaching notes are available. I. McLean

| USER LEVEL: | Stage 1 Stage 2 Stage 3 Stage 4 |
|---|---|
| KLA: | English; HSIE |
| SYLLABUS: | English K–10; History K–10 |
| SCIS 1744656 | $24.99 |

## My dead bunny

SHORT LIST 2016

COHEN, Sigi & FOLEY, James
Walker Books Australia, NSW, 2015
ISBN 9781922179593 [A821]



Humorous rhyming text and elements of visual literacy may be the reasons for this picture book's inclusion in an English lesson or library collection. The subject matter, however, is of concern and should override the decision to share this book with younger students for

whom death, burial and exhumation of a family pet are not laughing matters. The family witness Bradley the bunny's electrocution and burial in the backyard. Subsequently, the boy digs up Bradley who then becomes a zombie bunny. Camera angles and green colour relief perpetuate the story's horror and the use of descriptive language leaves no doubt about Bradley's odour, runny pink eyes or worm-eaten face. This story transcends a reader's right to self-police when choosing books. In the absence of sensitive scaffolding, unsuspecting students could be swayed by the cartoon images, the inclusion in a shortlist for picture book excellence and a propensity of cute bunnies in the opening endpapers. S. Rasaiah

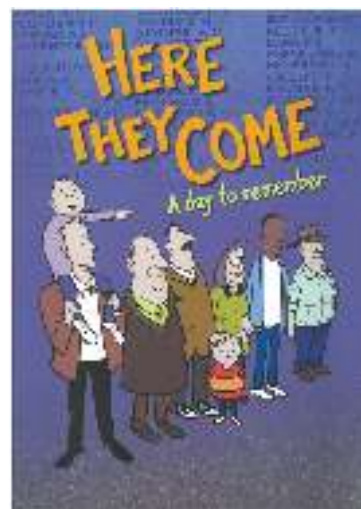**USER LEVEL:**     Professional
**SCIS 1729783**     $19.99
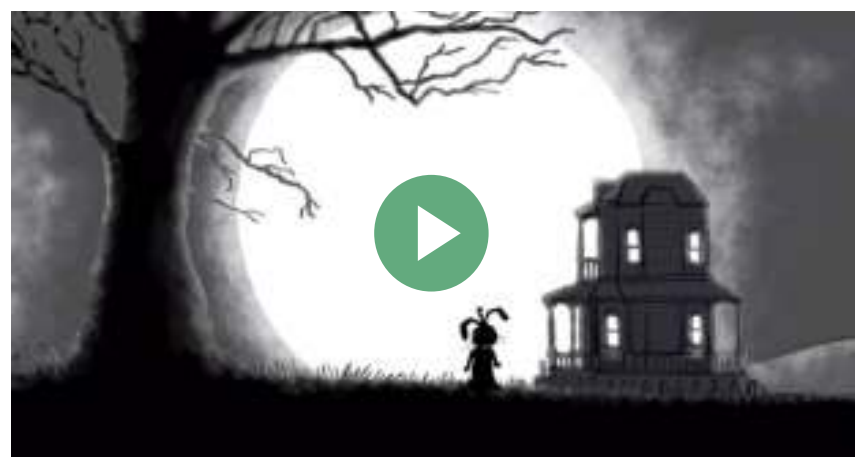


*My dead bunny book trailer* by **James Foley**

## Here they come: a day to remember

COLE-ADAMS, Jennet, GAULD, Judy & BROWN, Warren

Department of Veterans' Affairs, ACT, 2016

ISBN 9780994477514



A cross section of community members attend an ANZAC Day dawn service, then move to watch or participate in the march, speeches, wreath laying, flag ceremonies and morning tea at the Returned Services League (RSL) Club. The reader of this big book learns the inner thoughts of some of the attendees, including a recent Sudanese refugee. The eye catching illustrations in this oversized picture book are collages of cartoon caricatures and actual photographs (of obelisks, scenery and medals). Learning activities, with specific inquiry questions for Early Stage 1, Stage 1 and Stage 2 students are included in an accompanying booklet of backline originals. One page focuses on the symbols of commemoration, such as rosemary, poppies, the Last Post and honour rolls. This resource provides an effective stimulus for class discussion and has been designed to support the study of Humanities and Social Sciences in the Australian Curriculum. It would be useful in the teaching of *Community and Remembrance* in the NSW *History K–10 syllabus*. Additional teaching notes can be downloaded from the Department of Veterans' Affairs website. I. McLean

**USER LEVEL:**     Early Stage 1 Stage 1 Stage 2
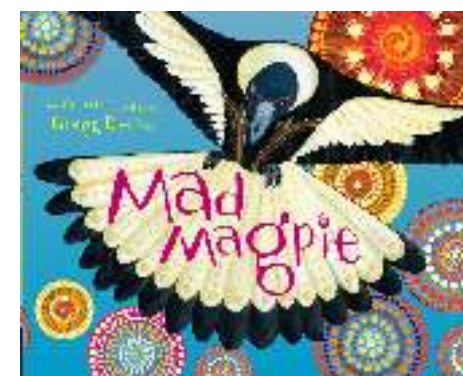**KLA:**     HSIE
**SYLLABUS**:     History K–10
**SCIS 1756851**     Paper $12.99

## Mad magpie

DREISE, Gregg

Magabala Books, WA, 2016

ISBN 9781925360066



A modern interpretation of a traditional Indigenous story, this picture book is written and illustrated in a similar vein to *Silly birds* and *KooKoo kookaburra* by the same author. Magpie (Guluu) reacts with anger at the teasing of the butcher birds who seem to gain even more satisfaction the angrier he gets. The elders offer advice, which Guluu tries to follow, finding it very difficult to control his emotions, until he finally discovers that one of his talents stops the tormenting, and eventually also changes the bullies' behaviour. Aboriginal art and designs, featured throughout this Dreaming story, make this a perfect read-aloud book to share with a class. Assuring a culturally inclusive curriculum and authenticity, the names of the animals are the traditional names from the Gamilaraay language and Teaching notes are available. The messages in this story about controlling anger and solving problems peaceably may resonate with students who have been introduced to the *You can do it! Education* program. S. Morton

**USER LEVEL:**     Early Stage 1 Stage 1
**KLA:**     English; PDHPE
**SYLLABUS:**     English K–10; PDHPE K–6
**SCIS 1755345**     $24.95

 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.

## Ollie and the wind

**SHORT LIST 2016**

GHOSH, Ronojoy

Random House Australia, NSW, 2015

ISBN 9780857988485

By personifying the wind in this deceptively simple picture book, the author has introduced the wind as an interactive, yet invisible, character. This technique allows the reader to empathise with the wind as it rejects lonely Ollie's efforts to entertain them both with his toys. Ollie's realisation that not everyone enjoys the same games may resonate with students as they learn about compromise and problem solving. The patterns in the illustrations indicate the movement of the wind and the ocean. Top down, long-range, mid-range and close-up views of Ollie and his isolated surroundings expertly position the reader within the story, detailing shadows and wind currents. This book supports many English concepts and would be an asset in Science, PDHPE and Visual Arts programs. S. Rasaiah

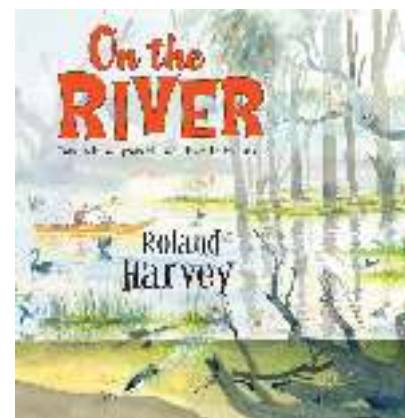| USER LEVEL: | Early Stage 1 Stage 1 |
|---|---|
| KLA: | CA; English; PDHPE; SciTech |
| SYLLABUS: | Creative Arts K–6; English K–10; PDHPE K–6; Science K–10 (SciTech K–6) |
| SCIS 1728575 | $24.99 |

## On the river

HARVEY, Roland

Allen & Unwin, NSW, 2016

ISBN 9781760112455

*On the river* is a picture book that tells the story of the Murray River from the mountains to the sea. The beautiful watercolour images are supported by playful text that shows the many functions of the river, bringing it to life. The *representation* of the river creates a *narrative* that involves many characters and acknowledges environmental conflicts and changes over time. Whilst the book provides a subtle message about the importance of the river to Australians, with historical and factual information, it primarily engages readers through its highly detailed and joyful imagery and the humorous tone evoked through wordplay and intertextual references. This text is appropriate for teaching students about *representation, narrative* and *intertextuality.* It could also be used to show an alternative way to present an *argument* and can readily support learning of *code and convention; connotation, imagery and symbol; genre; perspective; point of view; style* and *theme*. It can also be used to address cross-curricular priorities and capabilities including *Sustainability, Critical and Creative thinking, Literacy*, and *Civics and citizenship*. 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

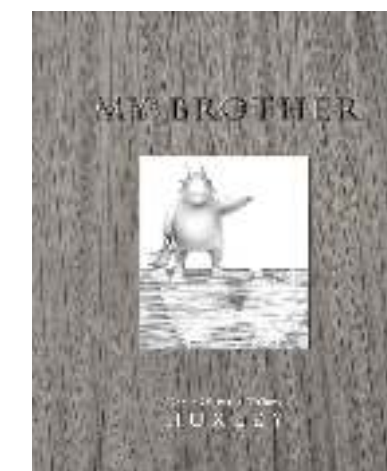| USER LEVEL: | Stage 4 |
|---|---|
| KLA: | English |
| SYLLABUS: | English K–10 |
| SCIS 1761562 | $24.95 |

## My brother

HUXLEY, Dee

Working Title Press, SA, 2016

ISBN 9781921504853

The Huxley family created this poignant picture book after the tragic loss of a loved one. Portraying grief, despair and loneliness through multi-layered graphite illustrations, each accompanied by succinct, heart-felt text, this metaphorical book explains how a sibling deals with the absence of a brother. The use of mythical creatures and animals, and the euphemism, 'loss', provide a softening distance for the younger reader. Older readers will benefit from the sustained examination each page requires to discover the visual details including text positioning and spacing, which intensify the emotional impact. As the creature's search continues, there comes a point where acceptance, remembrance and hope creep in, indicated by the introduction of colour. Sensitivity to individual students' circumstances must be considered before using this book in a study of visual literacy and emotive language, as outlined in the detailed *teaching notes*. Counselors and families may find that this book assists students dealing with life changes and feelings as prescribed in the *Growth and Development* outcomes in the *Personal Development, Health and Physical Education K–6 syllabus*. S. Morton

| USER LEVEL: | Stage 1 Stage 2 Stage 3 Stage 4 |
|---|---|
| KLA: | English; PDHPE |

**SYLLABUS:** English K–10; PDHPE K–6

**SCIS 1761572** $24.99

---

## One step at a time

**SHORT LIST 2016**

JOLLY, Jane & HEINRICH, Sally

MidnightSun, SA, 2015

ISBN 9780987380951

Mali, the baby elephant, is introduced in the initial endpapers struggling to walk. The second page of this heart-rending picture book explains how Mali stepped on a landmine and lost a leg. Mali's devoted keeper, Luk, prayed with the Buddhist monks and secured a prosthetic leg for his friend. The tragic twist at the conclusion of this story emphasises the indiscriminate nature of these devices. In this exposé of the evils of landmines, the elephant and the boy symbolise the dangers and efforts being made to rid the world of unexploded mines. The hand coloured lino print images and the use of decorative borders add depth and texture to this story. The intercultural nature of this narrative provides teachers with a forum from which to explain global issues. Jolly's style and the way that she has represented her concern allow students to see the world through the medium of a story. S. Rasaiah

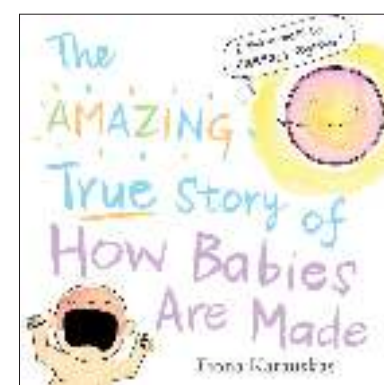**USER LEVEL:** Stage 1 Stage 2 Stage 3

**KLA:** English

**SYLLABUS:** English K–10

**SCIS 1698788** $27.99

---

## The amazing true story of how babies are made

**SHORT LIST 2016**

KATAUSKAS, Fiona

ABC books, NSW, 2015

ISBN 9780733333880 [649]

Funny, frank and embarrassment-free, this picture book is written by a cartoonist who was looking for a modern sex education guide for her own children. Giving a fresh take on the story of where we all come from, this quality book includes the recent developments in fertility and birth, such as the increasing prevalence of sperm donation, egg donation and IVF technology. The approach to this subject relies on engaging the reader with catchy speech bubbles and direct, uncomplicated language. There are some very funny segments, especially the cartoons illustrating puberty. There is a lot of information in this text, given in an easily absorbed format so that parents can share it with children without embarrassment. A. Soutter

**USER LEVEL:** Stage 2 Stage 3 Community

**KLA:** PDHPE

**SYLLABUS:** PDHPE K–6

**SCIS 1728266** $19.99

---

## Sonoma meets Miss Mouse

MORRISEY, "Gigi" Di & SYDENHAM, Julie

Harbour Publishing House, NSW, 2014

ISBN 9781922134400

Addressing issues of cooperation, difference and friendship, this picture book introduces Sonoma, who awakes in the middle of the night to the sounds of a tiny mouse sobbing. Miss Mouse's mother has demanded that she become independent about locating her meals from scraps in the downstairs kitchen. Sonoma realises how huge and scary the stairwell must seem to such a tiny creature, and how tidy the kitchen is, so promises to start leaving cheese morsels on the upper level of the house. In return, Miss Mouse shares bedtime stories each night. The language is accessible and does not overwhelm the double page spreads. Julie Sydenham's moody illustrations are richly textured and show the reader each character's unique perspectives on their environment. I. McLean

**USER LEVEL:** Early Stage 1 Stage 1

**SCIS 1672605** $19.99

---

## Introducing Teddy: a story about being yourself

WALTON, Jessica & MacPHERSON, Dougal

Bloomsbury, UK, 2016

ISBN 9781408877623 [306.76]
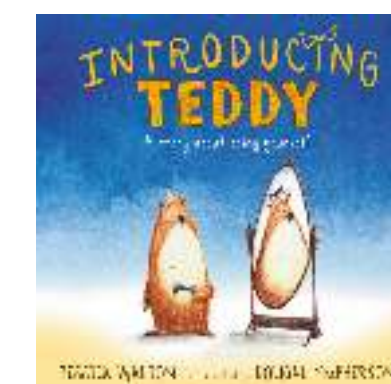
Broaching the topic of gender diversity and transgender for the younger child, this picture book introduces Errol and his teddy, Thomas. When Thomas became quiet and sad he was fearful of

telling Errol what was troubling him in case it destroyed their friendship. Finally he disclosed that he really feels he is a girl teddy and that he would prefer to be called Tilly. It makes no difference to Errol, just as long as their friendship remains. Thomas' uncomplicated transformation is shown by his bow tie now becoming a bow in Tilly's hair. Teachers and counsellors may wish to look at details about the background to this book on the author's website.
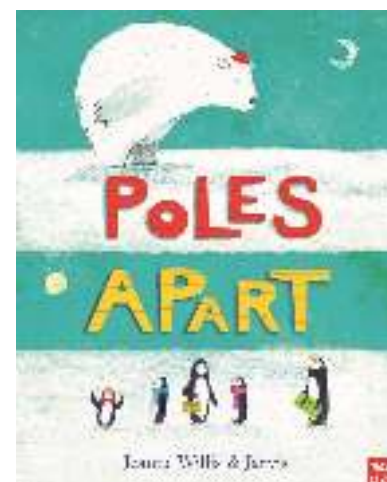S. Morton

| | |
|---|---|
| **USER LEVEL:** | Professional |
| **KLA:** | PDHPE |
| **SYLLABUS:** | PDHPE K–6 |
| **SCIS 1768666** | Paper $14.99 |
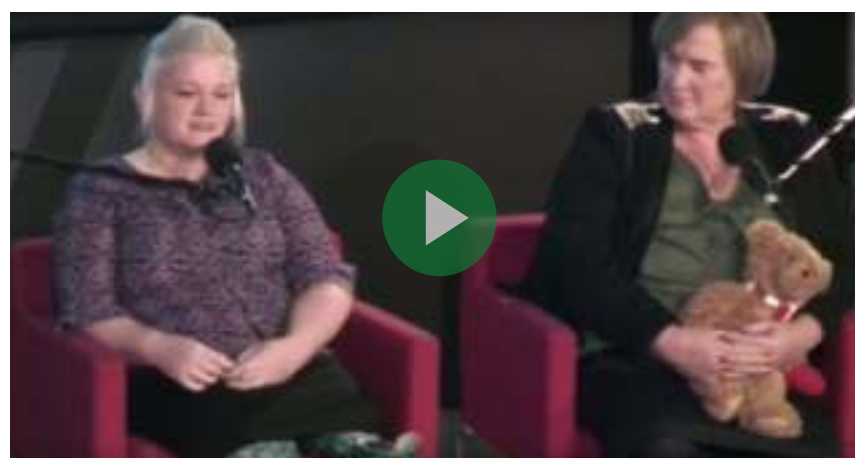


*Introducing Teddy, the transgender bear*
**by WheelerCentre**

## Poles apart

WILLIS, Jeanne & JARVIS
Nosy Crow, UK, 2015
ISBN 9780857634924



This whimsical picture book takes its premise from a common misassumption about the Earth's poles. The Pilchard-Browns are penguins of the South Pole, seeking an ideal spot for a family picnic. Their upturned paper map sees them arrive at the Arctic Circle instead, 12 430 miles away, where they meet Mr White, an affable polar bear. Mr White kindly conducts them on a brief tour of America, England, Italy, India and Australia, before safely returning them to Antarctica. The illustrations contain lots of pictorial clues as to which major cities are depicted, and would support the teaching of imagery and symbols through research activities. One more plot twist awaits Mr White, back at home, and indicates that a reunion with the penguins is inevitable. There is much dialogue between the characters, making it useful as a model for writing speech in narratives. Teachers may use this resource to explain the *English Textual*

*Concepts* of *Connotation, imagery and symbol* and *Representation*. I. McLean

| | |
|---|---|
| **USER LEVEL:** | Stage 1 Stage 2 |
| **KLA:** | English |
| **SYLLABUS:** | English K–10 |
| **SCIS 1735207** | $22.99 |

## Be a friend

YOON, Salina
Bloomsbury, USA, 2016
ISBN 9781619639515
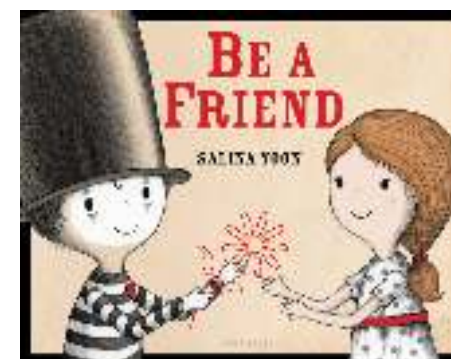


Dennis does not speak but he does communicate through mime in this uplifting picture book. Dennis' peers do not bother to take the time to understand him, simply calling him the 'Mime Boy'. For him, 'show and tell' becomes 'show and mime'. His point of difference often finds him being left out and alone, feeling invisible, until Joy makes the effort to interact with him in an imaginary game of ball catching. As others see the fun the two are having, they too join in with games that do not require any words to be spoken. Modelled on Marcel Marceau, white-faced Dennis is portrayed in a sepia spotlight, framed in a series of pictures and seems to be performing throughout. Movement and salient features are depicted as dotted red lines. The last page depicts how his life has been enriched, with a double page spread now full of colour. It is uncertain if Dennis' lack of speech is as a result of anxiety, a speech issue or choice, however it provides a good teaching point regarding empathy and acceptance of differences. S. Morton

| | |
|---|---|
| **USER LEVEL:** | Early Stage 1 Stage 1 Stage 2 |
| **KLA:** | PDHPE |
| **SYLLABUS:** | PDHPE K–6 |
| **SCIS 1760136** | $22.99 |


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.

# fiction for younger readers

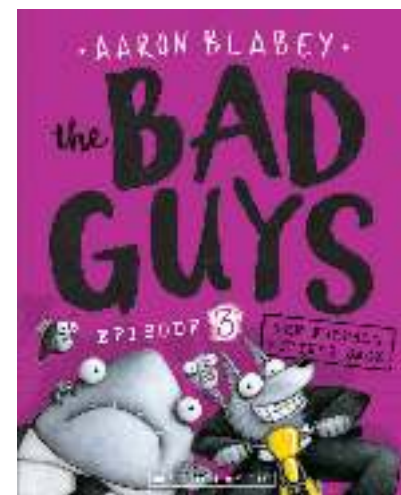Resources are arranged alphabetically by author. See also *eresources*.

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

### The furball strikes back

BLABEY, Aaron

Scholastic Australia, 2016

(The Bad Guys 3)

ISBN 9781760157265

Episode three of this series follows the same format as its predecessors. Through an exhausting graphic novel style, the exaggerated cartoon characters including wolf, snake, shark and a mutant sardine create mayhem in their latest good deed. Endeavouring to prevent bulldozers from destroying the homes of cute, furry animals in the woods, they encounter Doctor Rupert Marmalade, the billionaire mad scientist who is out to destroy Earth with his secret weapon. The style of this book illustrates how suspense can be built up in short, sharp bursts of dialogue and assorted sized frames. Students may be inspired to sustain their reading through the hooks and humour that characterise this genre. S. Rasaiah
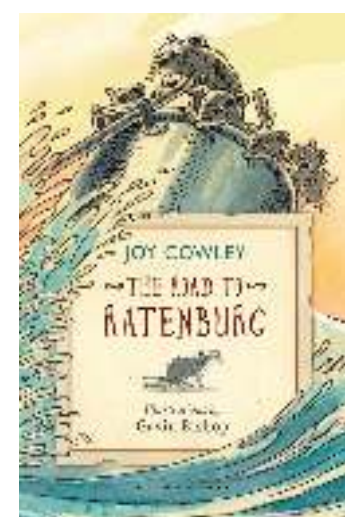
| | |
|---|---|
| **USER LEVEL:** | Stage 2 Stage 3 |
| **KLA:** | English |
| **SYLLABUS:** | English K–10 |
| **SCIS 1755689** | Paper $12.99 |

### The road to Ratenburg

COWLEY, Joy & BISHOP, Gavin

Gecko Press, NZ, 2016

ISBN 9781776570751

Fleeing from their home in an abandoned building, Spinnaker Rat, his wife and four youngsters begin a search for the legendary Ratenburg, a place where it is said rats will be able to live in peace and comfort, but only if they can survive the perils of the journey. To achieve their goal, they must rely on each other and make the most of each animal's strengths and understand individual limitations. Problem solving, trust, overcoming prejudice (a cat provides salvation, an unwelcome companion proves to be someone much more important), perseverance over adversity and above all, making the most of circumstances are all demonstrated by this adventurous family. With the existence of Ratenburg proving elusive, the rats must make a pragmatic decision. Stimulating figurative language used in this novel includes similes, puns and idioms, supporting outcome EN2-8B in the NSW *English K–10 syllabus*. S. Morton

| | |
|---|---|
| **USER LEVEL:** | Stage 2 Stage 3 |
| **KLA:** | English |
| **SYLLABUS:** | English K–10 |
| **SCIS 1751211** | $16.99 |

### Painted dogs and doom cakes

HARRIS, Tim

Harbour Publishing House, NSW, 2015

(Exploding endings 1)

ISBN 9781922134578

A collection of short stories with different main characters and unexpected endings are compiled in this accessible book. Beginning with 79 highly improbable excuses for being late for school, followed by every class of a whole school actively seeking detentions, a Science project involving rocket fuel and lemonade powder, and a prankster who has the tables spectacularly turned upon him, each story is filled with quirky humour. Emoticons are scattered throughout which may be a little distracting for some readers. The final story is incomplete, as a teaser for the next book in this series. S. Morton

| | |
|---|---|
| **USER LEVEL:** | Stage 2 Stage 3 |
| **SCIS 1737290** | Paper $14.99 |

*Exploding endings: painted dogs & doom cakes book trailer* **by Tim Harris**
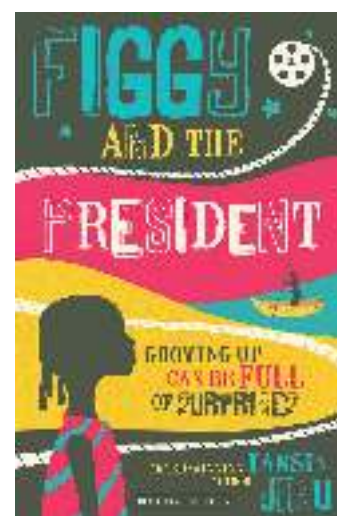
## Figgy and the President

JANU, Tamsin

Omnibus Books, NSW, 2016

ISBN 9781742991559

Figgy and Nana, from Ghana, reappear in this next adventure. Figgy's uncomplicated life becomes much more tumultuous when her mother, who left shortly after her birth, returns extremely ill and pregnant, leaving Figgy emotionally confused. A random opportunity to star in a documentary gives Figgy the self-confidence to overcome her embarrassment regarding her physical deformity. When Nana's father appears demanding Nana is returned to him, Figgy's loyalty and sense of social justice sees her use all her determination, resourcefulness and friends in high places to save Nana once he is sold into child slavery. Readers will gain insight into aspects of Ghanaian culture and an appreciation of a different lifestyle, while also being introduced to issues arising from poverty. This novel may support the study of diversity and intercultural understanding in a culturally inclusive curriculum in *A Diverse and Connected World* in the NSW *Geography K–10 syllabus*. S. Morton

**USER LEVEL:** Stage 2 Stage 3
**KLA:** HSIE
**SYLLABUS:** Geography K–10
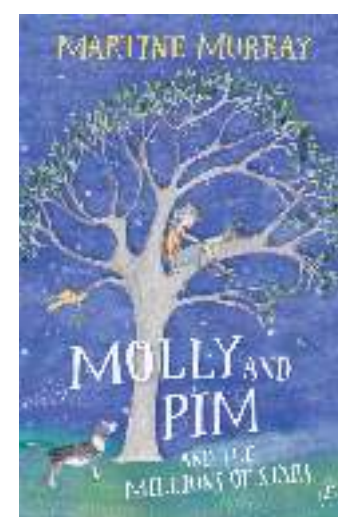**SCIS 1755666** Paper $15.99

## Molly and Pim and the millions of stars

SHORT LIST 2016

MURRAY, Martine

Text Publishing, Vic, 2015

ISBN 9781925240085

The characters' actions and feelings in this narrative reveal the author's concern that young people are becoming disconnected from the natural world. Molly's mother is not like other mothers. She makes potions from plants and believes implicitly in gentility and sustainability. Molly wishes that her strange life was more like other children's. When Molly's mother accidently turns into a tree, the plot takes Molly and Pim, her new unusual friend, through desperate turns of events. The tree becomes a metaphor for the security of family and Pim's character exposes the theme of this story that, by returning to nature we become more curious about our world. As teachers demonstrate how the *English Textual Concepts* of *Theme* and *Connotation, imagery and symbol* play out in this book, students may understand why the author has made specific language, setting and plot choices. S. Rasaiah

**USER LEVEL:** Stage 2 Stage 3
**KLA:** English
**SYLLABUS:** English K–10
**SCIS 1721150** Paper $ 14.99



*Martine Murray on Molly and Pim*
**by Text Publishing**

## Stuff happens [series]

Penguin Australia

Continuing the series about Year 5 boys at Monvale Primary School, each book focuses on common, everyday ups and downs and how best to handle them. Each title, with a different boy as the main character, deals with authentic situations in a humorous but effective manner, demonstrating appropriate attitudes and behaviours to deal with seemingly insurmountable obstacles. Whether it be overcoming the fear of speaking in public, wishing to seek revenge for being called a name, trying to impress friends but being reckless in the process, not wishing to draw attention to oneself, feeling excluded, fear of failure, acceptance of others' differences or understanding the necessity for rules, each story shows boys how to cope and express their emotions and emphasises that asking for help does not mean failure. A different, well-known, Australian male author writes each book. The series may support *Growth and Development* outcomes in the *Personal Development, Health and Physical Education (PDHPE) K–6 syllabus*. S. Morton

**USER LEVEL:** Stage 2 Stage 3
**KLA:** PDHPE
**SYLLABUS:** PDHPE K–6
Paper $9.99 each

Reviewed titles in this series:

*Cooper*
SCIS 1709528
*Dale*
SCIS 1761558
*Ethan*
SCIS 1695386
*Fadi*
SCIS 1695374
*Harry*
SCIS 1725926
*Lennie*
SCIS 1709534
*Luke*
SCIS 1759519
*Tom*
SCIS 1724985



*Author and editor Susannah McFarlane talks about the Stuff happens book series*
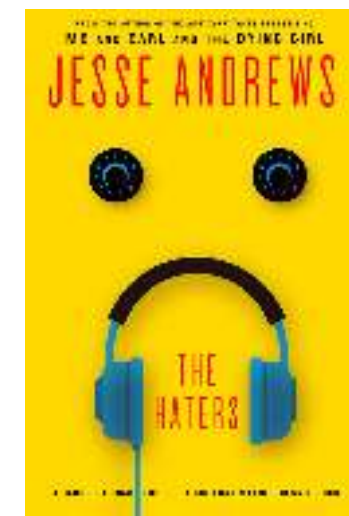**by Penguin Books Australia**

# fiction for older readers

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

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

### The haters
ANDREWS, Jesse
Allen & Unwin, NSW, 2016
ISBN 9781760291891



This author writes for older readers ready to break out of traditional roles and explore the world. Here he has made much of his musical knowledge, setting the story in that world, as two good friends abscond from jazz band camp with a cool girl they have just met, to explore the possibilities of playing together.

While there is a lot of sex and drugs and swearing, the voices are authentic, if not always likeable. Wes and Corey have built their friendship around 'hating on' people, bands or games. They are cynical primarily because they do not fit in. The tension introduced by Ash threatens this uneasy relationship, but ultimately serves to make it stronger. Andrews is interested in the challenges of growing up, and while some may be shocked by the events included, few could be surprised. S. Pollard

**USER LEVEL:** Stage 6
**SCIS 1754432** Paper $19.99

### The witch's boy
BARNHILL, Kelly
Algonquin Young Readers, USA, 2015
ISBN 9781616205485



Ned's mother is a witch, entrusted to protect the magic from the Bandit King in this novel that exemplifies the fantasy genre. Ned and his friend, Áine, run away and hide from the horde of bandits who want the magic that has unwillingly possessed Ned's body.

The journey (that includes Ned, Áine and a wild wolf) is to save two kingdoms from the evils of the magic if placed in the wrong hands. The magic has literally scarred Ned's skin; the words of the magic etched itself into his body, branding him its keeper and saviour. Readers will become attached to the characters as this fairytale story unfolds and the battle between good and evil is resolved with some heart-warming elements. J. Duvall

**USER LEVEL:** Stage 4 Stage 5
**KLA:** English
**SYLLABUS:** English K–10
**SCIS 1745986** Paper $14.95

### The pain, my mother, Sir Tiffy, Cyber Boy & me
BAUER, Michael Gerard
Omnibus, NSW, 2016
ISBN 9781742991504



The 'me' of this title refers to Maggie Butt, who struggles to cope with 'The pain' which is what she calls her mother's new boyfriend. At the same time, she has set herself three specific goals to achieve

in Year Ten before she goes to a new senior school. The goals are to: make at least one good friend; find a partner for the Year Ten Graduation Dance; and reclaim her lost A grade in English. But when the book starts she has only around two months of the school year left and is sure she cannot achieve any of them. The final chapter has a strong message about looking at the big picture and not being too concerned about life's little annoyances, which is palatable in Maggie's words. A. Soutter

**USER LEVEL:** Stage 4

**SCIS 1756128** Paper $16.99

## Within these walls

BAVATI, Robyn

Scholastic Australia, 2016

(My Holocaust story)

ISBN 9781760152857

A very moving account of survival, this book begins with a prologue giving a warning of the terrible events that Miri is about to experience. Contrasting this introduction is the ensuing story of the happy atmosphere of Mira's life in pre-war Poland. These early scenes of market stalls and holidays are shattered by the arrival of the first bombs. The Germans occupy Poland and Jews are herded into one small area known as the Ghetto. Anti-Jewish laws are proclaimed and, gradually, life becomes a nightmare filled with fear, starvation, beatings, and death. This emotionally challenging book, based on true events, deals sensitively with terrible events and as such is an important and powerful addition to literature about the Holocaust and would be valuable background reading to *Core Study – Depth Study 3: Australians at War: World Wars I and II (1914-1918, 1939-1945)*. A. Soutter

**USER LEVEL:** Stage 5

**KLA:** HSIE
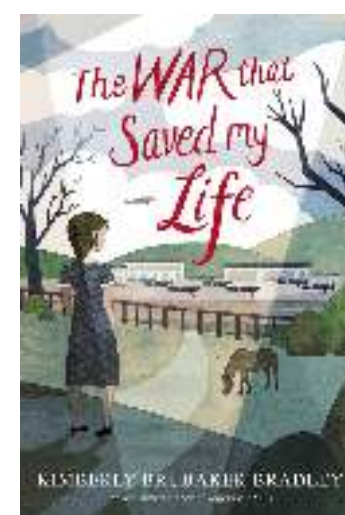
**SYLLABUS:** History K–10

**SCIS 1750865** Paper $16.99

## The war that saved my life

BRADLEY, Kimberly Brubaker

Text Publishing, Vic, 2016

ISBN 9781925355642

Escaping poverty, neglect and abuse by an angry mother shamed by her daughter's club foot, Ada and her younger brother, Jamie, join the thousands of children evacuated from London during World War II. Ada is confronted by a world previously unknown, having been confined to just one squalid room. Given into the care of a reluctant Susan, Ada is conflicted, not willing to trust or connect, cunningly appreciative of the seemingly wealthy circumstances, demanding independence and a need for acceptance and help. Susan discovers that caring for these children is helping her to heal after the death of her partner, Becky. Learning to ride Becky's horse, Butter, gives Ada the freedom of movement and normalcy she craves. The reappearance of Mam and the London Blitz are more battles that the children have to overcome. This historical fiction may be useful when examining identity and belonging and understanding the perspectives of others. S. Morton

**USER LEVEL:** Stage 3 Stage 4

**KLA:** English

**SYLLABUS:** English K–10

**SCIS 1755696** Paper $16.99

*Kimberly Brubaker Bradley talks about her new novel The war that saved my life* **by Penguin Middle School**

## The family with two front doors

CIDDOR, Anna

Allen & Unwin, NSW, 2016

ISBN 9781925266641

Set in a Jewish enclave in the poorer section of Lublin, Poland in the 1920s, this book is a fictionalised biography of the author's grandmother, Nomi. The story of Nomi's childhood as one of nine children in an orthodox Jewish family provides insight into the customs and traditions of Judaism. However this is not a non-fiction text explaining Judaism, rather an account of the family's life, with its everyday and extra

special events, in particular a wedding, told in a light and uncomplicated manner. The text might be seen as a springboard to students interviewing their own grandparents, biography writing, examining past times or beliefs across a number of religions. Discussing the historical expectations in the education of males and females could be incorporated into a study of *Expressing themselves* or *Outcome 8* in Stage 3 and Stage 4 English lessons. Read the *first chapter* or use the available *teaching notes*. S. Morton

**USER LEVEL:** Stage 3 Stage 4
**KLA:** English
**SYLLABUS:** English K–10
**SCIS 1748196** Paper $14.99



*The Shtick S44-03 seg.1 Anna Ciddor, author of The family with two front doors*
**by Henry Greener**

---

### Wicked's way

FIENBERG, Anna

Allen & Unwin, NSW, 2016

ISBN 9781743319901



Will and his circus performer mother live a secluded life, hoping to avoid any contact with Will's pirate father or, worse still, his enemies with their boy-stealing endeavours. His mother surrounds him with positive attitudes through philosophical proverbs (keep putting one foot in front of the other and your eyes on the prize) and humorous piratical sayings (pickle me toes) while honing his remarkable funambulist skills. When his mother disappears, Will's search for her sees him meet kindly people, but his life takes the devastating turn his mother feared, being captured by the worst of pirate captains. As the years pass, Will is now called Wicked and the memory of his previous life fades, replaced by the selfish, cold skulduggery of his pirate captain, from whom he seems unable to escape. A chance meeting with a parrot, with an enormous and faintly familiar vocabulary, tweaks memories long

buried, eventually reuniting Will with his past and facing a positive future. S. Morton

**USER LEVEL:** Stage 3 Stage 4
**SCIS 1748195** Paper $16.99

---

### The bone sparrow

FRAILLON, Zana

Lothian, NSW, 2016

ISBN 9780734417138



Nine year old Subhi, his mother, Maá, and older sister, Queeny, are in an Australian immigration detention centre filled with hundreds of refugees who have fled their homelands due to poverty, conflict or persecution. In this mature novel, the family is Rohingya, having escaped Burma when the father, a poet, was arrested. Subhi was born in detention and knows no other life, using the others' stories to build memories of the outside world while he waits in vain for his father to join them. Living outside the wire nearby with her older brother and father, is Jimmie, whose mother died three years previously. Jimmie's mother was a storyteller and it is her book of stories and bone sparrow necklace that bring Subhi and Jimmie together, providing comfort to each other and arousing surprising commonalities. While the characters, events and places are fictitious, the detention policies, attitudes and conditions described are based on factual reports. The descriptions of abuse and self-harm are violent and upsetting and there is no sign in this story of a positive future for the asylum seekers. The situations described in this book may support Stage 5 students researching *Depth Study 5: The Globalising World* and complement refugee student support programs. S. Morton

**USER LEVEL:** Stage 5 Stage 6
**KLA:** HSIE
**SYLLABUS:** History K–10
**SCIS 1762173** Paper $19.99

---

### The doldrums

GANNON, Nicholas

Greenwillow Books, USA, 2015

(The doldrums 1)

ISBN 9780062320940

The adventures of Archer, Oliver and Adelaide in this illustrated novel are representative of all children's dreams to become world-class explorers. The

reader is taken on a grand rollercoaster of events as Archer seeks his lost explorer grandparents who floated out to sea on an iceberg doing what they love. Archer involves his two neighbouring friends, Oliver and Adelaide, in his plans to find the grandparents in Antarctica when everyone else had given up the search for them. It is interesting that the author has used the title, *The doldrums*, which is reflective of the state in which the young characters find themselves as they embark on their adventures. The delightful sepia-toned illustrations and the wry jokes in the narrative enhance the eccentricity of this book. Readers can investigate the series further at *The Doldrums Press*. J. Duvall
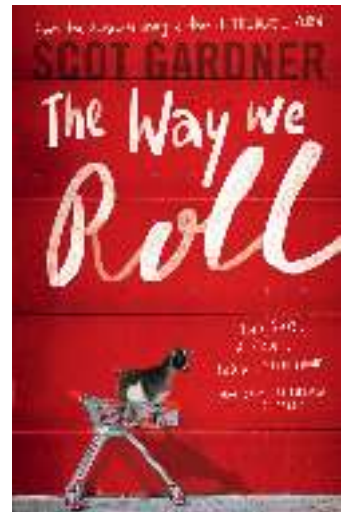
**USER LEVEL:**      Stage 3 Stage 4
**KLA:**      English
**SYLLABUS:**      English K–10
**SCIS 1735754**      $24.99



*The Doldrums by Nicholas Gannon* by The Doldrums Press

---

### The way we roll

GARDNER, Scot
Allen & Unwin, NSW, 2016
ISBN 9781760290399



Two boys are paired for supermarket trolley duty. Will is an ex-private schoolboy who is mysteriously sleeping rough and Julian is finishing his community service obligation resulting from his problems with Juvenile Justice. They get on well and, when Julian realises Will is homeless, he offers him a place to stay. The novel explores issues of relationships, homelessness, family, prejudice and social justice. Mandy,

Julian's mother, is a totally believable adult character who grew up in foster care herself, full of life, good advice and love for her son. Readers need to be aware that there are sex references and coarse language in this text. The novel ends with a feeling of hope. A. Soutter

**USER LEVEL:**      Stage 6
**SCIS 1748230**      Paper $19.99

---

### The flywheel

SHORT LIST 2016

GOUGH, Erin
Hardie Grant Egmont, VIC, 2015
ISBN 9781742978178



For Del, Year 11 is becoming increasingly complicated. Her mother has left for another man, her father, having fallen apart at the separation, is now in Mongolia and Del is left to look after their café. Compounding things is her ostracism at school when her homosexuality is exposed, resulting in overt bullying. When the café manager suddenly leaves, Del decides to escape the bullying by avoiding school altogether and managing the café full-time. She also discovers her attraction

for Rosa, a university student across the road, but is uncertain how to proceed. These issues plus the café's financial crisis and the fall-out from helping friend Charlie, result in Del's confidence crumbling. Emotionally things come to a head when, in her relationships, she takes the moral high ground (in her opinion) rather than fully considering the situations of others. Friendships, self-awareness, allowing for fallibility, resilience, accepting responsibility and compromise all lead to a way forward. Del's sometimes humorous adolescent voice tells this story of confusion and same sex-relationships, applauding individuality and difference. Teachers should be aware that this story contains explicit descriptions of alcohol and drug taking and implies same sex physical interactions. S. Morton

**USER LEVEL:**      Stage 6
**SCIS 1699001**      Paper $19.99

---

### Nightfall

HALPERN, Jake & KUJAWINSKI, Peter
Hot Key Books, UK, 2016
ISBN 9781471405730

Frightening and suspenseful, this novel of survival tracks the movements of three close children from a land that only sees nightfall every 14 years.

Once Night arrives, the island they live on is plagued by horrible monsters and nightmarish experiences. The three characters, in the quest to find a way off the island, encounter several nasty attacks whilst finding out who they are. Their experiences bring them closer together; especially as Kana experiences a metamorphosis that he keeps hidden from his companions, until it is too hard to hide. The truth about the island's history is finally revealed to the three characters, as they are assisted to leave the island from an unknown being in a hidden boat to re-join their families in the Desert Lands. This mysterious coming of age novel could be used in the English classroom with students who are studying narrative and character development. J. Duvall

**USER LEVEL:**    Stage 4 Stage 5
**KLA:**    English
**SYLLABUS:**    English K–10
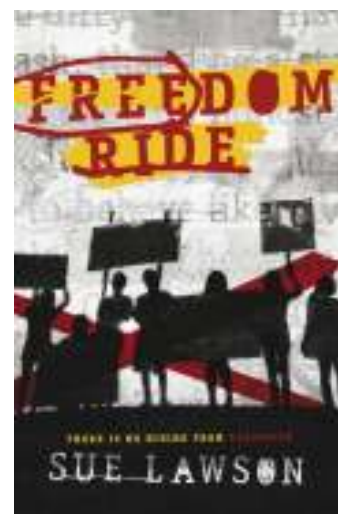**SCIS 1759310**    Paper $16.99

## Freedom ride

SHORT LIST 2016

LAWSON, Sue

Black Dog Books, NSW, 2015

ISBN 9781925126365



Robbie lives in a small country town in NSW circa 1965 and it is through this story that we see the prejudice and hypocrisy in his town. The Freedom Ride signalled that the world was about to change. This momentous historical event provides the background to Robbie's story. Growing up with an absent mother, a distracted father and a cold grandmother, he wants change in his own life. These events touch Robbie's life and will evoke an empathetic connection to the past for a young reader who is able to see this historical event unfold through Robbie's eyes. This resource may support anti-racism education in schools and complements *Stage 5 Core Study – Depth Study 4: Rights and Freedoms (1945–Present)*. K. Rushton
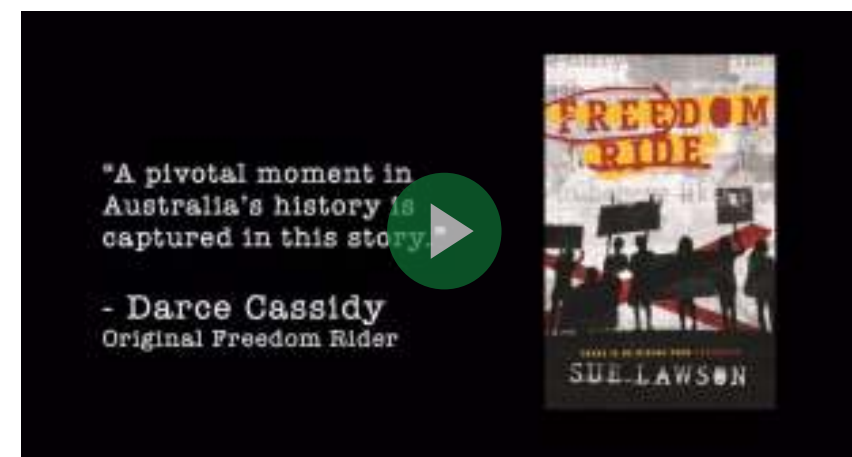
**USER LEVEL:**    Stage 4 Stage 5
**KLA:**    English; HSIE
**SYLLABUS:**    Aboriginal Studies

7–10; English K–10; History K–10

**SCIS 1719967**    Paper $17.95



*Freedom ride by Sue Lawson*
**by WalkerBooksAus**

## Saving Jazz

McCAFFREY, Kate

Freemantle, WA, 2016

ISBN 9781925163582



Jazz is a Year 10 girl, who goes to a party where she and her friends get drunk and make stupid mistakes which are videoed and posted on social media. She is accused of sexual offences and has to leave her home and school to live with relatives in another city. The book is written as her blog. It explores

issues such as sexting, family violence, especially emotional abuse, abusive relationships and the advantages and disadvantages of being physically attractive. There are no easy answers. One of the main characters is left brain damaged after a suicide attempt. The school counsellor is a source of strength as she is the first person to comfort Jazz after this disaster. Teachers will find this book, written by an ex teacher, worth reading to further understand the complex world of adolescents. A. Soutter
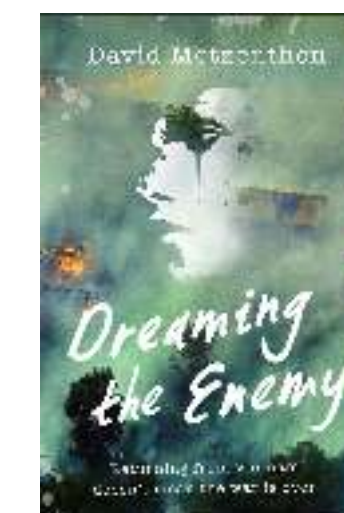
**USER LEVEL:**    Stage 6 Professional
**SCIS 1761548**    Paper $19.99

## Dreaming the enemy

METZENTHEN, David

Allen & Unwin, NSW, 2016

ISBN 9781760112257



The intensity of this novel makes it very difficult to read because the brilliant writing transports the reader into the horrors of battle. It is the story of Johnny Shoebridge, a young man who has just returned from fighting in Vietnam.

In his head he constantly replays the story of the battles from the Viet Cong point of view. He has invented a life for a soldier who he found himself unable to shoot in the heat of battle. He calls this man Khan, and he lives Khan's life while trying to live his own. He cannot find comfort anywhere. People are hostile to him as a returned soldier from the war in Vietnam. He has a girlfriend but is in too much pain to be able to relate to her. This work of historical fiction shows the futility of war and the courage of a soldier fighting in a foreign land. A. Soutter

**USER LEVEL:** Stage 6
**KLA:** English; HSIE
**SYLLABUS:** English Stage 6; Modern History Stage 6
**SCIS 1751253** Paper $19.99

## The stars at Oktober Bend

MILLARD, Glenda

Allen & Unwin, NSW, 2016

ISBN 9781743315897

Alice has an acquired brain injury from a vicious assault and rape when she was 12 years old. Manny is a young refugee whose days as a child soldier haunt him. These protagonists are revealed to the reader through the style of this challenging novel, which, as Alice writes in her own voice, incorporates broken language and limited grammar. Alice lives on the edges of a small town, which seems able to ignore the desperate poverty of her family's existence while its young people practise casual bullying. The reader's heart soars as Alice is seen and heard through her beautiful poetry, for it is in her writing that she is able to express the emotional life bubbling within her. As Manny recognises a kindred spirit, one who has undergone unimaginable hardship, but has overcome limitations to find joy and acceptance, we too are able to acknowledge those unseen members of our society and the depth of our ignorance. There is much for students to glean from the writing mastery and character development in this text. Novels such as this make perfect vehicles for the teaching of skills of composition and the function of complex texts. S. Pollard

**USER LEVEL:** Stage 6
**KLA:** English
**SYLLABUS:** English Stage 6
**SCIS 1744766** Paper $23.99

## Dragonfly song

ORR, Wendy

Allen & Unwin, NSW, 2016

ISBN 9781760290023

Set in the pre-history world of the Mediterranean, particularly Crete, the central character of this book is Aissa, the dragonfly, abandoned at birth due to a congenital deformity. Raised by farmers later attacked by raiders, she becomes a selective mute after her mother urges her to be still and quiet and wait for her return. The author has constructed a highly believable world on the small island of Aissa's birth where worshipping the gods, running a semi-rural community and offering two children a year to the Bull King's court is the norm. Ultimately, Aissa is taken to the great court and trained as a bull dancer but the events of the narrative are less important than the moral of hope. Aissa and her internal monologue is used as a means to explore the tribulations of the outsider, in particular the bullying and prejudice practised against those who seem unlike the majority, regardless of their worth. This book, set in interesting times, sends a powerful message. S. Pollard

**USER LEVEL:** Stage 4 Stage 5
**SCIS 1762305** Paper $16.99

## The deep enders

REARDON, Dave

Reardon Media, Australia, 2016

ISBN 9781518815133

Sixteen year old Murph Turner has survived the Pearl Harbour attack by the Japanese during World War II and has been sent to stay with his pearl diver father in Broome, Western Australia. He is befriended by Banjo, an Aboriginal man with a wicked sense of humour and a mischievous outlook. This friendship brings Murph face-to-face with the racism of the era to the indigenous population and the Japanese, who had been involved in the pearling industry for decades. Murph must work through his own prejudices as he and his friends become embroiled in a deadly mystery. The action is fast paced with rich descriptions of characters and landscape, making the novel an

enjoyable historical adventure. Selected sections of the book that focus on Australia's attitudes towards migration, discrimination and Aboriginal rights are excellent stimulus resources for anti-racism education and complement the Stage 3 English unit created by the author. S. Morton

| USER LEVEL: | Stage 3 Stage 4 Stage 5 |
|---|---|
| KLA: | English; HSIE |
| SYLLABUS: | English K–10; History K–10 |
| SCIS 1769727 | Paper $32.99 |

## The Marvels

SELZNICK, Brian

Scholastic Press, USA, 2015

ISBN 9780545448680

Beautifully bound with over 650 pages edged in gold, this latest Selznick tome follows his style of part picture book, graphic novel and novel. The first 400 pages are told through powerful drawings with the storyline continuing 90 years hence in prose. Traversing the years from 1766 to 1990, the illustrated section of the story tells of a shipwreck and young Billy Marvel, who survives to become an actor, beginning a family tradition in the theatre. The story within a story happens in the narrative with Joseph, who runs away from school and seeks refuge from an uncle who lives in a mysterious house in London. As the uncle reveals true, historic snippets about the Marvels intertwined with his fictionalised story, Joseph hears about the relationship between his uncle and Billy and a boy, Marcus, who was like a son to the two men. Homosexuality and death from AIDS are inferred but never stated in this tale of love and friendship. S. Rasaiah

| USER LEVEL: | Stage 4 |
|---|---|
| KLA: | English |
| SYLLABUS: | English K–10 |
| SCIS 1732987 | $34.99 |



*The Marvels by Brian Selznick* by Scholastic

## Forgetting Foster

TOUCHELL, Dianne

Lothian, NSW, 2016

ISBN 9781760110796



Alzheimer's disease, when it descends upon a family member is traumatic for all, but even more so when it happens as early onset. Nine year old Foster's father is a wonderful storyteller, enriching Foster's imagination and life is happy, calm and ordered. When dad starts to forget little things, jokes are made but as it escalates, including a kitchen fire and dad getting lost, both Foster and his mum struggle to cope, feeling angry, frustrated and isolated, wanting to keep things within the family rather than seeking outside help. Foster is kept in the dark about the realities of his father's condition and as more attention is given to dad, Foster begins to act out towards mum, friends and school. Mum becomes the breadwinner and is increasingly anxious, relying on a neighbour with a rather callous and sometimes aggressively physical attitude, while dad rapidly progresses to anger and distrust, resulting in a crisis point. Through Foster's character, in coming to terms with the situation, we see and gain an understanding of what his mother and father are also feeling. There is not a 'happily ever after' ending in this novel but there is acceptance and survival. S. Morton

| USER LEVEL: | Stage 3 Stage 4 Stage 5 |
|---|---|
| SCIS 1761636 | Paper $19.99 |

## Inbetween days

**SHORT LIST 2016**

WAKEFIELD, Vikki

Text Publishing, Vic, 2015

ISBN 9781922182364



At seventeen, Jack is full of angst and complaint about her world. Suffering from some Obsessive Compulsive Disorder issues and uninterested in leaving the small town of her birth for fear of change, she indulges in selfish and judgemental behaviour. Having left school and home on the return of her older sister from overseas, Jack works at the local store, pines for a boy who is only interested in her for the sex without strings she provides, and generally acts

as if the world is out to get her. It is hard to like Jack as she refuses to take responsibility for her own actions or the effect she has on those around her, most of which is put down to her mother's constant criticism. It is irritating to watch her self-destruction, however there is hope on the horizon as she finally begins to take charge of her life and consider that just living is the greatest risk of all. Teaching notes are available. S. Pollard

**USER LEVEL:** Stage 6

**SCIS 1730993** Paper $19.99

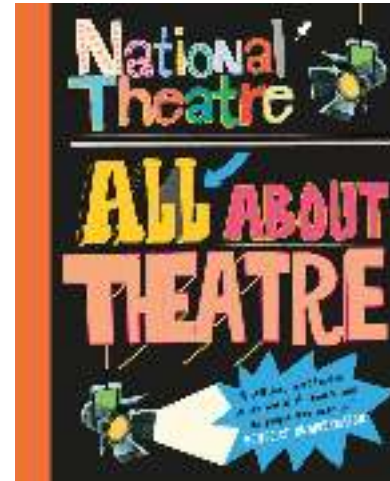# information, poetry and drama

Resources are in Dewey order.

## National Theatre: all about theatre

McINTYRE, Marina

Walker Books, UK, 2015

ISBN 9781406358698 [792.02]

Drawing on the study of *contemporary*

*drama and theatre practices of making, performing and appreciating drama* (*Drama 7–10 Syllabus*), this resource goes backstage at the National Theatre in London. Many aspects of theatrical production are investigated. Interviews with renowned directors and actors are interspersed with pull-outs of production techniques and photographs of set design, costume, props, sound and music and special effects. Stagecraft is explored with prop-making, set building and lighting design underpinning plays such as *The curious incident of the dog in the night-time* and *War horse*. The history and traditions of acting and producing are briefly outlined in a timeline from 500 BC to the present day which should support many facets of Drama, Music and Visual Design. This resource is an inviting and thoughtful addition to the study of Creative Arts. S. Rasaiah

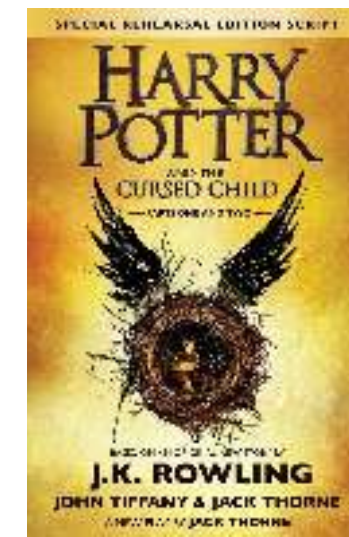| | |
|---|---|
| **USER LEVEL:** | Stage 4 |
| **KLA:** | CA |
| **SYLLABUS:** | Drama 7–10; Music 7–10; Visual Design 7–10 |
| **SCIS 1738245** | $27.99 |

## Harry Potter and the cursed child

THORNE, Jack, ROWLING, J.K. & TIFFANY, John

Little Brown, UK, 2016

ISBN 9780751565355 [822]

Although J.K. Rowling did not write this text, the characters and scenarios from the seven Harry Potter books are revisited in this dramatic representation of an original Rowling's story. Written as a two part stage play with stage directions and a cast list for the London West End production, the script sets the scene for Harry Potter as a 37 year old father of three. A dedicated Harry Potter reader may be disappointed in the format of this book which skirts around the characters and touches lightly on the plot which is rich in special effects but poor in detail. Clearly designed to amaze a live audience, the proliferation of written magical spells and transformations are left to the reader's imagination as Harry and his son, Albus, travel back in time to uncover events from their past. The relationships between fathers and sons and the married couples in the play are handled with some depth and a smattering of humour as the characters struggle with their histories. The comparison between this new offering and the previous works by J.K. Rowling could provide teachers with a platform from which to critically analyse how aspects of texts can evoke a range of responses. S. Rasaiah

| | |
|---|---|
| **USER LEVEL:** | Stage 4 Stage 5 |
| **KLA:** | English |
| **SYLLABUS:** | English K–10 |
| **SCIS 1774789** | $42.90 |



*Harry Potter and the cursed child reviews*
**by Harry Potter and the cursed child**

## Looking for more reviews?

Search the comprehensive *Resource reviews database*

### Who reviews?

Madelaine Dawes, Chatswood HS

Jennifer Duvall, Cabramatta HS

Alana Ellis, Belmore Boys HS

Kelly Hodkinson, English Project Officer 7–12

Cath Keane, teacher librarian

Ian McLean, Penrith PS

Darren Monte, Westfields Sports HS

Sue Morton, teacher librarian

Shauna Pollard, Rooty Hill HS

Sally Rasaiah, Cammeray PS

Kathy Rushton, consultant

Alison Soutter, Project Officer, FACS

Frances Whalan, Association of Independent Schools

Helen Yip, Asquith Girls HS