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Showcasing innovation for quality learning

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Volume 36, Issue 2, 2017

from the editor

Welcome to this issue of Scan for 2017.

In this issue, we continue to explore how we can best use digital technologies. What do we need to know about being a digital citizen? How can we be global learners while maintaining a focus on our local communities? How can we take the affordances of the digital world to improve how students respond to children's literature?

If you have a good idea to share for Book Week, please tweet us @ScanJournal or go to our Facebook page and let others know of as many Book Week ideas as possible!

This issue also provides one window into how Children's Book Week may be approached using Oliver as a launch pad.

Enjoy the informative content in this 'Scan' and remember to share it with your colleagues.

Cheers,

The 'Scan' Editorial team

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Help wanted: 2017 is seeking discerning digital citizens

Penguins - BBC

Jenny Luca, Head of Digital Learning and Practice, Wesley College, Melbourne

Early days

If you're of my era (quite some time ago!), you may remember an evening in 1977 when a BBC program called Alternative 3 was aired. For two hours I sat in my lounge room, transfixed, watching a documentary that was feeding a 12 year old's fascination for UFOs and what I now know are called conspiracy theories. There I was, hearing of the deaths and disappearances of scientists, a mysterious lunar base that would provide a way station to Mars and the fact that interplanetary travel had been happening for years. Fascinating stuff, all of it an amazing revelation to my young mind, and none of it true.

A hoax. Originally planned to be aired on 1 April in the UK, but delayed from telecast until June, and not aired in Australia until even later than that date. At the end of the screening it was revealed that none of it was true. This shattered my young impressionable mind, but taught me a lesson that helped me through life.

Never take things at face value. Question. Apply critical thinking.

A good lesson to learn when you're 12. And now, it seems, an even better lesson to learn when you're 12 and living in 2017.

Post-truth

2017 is right off the back of 2016 where 'post-truth' was Oxford Dictionary's word of the year and the US presidential campaign saw a plethora of fake news stories stream through social network feeds. Stories circulated suggesting that Hillary Clinton sold weapons to ISIS, Pope Francis had endorsed Donald Trump, and that Hillary Clinton was involved in a child sex ring working out of the basement of a pizza shop in Washington. This last story resulted in Edgar Welch driving from North Carolina to Washington to investigate these claims. He was armed with an assault-style rifle and was taken into custody by police after firing shots and searching for hidden children and secret chambers that didn't exist.

Yes, we've got some work to do if we are going to help the population become discerning citizens in the age of the internet.

Alternative facts

'If we are not serious about facts and what's true and what's not, and particularly in an age of social media when so many people are getting their information in sound bites and off their phones, if we can't discriminate between serious arguments and propaganda, then we have problems.'

Barack Obama (The New York Times, 17 November 2016**)**
It seems our strong connections to the social networks we inhabit, and the stream of information that flows to us, are guided by powerful algorithms that reinforce what Eli Pariser describes as the 'filter bubble' in his 2011 book of the same name and the powerful TED talk he delivered that year.

'A world constructed from the familiar is a world in which there's nothing to learn … (since there is) invisible autopropaganda, indoctrinating us with our own ideas.'

Eli Pariser (The Economist, 2011**)**

The basic premise is this. As you use your preferred social network, you click on links, share content and 'like' what's being shared. All the while, the algorithms that power the network are creating a profile of your preferences, determining the things you are interested in and finding ways to channel content to you that matches your preferences. Sounds quite helpful on the surface, doesn't it?

If I think back to me as an impressionable 12 year old, fascinated by UFOs, missing scientists and interplanetary travel, then the interests I had would have channelled some rather interesting conspiracy theories my way if a social network like Facebook existed in 1977. I would have had my confirmation bias (the tendency to interpret new evidence as confirmation of one's existing beliefs or theories) confirmed. My ability to take on board the assertion that 'Alternative 3' was a hoax may have been in question, if I was inundated with information that reinforced my thinking.

Researchers at Stanford's Graduate School of Education recently conducted a study with 7,800 students from middle school, high school and college.

Some key findings they discovered were:

'Most middle school students can't tell native ads from articles.'

'Most high school students accept photographs as presented, without verifying them.'

'Many high school students couldn't tell a real and fake news source apart on Facebook.'

'Most college students didn't suspect potential bias in a tweet from an activist group.'

'Most Stanford students couldn't identify the difference between a mainstream and fringe source.'

The researchers concluded, 'Many assume that because young people are fluent in social media they are equally savvy about what they find there … Our work shows the opposite.'

What can educators do?

So what can we as educators do to help our young people become discerning digital citizens? How can we help them grasp the workings of social networks, the power of algorithms, and understand the effects a personalised stream of content may have on shaping their thought processes?

To start with, it's imperative that we acknowledge that it is important to find space or place within school curriculum to address how we help our students to become discerning digital citizens. We've entered new territory, and it's territory our profession needs to understand in order to impart learning to our students.

I'd posit that there are many adults with a lack of knowledge about the workings of the internet, and many existing teachers would fall into that category. Hopefully your school community has a Head of Teaching and Learning actively seeking ways and means for discerning digital citizenry to become embedded with the curriculum structure and a committed teacher librarian in your midst who is keeping abreast of change. Information professionals of this calibre are key to assisting teaching staff with the knowledge required. Many would leap at the opportunity to work in a co-teaching capacity with classroom teachers to impart the message, especially if it can be interwoven into existing curriculum offerings.

The Australian Curriculum provides a passage with the General capabilities. Critical and creative thinking, personal and social capability, and ethical understanding all lend themselves as key tenets of what it takes to be a discerning digital citizen.

Creative teachers, who are shaping their curriculum with thought being given to these capabilities, find ways to weave discussion into the threads of their curriculum content. When I taught English classes, I would make way for important discussion about topics affecting young people's lives. I would often begin a class with what would be considered something 'off topic'. What this did was frame the lesson - students would be encouraged to think and share, and this seeded the climate for the learning that would take place that was 'on topic'.

Our profession is a human one - finding time within content-heavy curriculum to build relationships and assist our young people to navigate new territory is never time wasted.
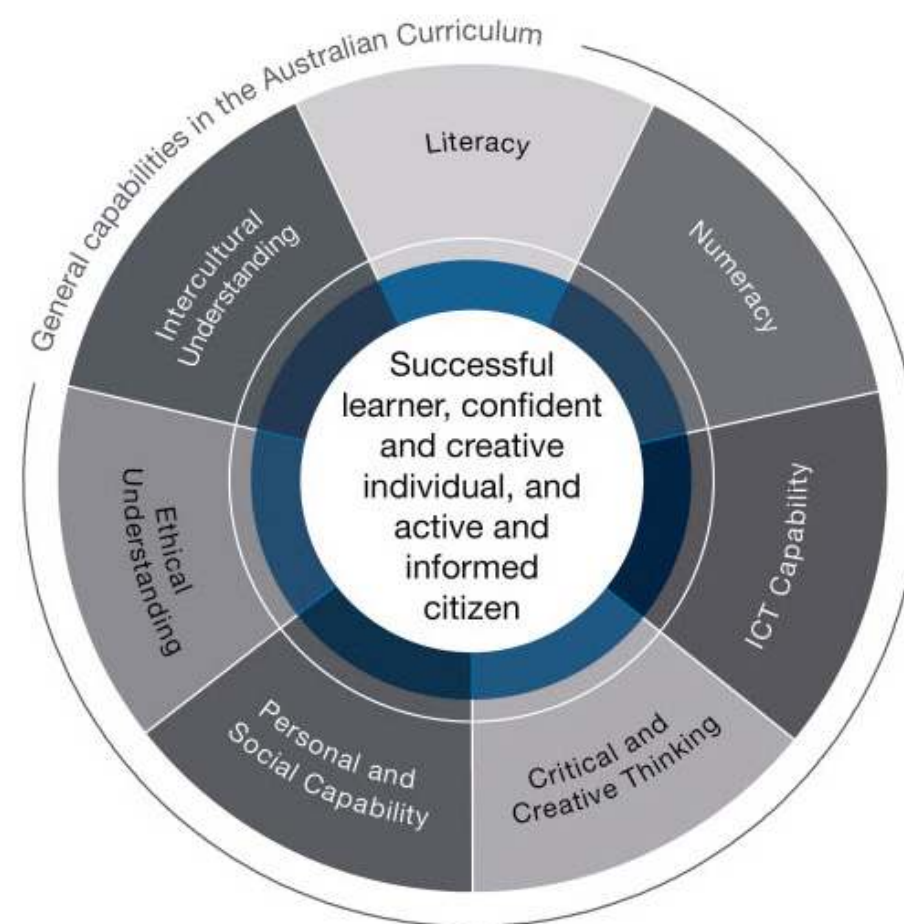
General capabilities, Australian Curriculum (AC)

Infographics to share

Some useful infographics have been shared online in recent times and these could be shared within your school community via email, newsletter or within your school intranets. Think about posting laminated versions of infographics like these in areas where students mill - the school canteen, common rooms, near commonly shared printers, homerooms, and more.

One of the most effective poster campaigns we ran was to post key internet safety information on the back of toilet doors within the school. Nothing like seeing a message umpteen times to have it sink in!

The following, from EasyBib, provides very sound advice to assist students in analysing online news and applying critical thinking skills to verify the content. EasyBib encourages readers to post, print and share it with students.

Evaluating a news article infographic by EasyBib

The following fake news infographic from WNYC suggests that you cut it out and paste it near your computer or television. Better still, what about the back of the toilet doors at your school?

Breaking news consumer's handbook: Fake news edition
by WNYC

IFLA (International Federation of Library Associations and Institutions) has produced the following infographic on their website and encourage people everywhere to share it widely. They value the power of the commons, as can be seen from the following quote taken from their site:

'The more we crowdsource our wisdom, the wiser the world becomes.' **IFLA**
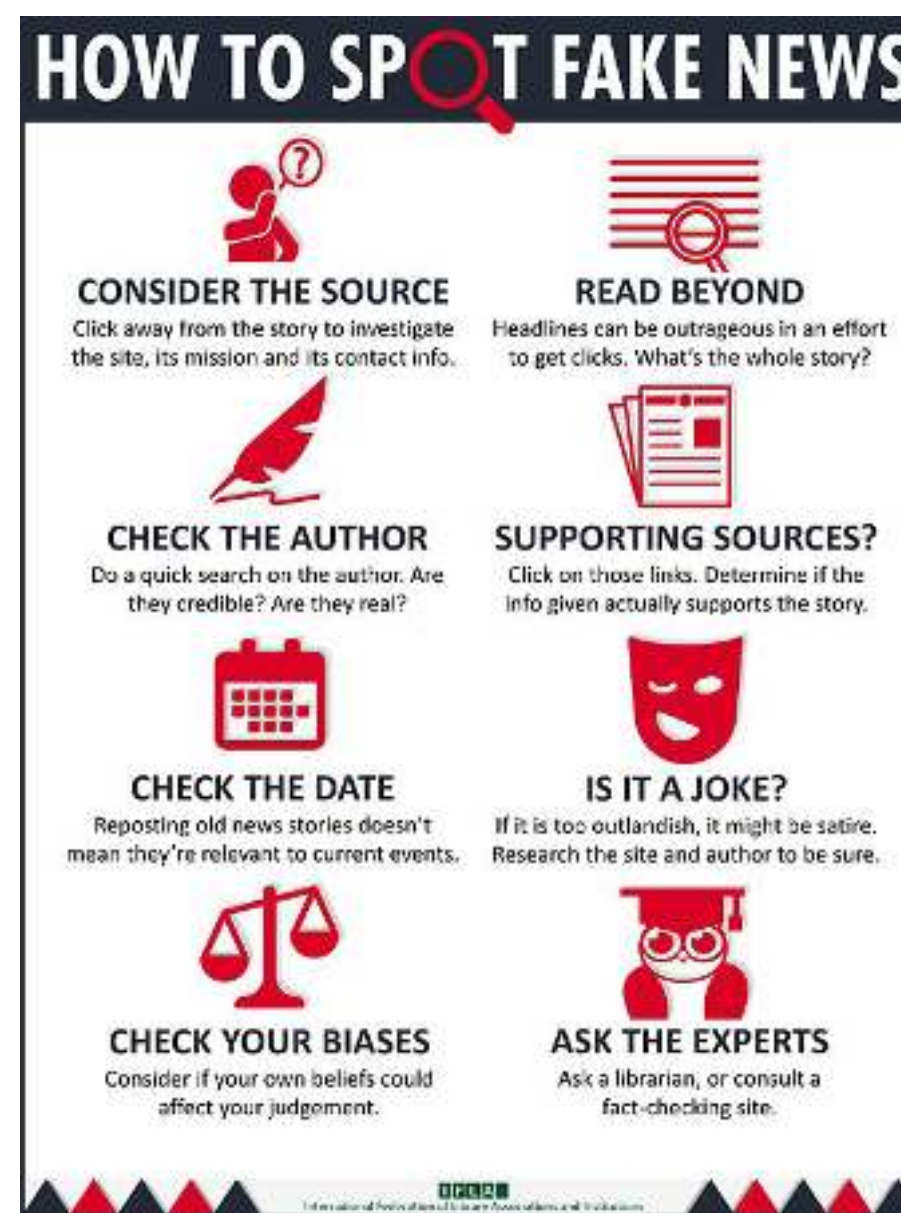
How to spot fake news by **IFLA**

Behind the News (BtN), the ABC TV programme aimed at school children from upper primary to lower secondary, has made a really useful video about fake news and how to spot it. Common Sense Media from the United States also has a very helpful post about spotting fake news.

5 ways to spot fake news! by Common Sense Media

I'd encourage all educators to take a look at the Common Sense Media site. Their K-12 digital citizenship curriculum scope and sequence can be easily adapted to Australian schools. It provides teachers with lesson plans, support materials and resources that parents can use. All resources within their curriculum are based on the research of Dr Howard Gardner and the Good Play Project at the Harvard Graduate School of Education.

There is an enormous amount being shared to help people grapple with the need to become more discerning in their analysis of web content. I've listed some useful posts below that can help you gain more understanding and find resources that may assist you in imparting the message to students.

Useful links

1. Frank W. Baker's <u>Fake news: Recommendations</u>
2. Alan November's <u>Mission critical: How educators can help save democracy</u>
3. Aly Colón's <u>You are the new gatekeeper of the news</u>
4. Laura Sydell's <u>We tracked down a fake-news creator in the suburbs. Here's what we learned</u>
5. Amber Jamieson's and Olivia Solon's <u>Facebook to begin flagging fake news in response to mounting criticism</u>
6. MiddleWeb's <u>Students need our help detecting fake news</u>

No article about helping our students become discerning digital citizens can end without mentioning the original internet identifiers of fake news - the stellar team at <u>Snopes.</u> Google search describes Snopes as the 'definitive internet reference source for urban legends, folklore, myths, rumors, and misinformation'. I'd have to agree. Many times I've referred to Snopes before on sharing information because in the back of my mind a tiny voice was saying, 'Is this really true?' Subscribe to their newsletter and a daily debunker will arrive in your inbox, clarifying for you what you should believe on the internet, and what you shouldn't.

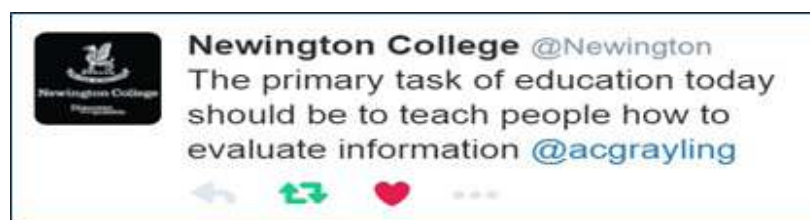For those hoping that things might slow down and we can all take a bit of a breather from the pace of the digital world, well, I'm sorry to say, it's just not going to happen. Yes, it's moving fast and keeping pace with change is difficult. The fact is, this is the world we inhabit now.

As educators, there's a moral imperative for us to understand the workings of the internet and the ways it can shape young people's lives, both positively and negatively. Newington College shared this on Twitter recently and I liked it.

> **Newington College** @Newington
> The primary task of education today should be to teach people how to evaluate information @acgrayling

Perhaps Twitter are using their algorithms right now to direct more of the same to me. That's the kind of personalisation of a news feed I'd appreciate.

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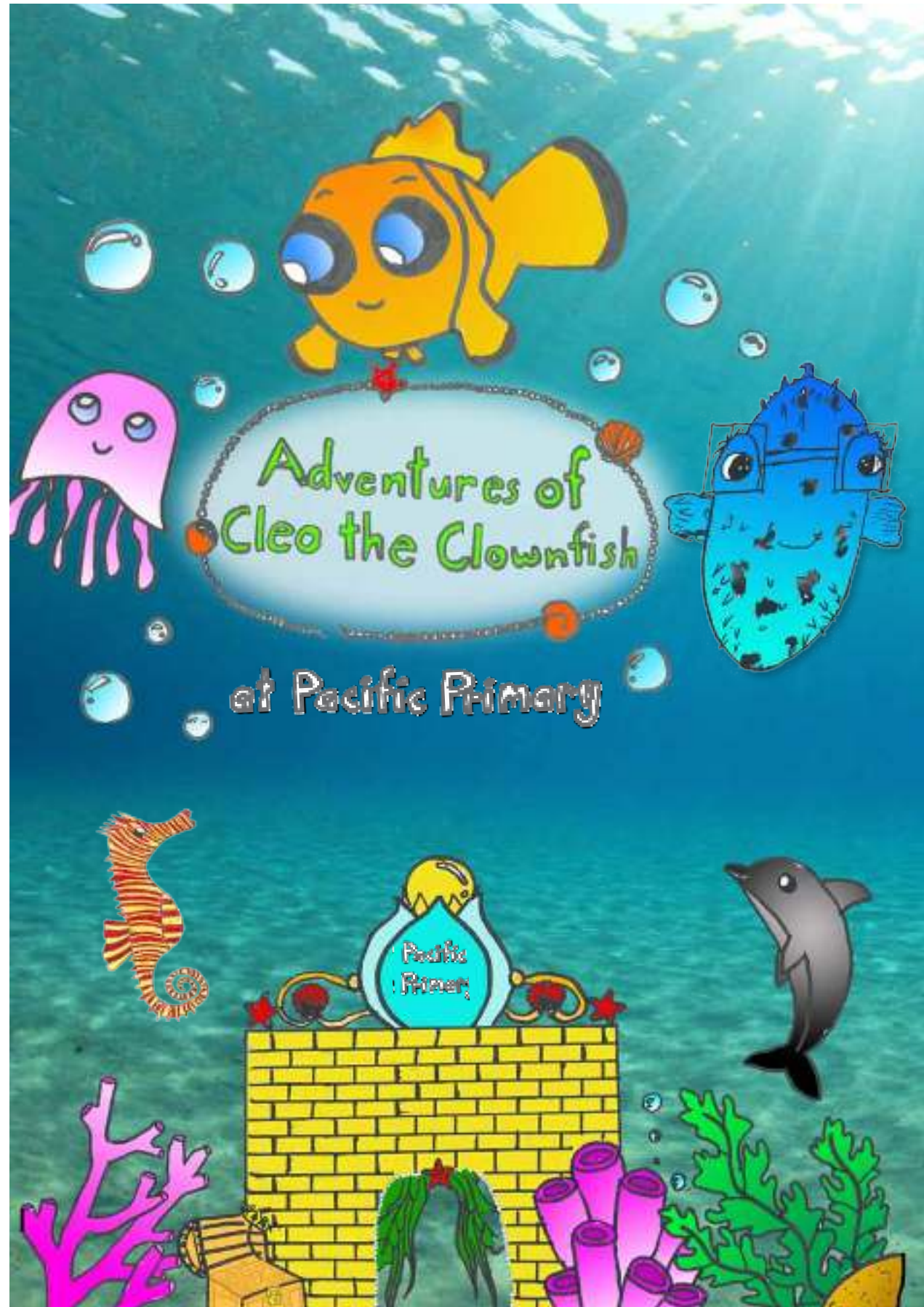
Planning, writing, publishing and marketing

Catherine Clift, Assistant Principal and Teacher Librarian, Auburn North Public School

An introduction outlining the learning and teaching activity

During 2016, Year 6 students at Auburn North Public School worked in collaboration with community partners to write, illustrate, publish, market and sell a picture book. The project was facilitated by the teacher librarian, Catherine Clift, and Jaqui Lane, publisher Global Stories and Books in Homes reading role model. The year-long project culminated in a book launch, where community partners were publicly acknowledged and the picture book, The Adventures of Cleo the Clownfish at

Pacific Primary, was unveiled with great excitement to the school community.

Profit from the sale of the book funded the Year 6 farewell and further sales were donated to a charity of the students' choice.

Expected outcomes:

The writing and publishing project will establish an authentic publishing program at Auburn North Public School (ANPS) and enable students to:

- improve their knowledge, skills and abilities in the writing process
- improve their 21st century skills through participation in real world problem solving and innovation
- develop their creativity, communication, critical thinking and collaboration skills.

Assessment strategies:

Assessment strategies for this project include:

- pre and post test data on students' knowledge of the writing process
- engagement of the community at the inaugural ANPS book launch
- the number of books sold to the school community.

Syllabus links

English outcomes

EN3-2A composes, edits and presents well-structured and coherent texts

- understand and use the key elements of planning, composing, reviewing and publishing in order to meet the increasing demands of topic, audience and language
- plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (ACELY1704, ACELY1714).

PDHPE outcomes

SL3.13 Describes safe practices that are appropriate to a range of situations and environments.

ICT capabilities

Communicating with ICT

- select and use appropriate ICT tools safely to share and exchange information and to safely collaborate with others.

Creating with ICT

- use ICT effectively record ideas, represent thinking and plan solutions.

Planning

Initial planning involved writing a proposal for the principal's approval. The proposal directly linked to Auburn North Public School's:

- strategic direction 1 of the school plan – to promote quality and innovative learning opportunities.
- learner qualities of collaboration, creativity, communication, character, citizenship and communication (modelled on Michael Fullan's 'Six Cs' and featured in Education PLUS).
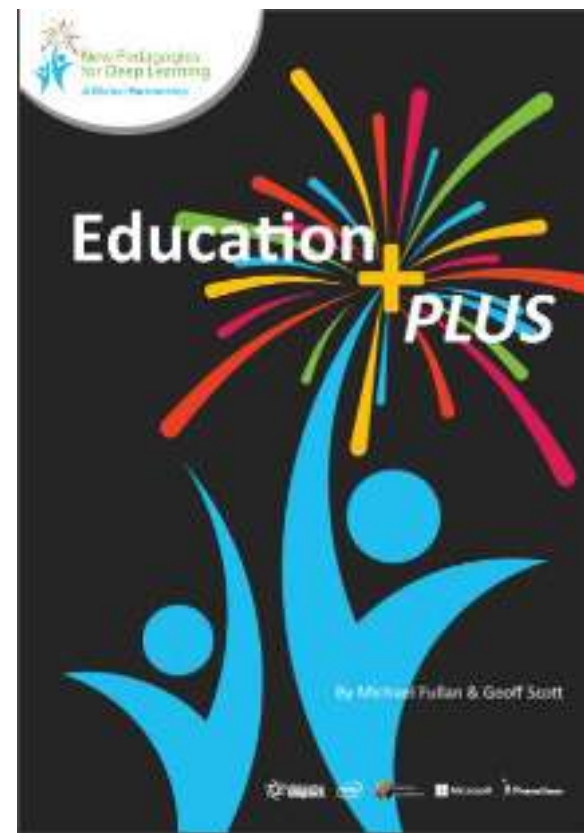
Education PLUS by Michael Fullan and Geoff Scott

Learning and teaching phases

Catherine and Jaqui mapped out goals and timeframes to achieve each term and communicated with Year 6 teachers who grouped students into pods based on their talents and skills. Pods included a writing pod, illustrating pod and marketing pod. Each term a new pod joined the process.

An online collaborative workspace, using OneNote Online accessed from the Department of Education portal, was created for students and teachers to collaborate and share ideas, track progress towards the term goals and set directions for future planning.
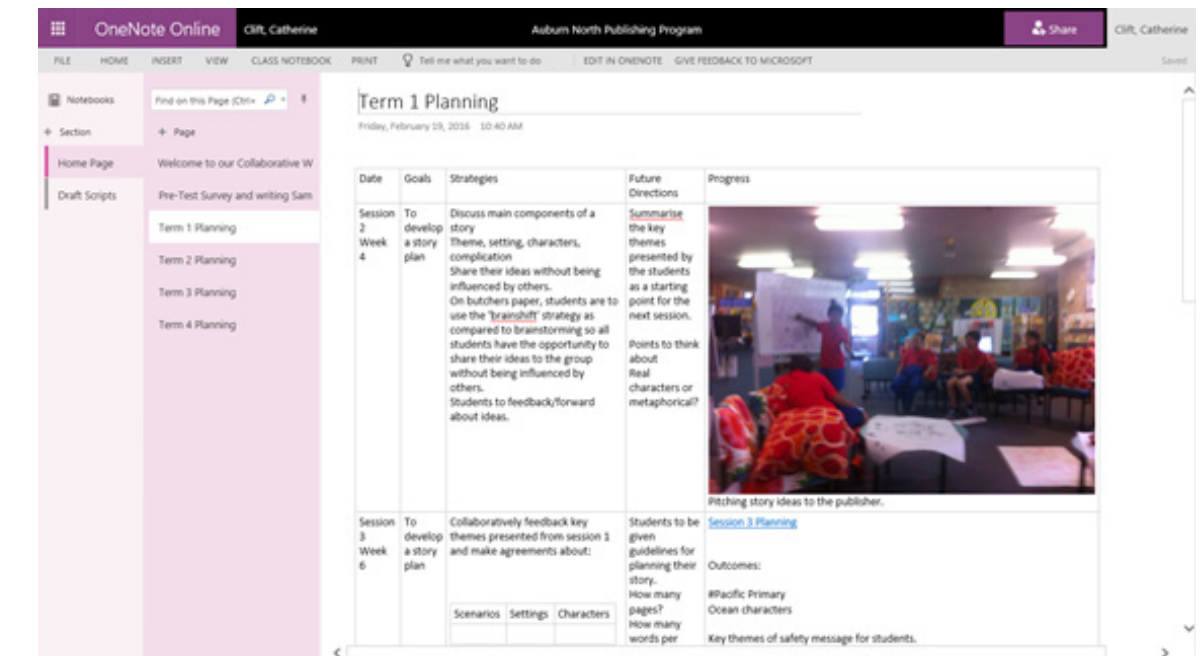
Screen shot of collaborative workspace using OneNote Online

Term 1 – The writing pod

Students collaborated over three fortnightly sessions to map out a story. Students decided on the purpose and audience and 'pitched' their ideas to the publisher who provided feedback. The common theme of safety transpired – stranger danger, road safety, bullying, and the best of all worlds (the motto of Auburn North Public School). It was decided that the audience would be children aged 3-12 years. Students wanted the book to be engaging for the reader so they decided on a 'Choose your own adventure' format where readers make the right choice to move successfully through the book. A challenge for the students was the word limit of 25 words or less per page.
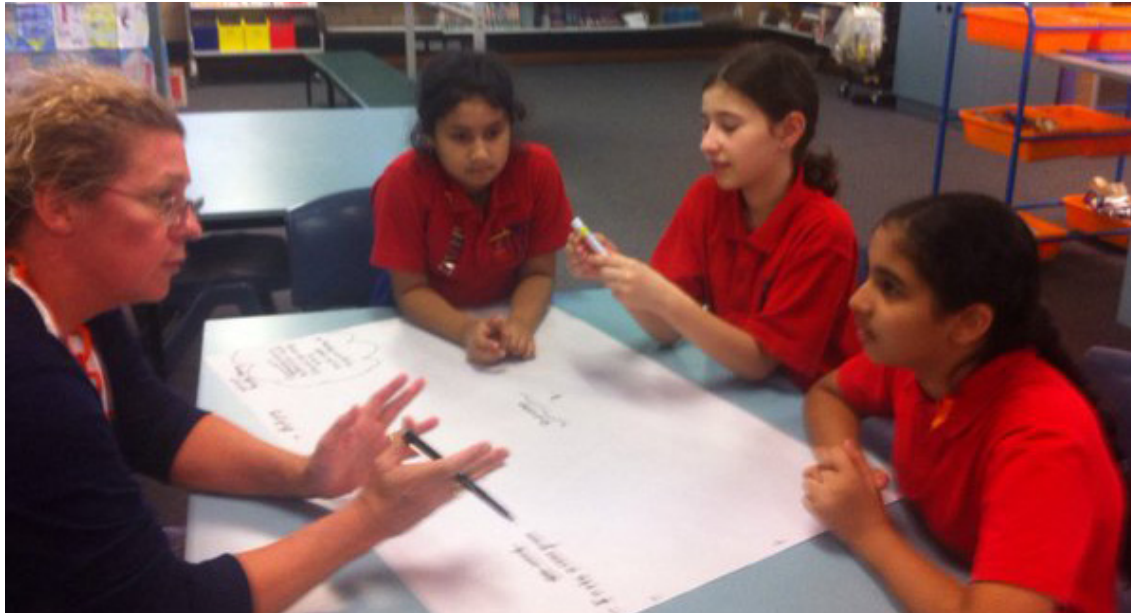
Formulating ideas for the book while working in collaborative groups

Term 2 – The illustrating pod

Writers created character briefs for the artists and pitched these ideas to the illustrators. The result was a cast of characters including Cleo Clownfish, Oscar Octopus, Hamed Hammerhead, Jooby Jellyfish, Pixie Pufferfish and Tina Tuna. The artists were directed to create the characters with front and side views and happy and sad expressions. The artists attempted to create backgrounds for the scenes but, as they were unable to meet the deadline for the publisher, an image of a clear underwater background was selected instead.
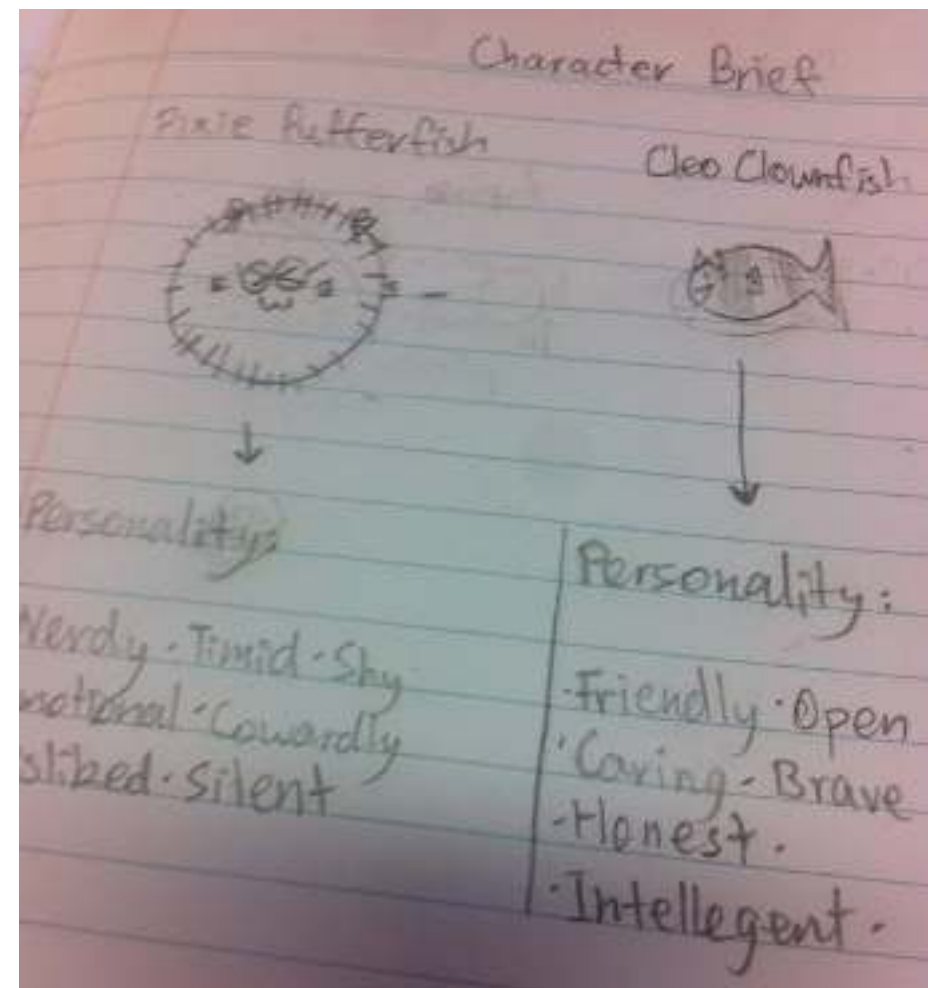
Example of a character brief developed by the writers for the illustrators Term 3 – The marketing pod

Term 3 – The marketing pod

The marketing team was responsible for promoting the book to the school community prior to sale. This was achieved through:

- creating persuasive posters to convince students to purchase the book
- making announcements during morning assembly
- creating and sharing the book trailer
- planning the book launch.

Year 6 book trailer – Cleo the clownfish by Auburn North Public School

Term 4 – The book launch

Student artists see their book in print for the first time at the book launch

Students planned their book launch for week 7 of Term 4. Special guests were invited, including the Peter Large, CEO of Books in Homes Australia, Chris Grant from Bright Print Group, who generously printed the books, and Brent Carswell, the graphic artist from Crunch Brand, who assisted the students to create their book. Students created the script, a short film to explain the process and cut the ribbon to officially launch the book.

Presentation, feedback and assessment

The school community and special guests were present at the book launch where students shared their journey of creating the book through a short film and book trailer. Writers, illustrators and the publisher were interviewed about their highlights and challenges of working collaboratively to create the picture book.

Cutting the ribbon to formally launch the book – (L to R) Jaqui Lane, Lina Huang, writer, Peter Large, CEO BIH Australia, and Brent Carswell, Crunch Brand

Books were sold to the school community on the day and all pre-orders were delivered to classrooms for the students to read. Of a print run of 500 books, over 420 books were sold. Order forms for the book may be downloaded from the Auburn North Public School website.

Owing to the generous donation of time and resources from our community partners, Crunch Brand, Bright Print Group, and Global Stories, the students were able to pay for the cost of their Year 6 farewell and donate the remaining funds to charity.

APNS Year 6 book launch by Auburn North Public School

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Through the gate at Nowendoc

Tracey Worth, Learning and Support Teacher (LaST), Nowendoc Public School

Developing ICT capabilities

Our students are entering a global environment where knowledge and skills are the new global currency. Students must develop capability in using ICT to be competitive in this increasingly connected and globally-competitive workforce.

21st century learning skills are also known as the 4Cs:

- creativity
- communication
- collaboration
- critical thinking.

Students need to be competent in the use of ICT for tasks associated with information access and management, creation and presentation of information, problem-solving, decision-making, communication, creative expression and reasoning.

This includes conducting research, creating multimedia information products, analysing data, designing solutions to problems, controlling processes and devices, and supporting computation while working independently and in collaboration with others.

Nowendoc Public School students are exposed to the 21st century learning skills from Kindergarten. The multi-stage classroom environment allows for peer teaching between the stages to provide support to each other during activities. This exposure, supported by explicit teaching, sets students up with the skill sets they need to be active members of the workforce, community and to participate in further study at the completion of their schooling. Using G Suite assists the classroom to be more like a real-world environment.

The Collaboratus project

Nowendoc Public School is a small school in the New England Region. Its closest town is Walcha, one hour away. It is a member of the Wild Rivers Alliance. In 2015, staff set the goal on their Performance and Development Plans to increase their capabilities to improve the teaching of 21st century learning skills. After attending a hands-on, two-day course, focusing on G Suite and Microsoft Office 365, staff were eager to put an idea forward for a unit of work using the Collaboratus model. Nowendoc Public School was chosen to participate in the Collaboratus series writing project through the department's Learning Systems unit. The project was to write a collaborative online learning unit.

Steve Wilkins (2017), explains how the Collaboratus series embeds online collaboration tools and that

each resource 'has been developed through a collaborative partnership between school-based teachers, expert educators from operational and State-office Directorates and the Learning Design and Development team'.

The unit, 'Through the Gate', supports students to explore Australian landscapes through imagery and art making to produce a multi-modal text and collaborative artwork. Students take on the roles of author, illustrator, editor and curator. Students are given the freedom to think like authors and illustrators to collaboratively publish and launch a multimodal picture book. It supports learning across the key learning areas (KLAs) of English and creative arts in a multi-stage classroom.
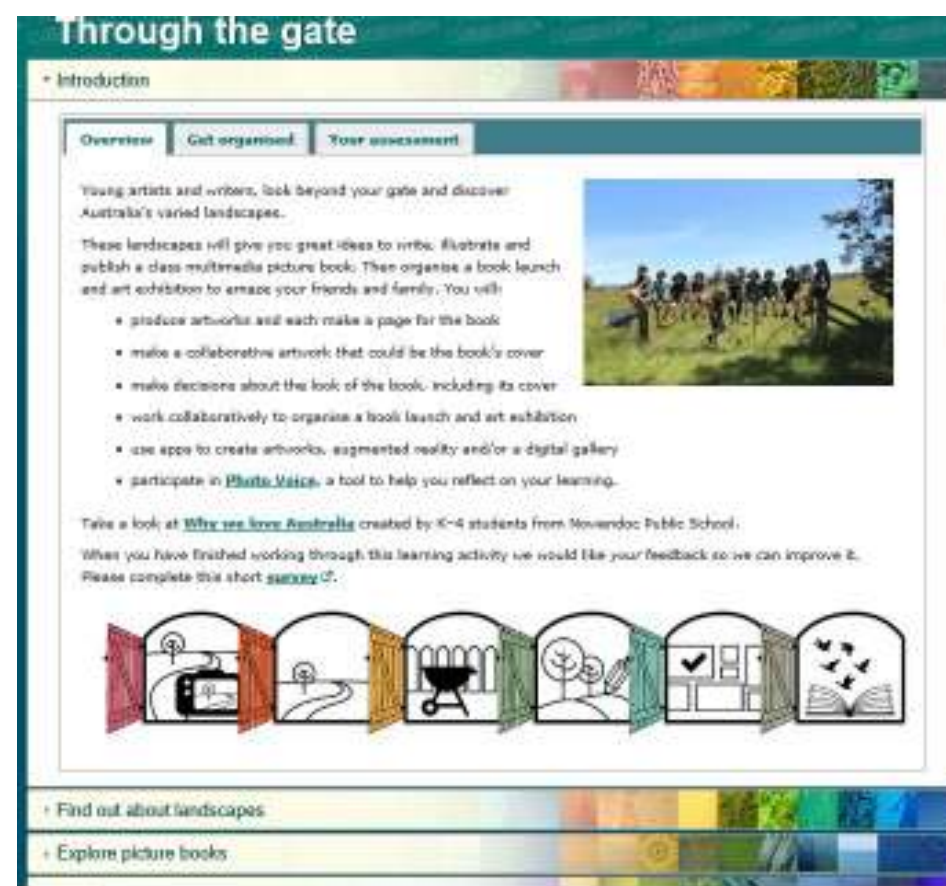
Collaboratus – **Through the Gate**

During the teaching of this unit, students were encouraged to take risks and learn from the result. As teachers, we are modelling what it means to be a learner, and should be comfortable with not knowing everything. This was certainly the case as staff learned alongside the students how to use the various apps in G-suite, facilitating the learning of the students. The main message I hope to get out to other teachers is simply to have a go. Don't allow your lack of experience with new technologies stop you from facilitating the learning of your students. Learn along with them, show your students that adults are lifelong learners and instil this mindset into your students.

Google apps (G Suite)

The online learning tool Google apps for Education, now known as G Suite, allows students to work collaboratively by connecting with others in the classroom, between schools or anywhere in the world. Students use the tools to investigate, gather and organise information in the one location using individual and shared documents. Information is stored in the cloud and is accessible whenever the student is connected to the internet.

When we began this project, we wanted the technology to enhance the engagement of our students. It achieved this well beyond our expectations. Students were amazed when they realised they were working on the same document at the same time. This peer interaction encouraged them to actively participate.

Using G Suite in the classroom

Brainstorming generally consists of students sitting in a class group recording answers in written form on a whiteboard or piece of butcher's paper. To brainstorm as a class in G Suite, a Realtime board was set up on Australian landscapes. Students placed words, images, imagery quotes from story books and drew links between the two on Australian landscapes. Students were incredibly engaged, but also learned there is a code of conduct when collaborating on the one document. Students quickly became aware that they could move around and even delete the work of their peers. This is the time to teach the collaborative skills of being sensitive and respectful of other students' work.

The Australian landscapes Realtime board

Google slides from G Suite were used widely in the resource 'Through the Gate'. One such use was to create the resource imagery. Individual students took a slide on the shared Google slide and a form of imagery, such as onomatopoeia, and researched it using Google search engine. On their slide, they then illustrated it, defined and presented examples of their form of imagery using the research. They could also add video links. Unlike a paper copy, it became live when links were activated. This resource, which students may refer to at any time, is saved to their google drive.

Students creating a Realtime board in G-Suite

Google slide for alliteration

Writing prompt activity

A writing prompt activity was created in Google slides for Jeannie Baker's wordless picture book, Window. Audio writing prompts were recorded for students to listen to and guide their writing. Each student then wrote the words for their pages into a shared Google doc. This was followed up by a practical activity where, in small groups, the paragraphs were cut up. Each group had a copy of the original book, they read and discussed each paragraph, blue tacking it to the page they thought it matched best based on the imagery in each paragraph. A lively comparison and discussion of the books followed.

Viewing slides and listening to writing prompts

Matching descriptions with illustrations

Creating a multimodal book

Together, students used a shared Google doc to write the words for their multimodal book, 'Why We Love Australia'. Students shared ideas and improved each other's writing using the comment button.

They provided immediate peer feedback to each other during editing time. This allowed the teacher to give timely feedback to their students from one computer. Another positive of the comment button is the enthusiasm of students to improve their reading and spelling skills. Students like to receive and respond to feedback, quickly reading each other's work and the comments they received to write a reply.

The multimodal text began as a shared Microsoft Office 365 PowerPoint. Students scanned their artworks, imported it to their slide and copied the writing from the original Google doc into a text box. They then experimented with the tools available to enhance the wording using colour, font, size and placement. Once happy they recorded themselves reading their page. This allowed for the PowerPoint to be exported into an MP4 video using the mix tool. It was then shared through G Suite.

The multimodal text, Why We Love Australia, is available in the Emaze virtual gallery

Other learning tools

One tool used to differentiate learning was Ipads. Younger students used video to record their interpretation of Jeannie Baker's wordless picture book, Window. They recorded as they flipped through the pages orally retelling their page. Students then played this back for their own use to discuss the forms of imagery used.

Ipads for differentiated learning

Emaze is an online tool which has a variety of themed slideshow templates to choose from. The completed project can then be exported into a video. Scanned artworks were uploaded onto the 3D Art gallery template. The students' artworks hang in the gallery alongside an artist statement, just like those at the Art Gallery of NSW!

The launch for all this collaborative online learning culminated in the multimodal text, 'Why We Love Australia', rich in imagery, being presented on the

interactive whiteboard on Presentation Day. The book was based on Bronwyn Bancroft's picture book, 'Why I Love Australia'. Students surprised their parents with a virtual gallery walk using Emaze. Parents were guided through the virtual gallery by the voices of their children.

One room in the virtual gallery

Building teacher capacity

By completing this project staff at Nowendoc Public School achieved hands-on professional learning. Students now have higher levels of participation and engagement. They are continually developing and using the skills they need as 21st century learners.

Staff continue to improve their capabilities using G Suite, focusing on Google Classroom as a platform for collaborative learning. This unit and interaction with colleagues from Learning Systems and expert educators cemented our belief in ourselves by improving teacher confidence and quality in future focused learning skills. It gave our small school connections which we are now happy to draw upon

and further share the quality learning that takes place at Nowendoc Public School.

Staff felt the combination of hands-on, in-school professional learning and flexible online learning suited their professional learning best. They are furthering their learning in ICT by including a selection of the following programs in their Performance and Development Plans:

- Google Certified Educator Training program
- Microsoft Innovative Educator (MIE) courses
- Apple Teacher Program.

Challenges

The students' enthusiasm to embrace a new platform for learning far outweighed the challenges we faced as a school. The number one challenge was the intermittent access to a reliable internet connection. No internet access, the page disappearing as a greater number of students accessed a shared document, and access issues provided for some interesting improvising and regrouping.

During the teaching of this unit students were encouraged to take risks and learn from the result. As teachers, we are modelling what it means to be a learner and should be comfortable with not knowing everything. This was certainly the case as staff learned alongside the students about how to use the various apps in G Suite.

The main message I hope to get out to teachers is simply to have a go. Don't allow your lack of experience with new technologies stop you from facilitating the learning of your students. Learn along with them, show your students that adults are lifelong learners and instil this mindset into your students.

Impact on school

G Suite allows staff and students to collaborate anywhere, anytime. It is engaging and flexible, it creates communities of learners and gives rural and remote schools access to the world. Nowendoc's journey is visually documented in their recently released classmovie, 'Through the Gate with Collaborative Online Learning', which includes interviews with the vibrant students who have worked their way through this unit of work. It shows on the faces of the students and staff the positive impact G Suite has had on our beautiful school.

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Book Week escape with Oliver

Sharon McGuinness, Teacher Librarian, Oliver Implementation, Thirroul Public School

Digital literacy

The implementation of the Oliver library management system has enabled NSW school libraries to springboard into 21st century digital teaching and learning. Having access to a web-based catalogue, an editable home page, a wide variety of recorded training modules and several other library catalogues and databases is the biggest change in NSW school libraries for close to 30 years. More than ever before, teacher librarians are well placed to further students' skills in the area of digital literacy.

A term being talked about more frequently in education arenas, digital literacy has been part of a teacher librarian's vocabulary since 2008. The ALA Digital Taskforce (2011) defines digital literacy as the 'ability to use information and communication technologies to find, evaluate, create, and communicate information, requiring both cognitive and technical skills'.

A recent report published by the NSW Education Standards Authority (NESA) entitled Digital Literacy Skills and Learning Report has examined the teaching of information and communication technologies in initial teacher education in NSW.

The report recognised that there are opportunities to use and exercise digital literacies in every syllabus and in almost every situation. What was also expressed was the realisation that beginning teachers often lack digital literacy skills themselves. As leaders in information literacy, and more recently digital literacy, this presents an opportunity for teacher librarians to mentor and support beginning teachers, in addition to their students, in the acquisition of these skills through collaborative teaching.

The focus on Book Week and shortlisted titles across a number of categories presents teacher librarians with many opportunities to use digital literacy to engage students and staff with fiction and nonfiction titles.

Focus on quality literature

This article illustrates the use of digital literacy as a framework for how Oliver may be used during Book Week to focus on quality literature, in this case any of the texts currently shortlisted for an award by the Children's Book Council of Australia (CBCA) in 2017. Additionally, other quality texts may be used as part of a focus on the 2017 Book Week theme, 'Escape to everywhere'.

Screenshot – CBCA short list 2017

During Term 3, NSW school libraries have traditionally focused on children's literature due to Book Week commencing around mid-August. With the shortlisted titles for awards being announced on 28 March, the interest and excitement builds from then, culminating in the announcement of the books which have been selected as either Book of the Year or receiving an Honour award on 18 August 2017.

Book Week sets the stage for the exposure of students to quality Australian literature each year. It presents a wealth of opportunities to develop students' skills, enabling them to:

- think critically - evaluating/judging the shortlisted titles
- create their own texts
- communicate their opinions and feelings about texts
- use digital technologies to create new information and products.

This year's shortlist contains a number of works by new authors, particularly in the category of Older Readers (suitable for high school) with four of the six nominated authors having written debut novels. For the first time, there are two self-published works in the category of information books (Eve Pownall). This illustrates the strength of publishing in Australia for children and young adults. Indeed, the numbers of works being submitted to the CBCA for consideration has again increased to well over 500.

In a recent article by Linda Morris, the CBCA awards national chair, Professor Margot Hillel, recognised that 'Australian contemporary children's literature is thriving', which is testament to the increasing numbers of books submitted for consideration, including high quality self-published works.

If Book Week provides the stage or rationale, Oliver can be viewed as providing the tools the students and teachers can use. Using Oliver can be seen as a one-stop shop, providing access for students to write their reviews of the shortlisted titles, as well as for teachers and the teacher librarian to upload literature-based activities/links to the home page, specifically designed for Book Week.

Managing multimedia resources

The role of the teacher librarian is crucial in managing the school library's home page, which is the first point of contact with Oliver for both staff and students.

Comprising several information boxes, each box is editable and a range of different media can be inserted, such as:

- links to shortlisted authors and illustrators websites or other websites, tools, tasks created by teachers/ teacher librarian
- video – particularly useful for interviews and book trailers, produced professionally and by students
- image carousel – useful for book covers of the shortlisted categories.

Detailed instructions related to adding specific media, such as video, are available via 'Help'. See, in particular, the 'How to' documents which outline the procedures for adding images, video, linked images and carousels to an information box via the Softlink support portal.

Setting up an information box on the library homepage (Build 8) by Softlink HQ

An example of Oliver's information boxes for Book Week 2017
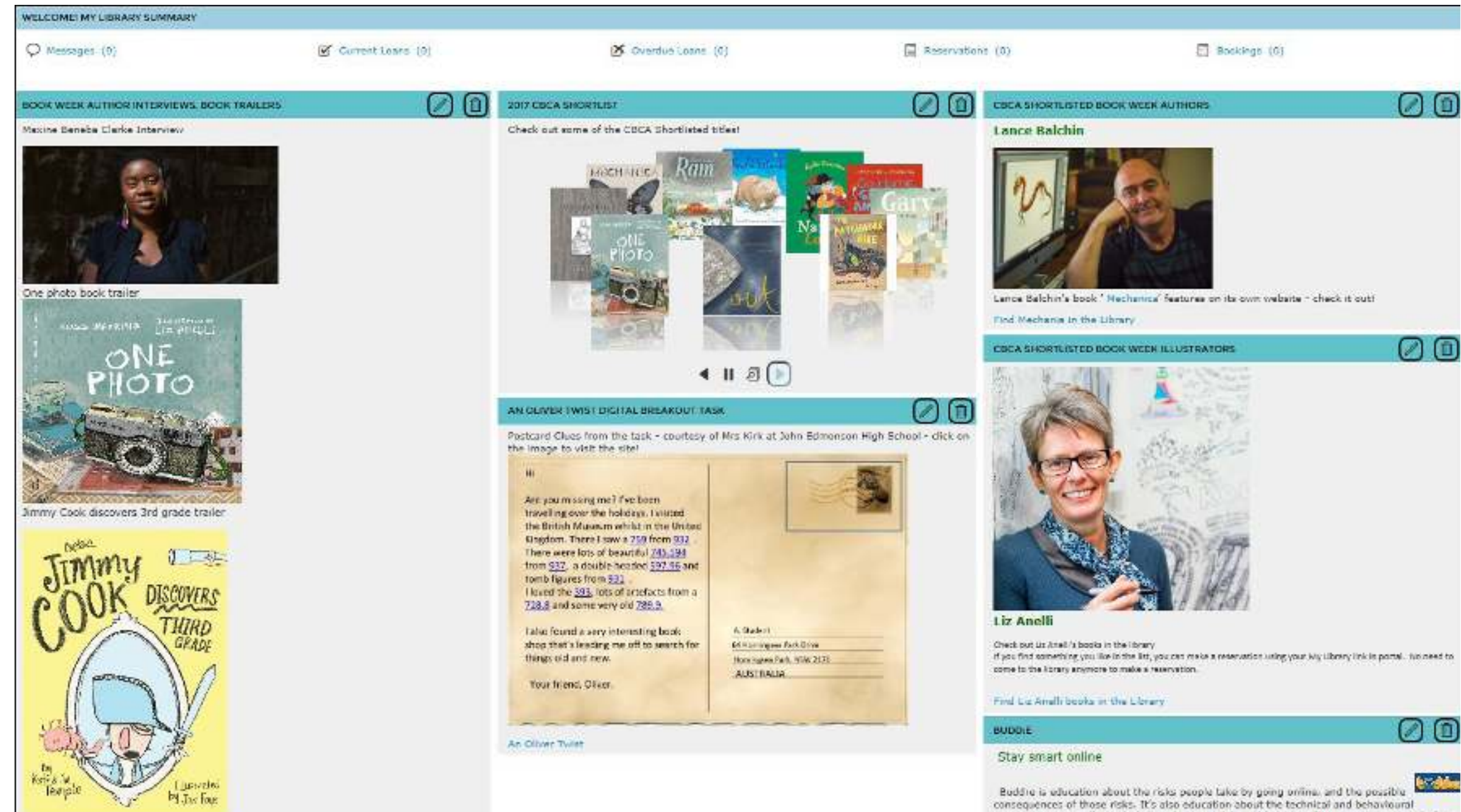
The image above illustrates the use of the information boxes to house a video interview with picture book author, Maxine Beneba Clarke, and the book trailers of 'One photo' and 'Jimmy Cook' which are accessed via linked images. The carousel features the shortlisted titles (10 cover limit) which can be changed to enable different category covers. Featured shortlisted authors and illustrators, with links to their website, are also included.

Be aware of the department's access restrictions to some sites such as YouTube and Vimeo. It is necessary that the video is either in mp4 format and downloaded then saved as a file, to be uploaded into the Oliver system, or the video content can be accessed from an unblocked site such as the ABC.

During Book Week, the Oliver home page can be transformed with a complete literature focus, highlighting the theme, 'Escape to everywhere'.

Oliver Reading Lists can be created for a specific focus. For example, a simple word search using 'escape' in Thirroul PS's catalogue returns 71 hits. These could be filtered by collection or further by theme.

Screenshot of search results for 'escape' in titles from Thirroul Public School's library catalogue

Older students could have the opportunity to search the catalogue and contribute, or a simple brainstorm session may encourage students to think of other stories (fairy tales for example) where a character has needed to escape. A catalogue quiz could easily be developed using the search results – or form part of a larger task.

Create a survey via survey monkey or Google forms (via G Suite on DoE portal) for each stage to be used as an evaluation/judging tool for some of the categories. Schools can hold their own Book Week award judging, using a simplified version of the CBCA

criteria, which can be found on the About page on the CBCA website.

Students could be encouraged to write reviews of the shortlisted titles, accessed via the Oliver catalogue, using the CBCA judging criteria.

A library scavenger hunt using Oliver searches could be developed, incorporating the library catalogue and the 'Other providers' search (public library, State Library of NSW, ABC Splash, Trove), in order to collect clues that will earn students a 'key' to unlock further clues. Students can use clues in book covers displayed in Oliver or from outside links housed in an information box on the Oliver home page.

Ideas for shortlisted books challenges

1. Students are required to locate three fiction stories related to 'escape' from their own library catalogue, in addition to one other provider library's catalogue.

2. Copy some of the book covers featuring escapes, but remove author and title – students need to identify them via a catalogue search. See the website Sporcle for literature quizzes (high school) which also uses covers with key author or title information missing. Contact the site for permission to use covers.

3. Use Trove to locate specific images using the term 'escape' – for example, find Houdini's cot escape.

4. Using rebus word puzzles, students can work in pairs to develop puzzles based on some of the shortlisted titles. Other students, teachers and the principal would be encouraged to solve them, with the best being uploaded as an image

to the Oliver home page. For example, which shortlisted title is this?
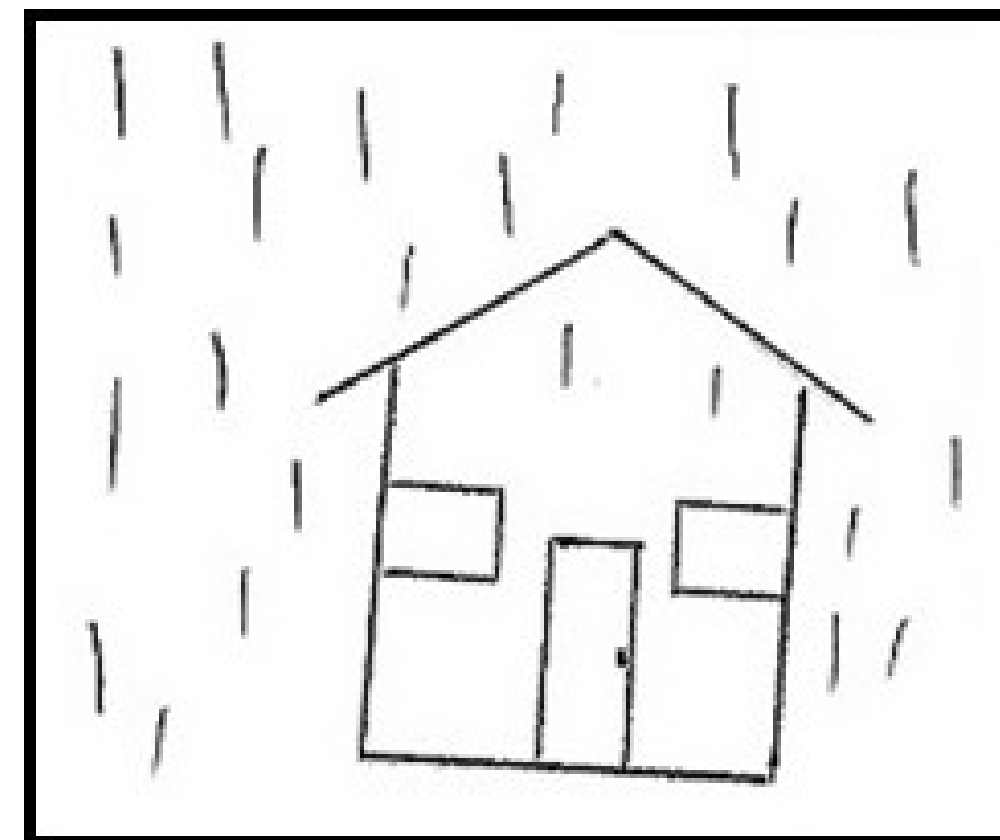
5. Design online travel brochures using Canva to advertise a weekend escape to a fictional place, such as Hogwarts, Oz or Narnia. Students can use their own drawings in addition to photos on the Canva website. They could also use the brochure option in Microsoft Word.

6. Using the quote, 'Reading gives us someplace to go when we have to stay where we are' by Mason Cooley (Quotery), students can write about a place where they like to escape to read.

7. Mandy Kirk, Teacher Librarian, John Edmonson High School, has created a 'Digital breakout' task. Students use the Oliver catalogue as a tool to crack codes and solve puzzles to finally work

out the solution. This could be easily adapted as a Book Week activity, using the theme 'Escape to everywhere'.

The Oliver library management system provides the tools and framework which enables the teacher librarian to further engage students with both quality literature and digital literacy.

Using imagination to create tasks, creativity in using and applying digital tools, and being able to upload these to the Oliver library home page, reinforces the Oliver system as a 'one-stop shop' for students and teachers.

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Oliver library system migration journey

Colleen Blancato, Library Coordinator, Learning Systems

Meeting the challenge

In 2015, the NSW Department of Education committed to the implementation of a new library system for all public schools. Following a successful tender process, Softlink Pty Ltd worked closely with the department to deploy the Oliver library system to all schools. Already, 2,243 school libraries successfully migrated from the long-standing Oasis library management system to the new web-based system (intranet).

The collaboration between Softlink, School Operations and Performance Directorate and Information Technology Directorate set the standard for future projects. The team has navigated a range of challenges and delivered on time, and on budget, with minimal disruption.

Oliver support for teachers and students

Oliver library system provides teacher librarians with an advanced system for the successful management of their libraries, as well as a very important pathway for future-focused learning.

Students now have 'anytime' access to an array of information that allows them to critically learn information literacy skills, collaborate effectively and participate in 21st century learning. They can tap into international and national resource collections, access ebooks, and build their own learning journeys. The power students can now exercise over their reading choices and sharing their opinions with others is valued by students and teachers.

Oliver training and support

Throughout the implementation process of the project, teacher librarians and their staff were supported by a team of dedicated Library Information Officers through a 15 week cycle, ensuring that the migration was successful and seamless. All teacher librarians participated in face-to-face training via Adobe Connect. Advanced training courses were also conducted with high enrolment numbers. The team recently presented via Adobe Connect a two hour stocktake course to over 2,000 teacher librarians and their staff over a 2-day period.

Celebration

To mark this milestone, a celebratory event, held on 30 March 2017 at John Edmondson High School, was hosted by teacher librarian, Mandy Kirk, Principal, Leon Weatherstone, library staff and students. The event provided an opportunity to acknowledge the success of the School Library Project and their partners in delivering such a beneficial program. This storify showcases the tweets that were streamed live throughout the event.

Celebrating the successful partnership at John Edmondson High School

Banks Public School – case study

Guests at the event experienced one primary school's journey to introduce Oliver to its students. Julie Grazotis, teacher librarian at Banks Public School, engaged students with print and digital media to form a portrait of themselves as readers using the new school library system, Oliver and the Premier's Reading Challenge (PRC).

Oliver – A Journey from Computer to Book to Reading
by Filmpond

At Banks Public School the Oliver library system guides students to explore the library resources and to make informed choices about their reading. Students use Oliver to select texts from the PRC to engage with, review and add to reading lists. Flexible learning spaces provide students with opportunities to work individually or collaboratively. Students access the Oliver interface Orbit to search the catalogue and customise their interface.
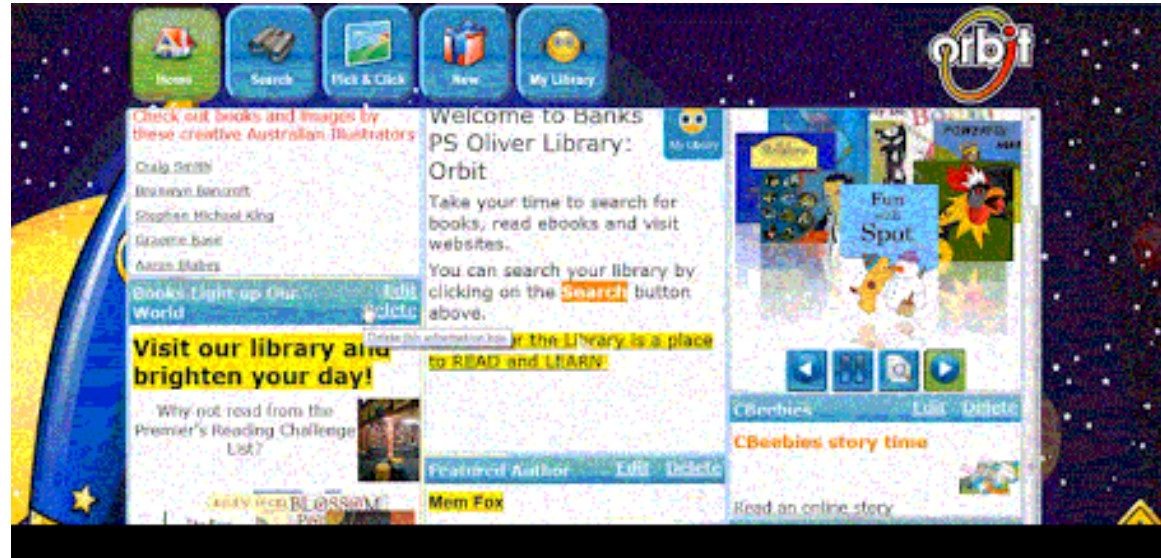
Oliver's Orbit interface

As students select books, they are encouraged to be more critical about their reading choices and to share their opinions with others. Using emotive and persuasive language, students compose book reviews to share with other students within Orbit. Students draw on their knowledge of books, their opinions and preferences to work collaboratively to construct stage appropriate reading lists.

Julie Grazotis acknowledges that the students at Banks Public School are confident and proficient users of Oliver for borrowing, searching and research. The functions and features of Oliver can be applied to the syllabus, especially in English. Students develop skills in persuasive language, point-of-view and critical thinking. Oliver provides students and teachers with a valuable port of communication to connect with information and literature.

Digital breakout

One of the highlights of this celebration was Mandy Kirk's lesson for Year 7 students that showcased the teaching and learning potential of Oliver. Mandy presented a 'Digital breakout' activity called Oliver Twist. The activity was developed using the software Breakout EDU digital that provided the framework for a game-based scenario. Using the Oliver library management system, students were required to solve a series of problems to unlock a number of codes that would ultimately enable the students to establish where the character Oliver was enjoying a holiday.

Year 7 students participating in a Digital breakout activity

Students searched the catalogue to gather information needed to solve a number of puzzles. The puzzles involved identifying cataloguing subjects, Dewey numbers, book titles, and solving pictograms. Students worked collaboratively as a group to solve the mystery.

This activity engaged students in a task that was authentic, relevant and enjoyable. They applied critical thinking and problem solving skills.

Students working collaboratively to solve the Oliver Twist mystery

Share the learning

Oliver is much more than a library management system. For all NSW public schools, Oliver is a valuable teaching and learning tool that engages students to access information and develop critical reading choices.

Teacher librarians are encouraged to share their teaching strategies and ideas as they build their confidence in using the extensive features of Oliver. The department social media group, SLS forum in Yammer, is an ideal portal for the sharing of these ideas. This forum can be access through the staff portal.

PEER REVIEWED ARTICLE

Connecting beyond the Classroom - Move from local to global learning modes

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Abstract

New pedagogical approaches have emerged in K-12 schools through the use of ICT for connected learning and online global collaboration. These approaches are by educators who are motivated to forge external relationships with others beyond the immediate learning environment and who are willing to modify and adapt curriculum to include connections beyond the immediate classroom environment. By doing this they have brought rich global, cultural and life-changing experiences to their students.

This paper encourages a shift in education practice and shares a framework for making vital connections beyond the classroom. Specific curriculum resources and pedagogical objectives are discussed based on research literature and experience. A paradigm shift is suggested that utilises online technologies for learning in ways that support connected and collaborative learning to build global understanding and digital fluency. This is based on the theory and practice of connectivism, constructivist modes of learning and online collaborative learning (OCL). The Online Global Collaboration Taxonomy is shared as a pathway and guiding framework to take learning from local to global modes through connecting beyond the classroom in a multitude of ways.

Introduction

In recent years there has been an increased focus on the advantages of global education to support collaborative teaching and learning (Lindsay, 2016a). Through positive actions by government and organisations (P21 Framework for state action on global education, Asia Education Foundation, Asia Society) educators are encouraged to connect beyond the classroom and include global as well as local learning modes. There has also been an increased focus on Web 2.0 tools (the read and write web, such as blogs and wikis) that effectively support new ways of learning. This article explores the educational theories, pedagogies, strategies and skills needed to support connections and collaboration using online technologies.

Looking to the future

Work in the future will require skills that are cross-platform, freelance and flexible, local and global (Boudreau, 2016). The CEDA report identifies a lack of insight into the critical skills required for the current and future workforce stating that ICT ubiquity in the future means digital literacy must be a basic competency for children, and workers of the future will have a more in depth approach to computer literacy (CEDA, 2015). Increased global interconnectivity plus diversity and adaptability are identified by the Institute for the Future (Davies, Fidler & Gorbis, 2011) as 'drivers' or disruptive shifts that will reshape the workforce landscape, with key skills including cross-cultural competency and virtual collaboration.

Paradigm shift in teaching and learning

The wave of technologies in schools, including new relationships between humans and technology, over the past 20 years (Facer, 2011) has supported change in learning. This includes the capacity to allow for sharing of ideas and learning from and with a worldwide community with a more participatory experience including customisable outcomes by the participants (Davidson & Goldberg, 2009). Learning to function and survive in new contexts as an educator and as a learner is the paradigmatic shift being seen in education (Harasim, 2012). The video 'Collaboration: On the Edge of a New Paradigm' (Birkegaard, 2014) discusses a shift from a world about content to a world about context.

Collaboration: on the edge of a new paradigm? **Vimeo video**

It discusses the imperative of collaboration to solve global issues in health, society, science and economics. Arteaga (2012) researched outlier educators who used collaboration to formulate a digital pedagogy and concluded that what is needed is educator professional learning that adopts social interactive practices. These practices are in conjunction with reorganisation of learning spaces, both physical and virtual, to accommodate new modes of knowledge flow, as well as opportunities for learner connection, recombination and re-creation.

Connection beyond the classroom - a new learning ecology?

Siemens (2006a) outlines a learning ecology as a diverse, multi-faceted learning space where specific tasks are aligned with the unique nature of different learning approaches. In his book 'Open', Price (2013) describes the Global Learning Commons that connects the local to the global, the formal to the social and the public to the private. His vision is one of an ecology of learning that is inclusive and innovative. Characteristics of this global learning commons are:

- participation
- passion
- purpose.

Arteaga (2012) states that collaborative and global (beyond the classroom) practice, forging of new pedagogies, along with digital technologies and the use of social media, engaged participants in a new learning ecology. This open system, this new ecology of learning uses technology to support relationships that allow learning to happen anywhere (Brown, 1999) and provides for integration of numerous approaches in diverse, multi-faceted learning spaces (Siemens, 2006a).

Educators need to consider how to define the classroom in this new learning ecology. The role of Web 2.0 technologies, connectivity and virtual learning (Greenhow, Robelia & Hughes, 2009) is integral to this definition. One goal here is to build personalised and learner-centred communities of practice, social networks and collegial groups (An & Reigeluth, 2011), where new teaching methods and tools can provide pathways to connections. O'Connell (2016, p. 43) states, 'Our work as educators has to centre on helping to meet future learning needs by fostering a culture of inquiry within a sustainable learning ecology that is shaped by the ubiquity of information and globally responsive pedagogical practices, that are driven by collaboration and informal learning in multiple access points and through multiple mediums'.

As teachers, education leaders and students themselves are embedding collaborative practice into the curriculum, within and beyond the classroom, it is imperative that essential influences and motivations are understood. For example, the 2016 ISTE Standards for Students (International Society for Technology in Education), include the standard 'Global Collaborator' whereby, 'Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally'. In the context of the Australian Curriculum, online classroom connections enable students to demonstrate the general capabilities of:

- ICT capability
- personal and social capability
- intercultural understanding.

The International Education and Resource Network (iEARN) have connected classrooms globally for over two decades using learning circles as a unifying strategy.

The elevator speech for connecting classrooms

Purposeful connection beyond the K-12 classroom can serve many purposes. There are four concepts developed as the basis for connecting beyond the classroom (Lindsay, 2016b):

- prepare all learners to be globally competent
- provide a focus for digital and online technologies
- create a new paradigm for modern learning
- support glocalisation.

They form the top-level rationale for connecting and collaborating globally.

Connection beyond the classrooms is vital to prepare all learners to be globally competent

This refers to being able to:

- act on issues of local and global significance
- frame understanding of the world through connected experiences that go beyond the typical textbook approach and the limitations of face-to-face or local interactions
- turn intercultural differences into intercultural understandings by breaking down stereotypes and challenging attitudes of cultural superiority and socioeconomic dominance.

Global competence is the cross-cultural skills and understanding needed to communicate outside one's environment and to act on issues of local and global significance. (Lindsay, 2016)

Connecting beyond the classroom supports global citizenship and competency because it allows students to frame an understanding of the world through connected experiences beyond the limitations of face-to-face interactions (Lindsay, 2016b). Hanvey (1982) discussed the 'attainable global perspective' and introduced five dimensions including cross-cultural awareness and knowledge of global dynamics. Paterson emphasises 'Developing global competence is not about adding a new unit to the curriculum but about seeing teaching practice through a new lens'. (Paterson, 2016, p. 199).

The Asia Society, in 'Educating for Global Competence' (2011), discuss 'the changing demands of work in a flattened economy'. It shares pillars for global competence and states globally competent students must have:

- the knowledge and skills to investigate the world
- weigh perspectives
- communicate ideas
- take action
- apply disciplinary and interdisciplinary expertise.

The Global Digital Citizen Foundation encourages people to understand we are no longer isolated, we are all global citizens and technology has eliminated many of the boundaries by enabling communication, collaboration and dialogue.

Global Digital Citizenship, **Youtube video**

Connection beyond the classrooms is vital to provide a focus for digital and online technologies

As a disruptive, immersive and ongoing innovation, the ability to connect beyond the classroom builds skills around the use of new or emerging tools for online and ubiquitous computing. Veletsianos (2016) posits that by employing emerging technologies to learning, new ways of viewing the world are also opened up and new 'ways of exploring knowledge, scholarship, collaboration, and even education itself' (Veletsianos, p. 11). As students engage in online collaborations, they gain an understanding of the power of technology to benefit humanity. Bates (2016) lists 'digital skills' as required in a digital society and states, '[t]he use of digital technology needs to be integrated with and evaluated through the knowledge-base of the subject area' (Bates, p. 19).

Connection beyond the classrooms is vital to create a new paradigm for modern learning

Connected learning pedagogies challenge isolation and change the way we teach and learn. The terms 'flat' and 'unflat' relate to concepts by Freidman (2007) about how digital technology has brought the world closer together and consequently information or people do not have to go 'around' the world anymore; connections are flat; collaborations are flat. An 'unflat,' (non-networked, hierarchical) non-collaborative learning environment is disconnected and isolated. Learners must be able to go beyond the textbook to connect, not just with current content, but also with people who are the voice – peers, experts and online communities – building collaborations for deeper understanding of the world.

The paradigm shift to include online collaboration as a norm is shared by Lee and Ward (2013, p.3) who state that 'while insular, 'standalone' teaching has characterised the teaching of a paper-based world, collaborative teaching could well characterise that of an increasingly digital and networked world; a world where collaboration and integration are the norm'.

Connection beyond the classrooms is vital to support glocalisation

Used in 'The World is Flat' by Tom Friedman, glocalisation is a combination of the words 'globalisation' and 'localisation'. He states, 'The more you have a country that naturally glocalises – that is the more your own culture easily absorbs foreign ideas and best practices and melds those with its own traditions - the greater advantage you will have in a flat world' (Friedman, 2007, p. 422). Glocalisation is about accepting differences and applying to the local context without homogenisation. The goal is not for one culture to emerge but to find differences as well as commonalities. Tagüeña (2008) shares that, 'A glocal approach means presenting global knowledge within a local context that respects human rights. It encapsulates the concept, think globally, act locally'.

Connected and collaborative learning - essential understandings

To best understand the suggested framework for connections between classrooms it is important to explore essential understandings about connected and collaborative learning - the theory behind the practice.

Connected learning and connectivism

Connected learning makes use of new technology tools to build online networks and develop personal learning resources through interaction with personal learning networks and professional learning communities (Siemens, 2005). It also seeks to build communities with a focus on individual and collective learning capacities (Ito, Gutiérrez, Livingstone, Penuel, Rhodes, Salen, Watkins, 2013). Nussbaum-Beach & Hall (2010) share that connected learners direct learning, connect, collaborate and grow their professional practice with others at a distance through ubiquitous technologies. Connected learning is influenced by the need for pedagogies that are more personal, social and participatory with special reference to Web 2.0 tools (McLoughlin & Lee, 2010). It relates to and is heavily influenced by connectivism (Downes, 2006, 2007; Siemens, 2005, 2006b).

Connectivism is often described as the learning theory for the digital age and is based on the use of networks and nodes to create connections and develop a personal learning network (Downes, 2014). It describes a form of knowledge and pedagogy based on the idea that knowledge is distributed across networks of connections and that learning consists of the ability to construct and traverse those networks (Siemens, 2006b). Guided by teachers, students are also encouraged to seek out information online on their own and express what they find. A connected community around this shared information often results. This is relevant to the focus in this paper in terms of the fluidity of technology-supported learning as individuals connect and learn across different settings, interests and times. The practice of blogging is a typical example of how connections can start within the classroom and then go beyond – student blogs, and a class blog, can easily be shared for others to read, interact and comment, and build mutual learning through information exchange.

Constructivist learning

Constructivism, as informed by Piaget (1929) and Vygotsky (1978), relates to how people construct their own understanding and knowledge of the world through experiencing the world, and reflecting on those experiences (Harasim, 2012). In a constructivist learning environment the role of the teacher is to facilitate and guide the knowledge construction process by engaging students in meaningful learning (Paily, 2013). Constructionism is when learners construct a meaningful product in the real world (Papert, 1986). Social constructivism combines constructionism with social learning and emphasises how meanings and understandings grow out of social encounters (Harasim, 2012).

In the context of this paper, the challenge is how to leverage the unique opportunities provided by new technologies, especially Web 2.0 online technologies, to not just replicate face-to-face learning experiences, but also redefine the learning task (McKenzie, 2004). In practice, this equates to not just sharing ideas but co-creating new ideas and artefacts, such as in a global project like 'A Week in the Life' (Flat Connections global project for upper elementary levels) where students in mixed classroom teams research a global issue and co-create shared understanding of this using Web 2.0 tools such as Voicethread or Google Presentations.

Collaborative learning

In the broadest sense, 'collaborative learning' is a situation in which two or more people learn or attempt to learn something together. Dillenbourg (1999) states that educators have struggled with a definition of collaborative learning that includes multidisciplinary processes and enhanced learning outcomes. As distinct from cooperative learning, where the required tasks are distributed amongst the learners (Laurillard, 2009), in the collaborative learning process, learner's share and discuss and build on the outputs of their peers or collaborative partners. Laurillard (2012) states the combination of social learning and constructionism needs to be clarified to inform pedagogical design to clearly show what makes collaborative learning unique and valuable. Harasim (2012) shares that social constructivism puts pedagogical emphasis on the role of collaboration and that collaboration is constructivist when learners share, challenge and develop alternative viewpoints. Fullan, Langworthy and Barber (2014) understand collaboration as a 'deep learning task' and skill for the future.

'Collaboration in learning is easy to consider on the surface, but tough to do well in practice. One of the most complex transitions for students and teachers to make is the move from a pedagogy that centres on "individuals" demonstrating their learning to a pedagogy that embraces groups demonstrating their learning.' (Fullan, Langworthy & Barber, 2014. p. 26).

Collaboration in an online digital world

Pedagogical approaches to online collaborative learning

The internet has changed and continues to change the way learners connect by providing new forms of interaction and social construction. The current generation has grown up collaborating using online technologies (Tapscott, 2009) and these provide a platform for engaged learning, deeper understanding and exciting collaborative learning outcomes. The educator's role is critical for making a success of opportunities afforded by technology in online collaborative construction environments (Garrison & Cleveland-Innes, 2005; Laurillard, 2012). However, student digital fluency and autonomy within the learning environment, and ability to understand collaborative working modes are essential skills and attitudes. Casey and Evans (2011) found students could take control of many aspects of learning and this supported a communities of practice model.

Moving into the age of online collaboration means understanding the importance of contribution and shared practice, including shared research and co-creation and a greater emphasis therefore on collaborative rather than individual inquiry (Scardamalia & Bereiter, 2006). The social nature of learning and online collaboration leads to the development of a 'Community of Practice' or CoP, a group of networked learners who share a craft and/or a profession (Wenger, 2000) and experiences are shaped by the many as opposed to the individual teacher (Wenger, White & Smith, 2009).

Emerging approaches to digital scholarship question what knowledge is, how it is gained and how it is shared. Veletsianos and Kimmons (2012) share a new form of scholarship called 'Networked Participatory Scholarship' that reflects scholarly practice and participatory technologies.

Changes from didactic to active learning and collaborative techniques have prompted a new theory of learning, Online Collaborative Learning (OCL) that focuses on 'collaborative learning, knowledge building and Internet use as a means to reshape formal, non-formal and informal education in the Knowledge Age' (Harasim, 2012, p. 80). Yet despite internet adoption in the real world, teachers are reluctant to adopt new practices using this in the educational world (Harasim, 2012).

Collaborative learning and pedagogical change

Pedagogical capacity, an educator's repertoire of teaching strategies and partnerships for learning, has changed and will continue to change as technology becomes more pervasive to include content delivery and consumption as well as collaboration and creation of new knowledge and a focus on the process of learning (Fullan et al., 2014). The research of John Hattie (2012) shares new pedagogies where the educator has a new role as activator, including educator-student relationship, reciprocal teaching, and feedback (Fullan et al., 2014). According to McLoughlin and Lee (2010), pedagogical change requires knowledge of appropriate teaching methods and awareness of the learner experience while using Web 2.0 technologies and social media. A wiki, for example, can be pedagogically ineffective if it does no more than replicate a publishing environment

(Laurillard, 2012). Harasim (2012) states the solution to pedagogical transformation lies in a solid strategy for online collaboration.

Laurillard (2012) advises that technology is an enabler only if the learning is carefully designed. Effective pedagogic design is difficult for online collaborative authoring and discussion environments that are intended to produce shared output. This is due to different expectations and subsequent differing roles of students and educators. Callaghan and Bower (2012) and Casey and Evans (2011) reveal factors affecting behaviour and learning in social networking sites and focus on pedagogical implications and in doing so challenge traditional modes of teaching and learning.

More recent research by Tondeur, van Braak, Ertmer and Ottenbreit-Leftwich (2016) concludes that effective technology integration should not be a stand-alone event, and that teachers' beliefs about good education are a critical dimension in developing professional development and meaningful use of technology in education. Choi and others (2016) advise that collaboration and communication among students from different countries will not be achieved without cultural and social support and shared research on Globally Connected Classroom GCC-STEM activities. The model they developed, based on constructivist theory, uses global learning communities and has great potential in contributing to global STEM education and collaborative learning (Choi, et al., 2016).

What is online global collaboration?

Online global collaboration is where partnerships are made through connections beyond the classroom for the purpose of working and learning together on specific goals and co-creating new knowledge. Key factors are the use of online technologies, design features of the collaboration, as well as changes made in teaching and learning structures for all collaborative partners involved (Garrison & Cleveland-Innes, 2005).

With the advent of the internet and new technologies, online global collaboration has evolved from the 1.0 version of information exchange, to the 2.0 version where artefact exchange as well as information exchange takes place. With the development of faster internet and better technology tools, online global collaboration as the 3.0 version allows learners to network, collaborate, co-create information and artefacts, and build knowledge together online and share this with others (Lindsay & Davis, 2012).

A working definition of online global collaboration: Online global collaboration broadly refers to geographically dispersed educators, learners, classrooms, schools and other learning environments that use online technologies to learn with others beyond their immediate environment in order to support curricular objectives, intercultural understandings, critical thinking, personal and social capabilities and ICT capabilities (Lindsay, 2016b, p. 139).

It is important to understand that the term global, can also apply to more localised connections, for example in the same town or state, particularly within close time zones. In large multi-time zone countries like the USA and Australia, it is labelled global collaboration when students connect across the country. Regardless of where participants are, connecting and collaborating beyond the immediate learning environment is the goal – and it generally takes the same tools, habits, and attitudes to connect locally as it does to connect more globally.

Harasim (2012) states that through OCL applications there needs to be an emphasis on knowledge work, knowledge creation and knowledge community. In practical terms, Lindsay (2016b) shares that online global collaboration in the classroom means:

- geographically dispersed learners
- use of online technologies to forge viable connection and communication
- learning is 'with' not just 'about'
- collaborators share ideas online and co-create new understandings.

The online global collaboration taxonomy
Introduction to the taxonomy

In 'The Global Educator' (Lindsay, 2016b), a range of design and pedagogical approaches for embedding global learning and online collaboration into the curriculum through connecting classrooms is explored. The Online Global Collaboration Taxonomy was developed to provide a stepped approach for educators to apply. It includes two main communication modes – synchronous and asynchronous, and five 'steps' or levels.

Synchronous, meaning in real time, refers to activities such as video conferencing, for example a Skype call; virtual classroom interaction and virtual excursion.

Asynchronous, meaning not in real time, refers to activities such as online discussion forums, blogging, sharing multimedia and other virtual communication activities.

The taxonomy makes it clear that effective online global collaboration means being able to sustain connections beyond the virtual, synchronous experience and being able to build asynchronous networks and online communities to support collaboration. Time-zone differences mean that synchronous learning is not always possible during school hours. In fact, it is not as valuable as asynchronous collaboration where global issues can be explored and problems solved within global partnerships across a period of time.

Theory supporting the taxonomy

The theoretical framework for this taxonomy tool is developed from connectivism (Siemens 2006a, Downes, 2014), social constructivism (Vygotsky, 1978), and online collaborative learning (OCL) (Harasim, 2012). It is informed in part by the revised Bloom's Taxonomy of Educational Objectives that classifies educational goals, objectives and standards and shares how a learning pathway progresses (Krathwohl, 2002). The goal of the tool is to support educators' understanding of connected and collaborative learning and how they can build on existing practices to implement progressively more challenging types of online collaborative learning in a global context.
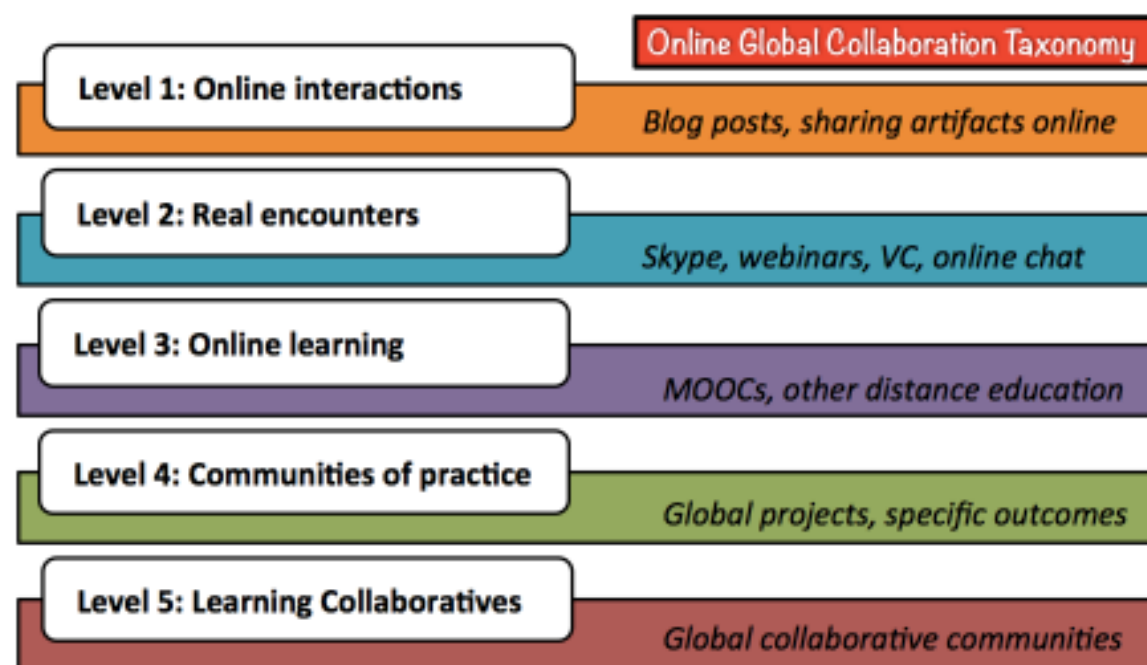
Fig. 1: Online global collaboration taxonomy, Lindsay, 2016

Taxonomy levels – description and examples

Level 1: Online interactions

This initial level applies to connecting classrooms asynchronously to share learning activities. Practices here focus on expanding communication from local (within the classroom - intraconnection) to global (beyond the classroom - interconnection) through digital platforms such as blogs, wikis, and online multimedia tools. This allows a window to open into the classroom to those beyond for connected learning activities, such as sharing blog posts, and co-commenting on posts, or contributing to a common Twitter hashtag.

Examples:

- The Monster Project
  - A simple collaboration where students in one class describe a monster so that those in the partner class can then draw it and share the creation
- Quadblogging
  - Typically four classrooms are grouped for the purposes of sharing their blogs for student comments on a rotation basis.

Level 2: Real encounters

The parameter of this level is being able to connect in real time (synchronous) to external learners and experts. Digital tools are employed, such as Skype, Google Hangout and other video and chat-based apps. This level is limited by geographic proximity, given that schools are potentially in different time zones. Educators need to be aware of where they are and the respective time zones of those they want to connect with - opposites sides of the world will have more difficulty connecting during normal school daytime hours.

Examples:

- Skype in the classroom
  - The Skype in the classroom website shares three main objectives for connecting classrooms:
    - to collaborate with other classes
    - to find guest/expert speakers
    - to take a virtual excursion anywhere in the world.

- Fizzics Education
  - Ben Newsome, a science teacher in Australia, received a Churchill Fellowship to develop a pedagogically improved video conferencing format that would bring science to students and teachers that includes hands-on student involvement in science.

Level 3: Online learning

The aim of this level is to encourage learning through digital interaction, building online communities and sharing multi-modal artefacts. It applies to the development of online communities to support curriculum objectives and may be geographically localised or global. The learning focus is asynchronous although some serendipitous synchronous communication may take place. Tools used include the ability to share multimedia online. A MOOC (massive open online course) is a typical example, or a collaborative wiki where learners interact via a discussion facility, and/or share ideas/artefacts via the platform.

Examples:

- PenPal Schools
  - PenPal Schools provides curriculum-guided online exchanges through pairing students across classrooms
- Global Youth Debates (GYD)
  - GYD is formal debating in an asynchronous format and provides a facility for students to connect globally in order to explore, share and debate pertinent global issues.

Level 4: Communities of practice

As distinct from Level 3, this level is designed for the purpose of specific learning objectives as a global community of learners. The community of practice would normally have a shared objective such as a global collaborative project and probably a set timeline that dictates workflow and communication patterns. The goal is to connect students directly with each other through both synchronous and asynchronous modes and to foster diverse online global collaborative practices that may be teacher and/or student led.

Examples:

- iEARN Learning Circles
  - Learning circles developed by Riel (1996) for the International Education and Resource Network are highly interactive project-based partnerships. Each circle consists of a small group of schools located in different countries. Teachers determine the theme and topic for interaction and communication methods. There is a timeline and a set outcome such as publication of a collaborative ebook or website. Web 2.0 and other tools are used for the collaboration as determined by the teachers.

- The Global Read Aloud (GRA)
  - GRA is an award winning global project that takes place in early October and runs for six weeks. The aim is to find partnerships for all classrooms in pursuit of reading a defined text at the same time over six weeks. Teachers communicate to determine real time and asynchronous learning modes including commenting on blog posts, video blogs, Twitter feeds, and shared resources.

Level 5: Learning collaboratives

This level features extended collaborative communities that foster learner autonomy for online global collaboration. The goal of a learning collaborative is to redesign the learning paradigm to encourage participants to share the lead in connecting and collaborating and co-creating shared outcomes. As distinct from Level 4, learning collaboratives 'flatten' the learning to the extent that all participants are equal members of the community, have equal responsibilities and expectations for contribution and collaboration. A student has the ability to connect and interact and learn with anyone in the community independently to the teacher and has the shared responsibility of maintaining collaborations and meeting workflow outcomes.

- Flat Connections Global Project
  - Designed for high school levels this collaborative includes an extended community including students, teachers, learning concierge's (Bonk, 2007) (in this context referring to an educator who supports knowledge construction in a non-hierarchical approach to learning globally) and judges (of student-created multimedia). The goal is to 'flatten' the learning so that true collaborative research in a global community of mixed classroom groups takes place, with outcomes such as enhanced skills with online interactive learning modes, co-created multimedia and intercultural understanding.

- Connect with China Collaborative
  - This learning collaborative is where participants from within China are connected with those beyond China to support a wide variety of learning objectives. Authentic themes and collaborative working modes aim to bridge the global gap and engage participants in global issues and problem solving. The community consists of teachers, students, non-government organisations, members of the community in all participating countries.

How to use the online global collaboration taxonomy

Successful online global collaboration requires some structure and planning. The taxonomy provides a pathway for K-12 educators to plan interactions across the curriculum and across the school year. This includes planning for synchronous and asynchronous learning modes, use of existing and emerging online technologies, and intensity of collaboration and collaborative outcomes. As a constructivist application, learning in the lower levels enables progressive building of skills for the higher levels. Starting with Level 1: Online interactions and culminating in Level 5: Learning collaboratives, educators can design and/or search for appropriate online local and global partnerships and experiences for their students.

The taxonomy is not meant to be prescriptive, and educators must be mindful that they could be implementing one or more modes simultaneously or over a period of time (such as an academic year), or could be implementing a blended approach across levels depending on the learning objectives at the time.

Conclusion

Educators across the world are showing what the possibilities are for engaged and collaborative learning leading to enhanced outcomes by connecting beyond classrooms. This article has shown some of the related research and shared ideas for making the move from local to global learning modes using online technologies with reference to the Online Global Collaboration Taxonomy.

To connect beyond the classroom, and move from local to global learning modes, it is imperative to understand the digital collaborative and global communication paradigm and the shift to constructivist and connectivist teaching modes. Ongoing practice must embed knowledge of learning theory of the 20th century and emerging theories of the 21st century, such as online collaborative learning (Harasim, 2012). Online learning is no longer peripheral or supplementary; it has become an integral part of mainstream society (Harasim, 2000).

Schools must develop a connectivist model for learning and teaching, and support educators in the importance of using online technologies in the classroom for important external connections (Kop & Hill, 2008). Constructivist approaches, including social constructivism where collaborative learning combines constructionism with social learning (Laurrilard, 2009) must drive learning design and pedagogical approaches.

Implications for practices at K-12 levels include:

- fostering a deeper practical understanding of how to use online technologies for blended and global learning modes
- how to develop and maintain networked communities and embed collaborative pedagogies
- how to empower learners for autonomous online global collaborations.

Educators should plan for every student at every level of K-12 to have at least one globally connected learning experience each year, and then build on this so that many levels of the Taxonomy are embedded into learning across the curriculum and across learning practices and pedagogical approaches regularly.

Selected resources

Asia Education Foundation (Australia)

Asia Society (USA): Educating for global competence

Global Digital Citizen Foundation

P21 - Partnership for 21st Century Learning Framework for state action on global education

Victorian Government, Department of Education and Training. (2016) Internationalising schooling: A how to guide for schools

K12 Online Conference Keynote Trilogy 2016 - Julie Lindsay, 'Global narratives: Collaboration on the edge'

The 4CS Research Series - Collaboration - P21

uLearn EdTalk (2016) – Julie Lindsay, 'We are a global community - let's learn together'

Finding partners and global learning experiences:

Flat Connections (Online global projects K-12 levels, Online educator professional learning courses)

Global Educators and Collaborators Facebook Group

The Global Education Conference

International Education and Resource Network (iEARN)

Center for Interactive Learning and Collaboration (CILC)

Global SchoolNet

Taking IT Global for Educators

Asia Education Foundation

Skype in the classroom

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Share this

Children's Book of the Year announcements

The overall theme for Book Week 2017 is 'Escape to everywhere'. The notables and short list have been announced. Need some ideas for Book Week? Check these out:

- Tristan Bancks
- Book Week for Beginners

Dates

August 18 - Announcement of the Book of the Year Awards Winner & Honour Books

August 18-25 CBCA Children's Book Week – 'Escape to everywhere'

Practise together

The new Australian government website, Learning Potential Resources, has hundreds of ideas, activities, games and videos to involve parents in their primary school child's learning. Resources used in the classroom are adapted for home use, along with interactive learning opportunities for everyday activities.

Picture book fun!

Free virtual school

21st century challenges (Royal Geographic Society)

The Khan Academy mission is 'to provide a free, world-class education to anyone, anywhere'. It's a free virtual school and is worth a look.

Australian Copyright Council National Seminar Series

Seminars presented by experts on copyright law are available in Sydney from 24 to 26 July 2017.

ASLA biennial conference

The national association, ASLA, is holding its biennial conference at Shore School, North Sydney on 13-14 July, 2017. The theme is Challenge to change - check out the conference website for more information.

New School libraries website

School libraries

Take some time to explore and check out the links. Please use the Provide feedback form at the bottom of the homepage to help us improve the site for all teacher librarians.

resource reviews

Contents

supporting quality learning

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

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

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

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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 and its environment
languages	languages
mathematics	mathematics
PDHPE	personal development, health and physical education
science	science
SciTech	science and technology
TAS	technology and applied studies
AND	
VET	vocational education and training
CEC	content endorsed course

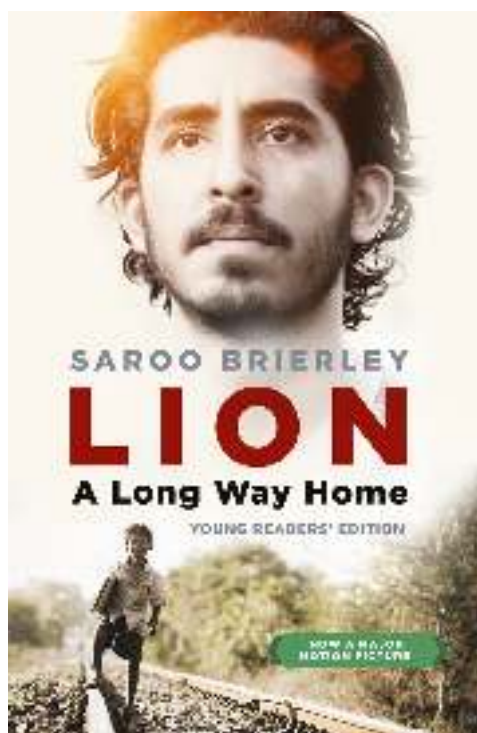Abstract – indicates a resource is described rather than evaluated

Lion: A Long Way Home

Using quality literature springboard

English
Stage 4. Years 7-8

Lion: A Long Way Home
BRIERLEY, Saroo
Penguin Books Australia, Vic,
2017 (Young readers' edition)
ISBN 9780143784760

Lion by Saroo Brierley

USER LEVEL: Stage 4
KLA: English
SYLLABUS: English K-10
SCIS 1788972 $16.99

Related texts:
- Lion, film (rated PG). Directed by Garth Davis, 2016
- Lion, film website and trailer

Resources:
- 'A Long Way Home': Ghostwriter Larry Buttrose on telling Saroo Brierley's story behind the film 'Lion', ABC News, 16 February 2017
- Saroo Brierley, author's website

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

What is it about?

'Lion: A Long Way Home' is the true story of Saroo Brierley, a young man adopted by an Australian couple after he became lost in India at age 5. The story centres on his memories of his early life and his experiences in India when he was lost; his search for home in his twenties; and his return to India to reunite with his biological family. The story is inspiring, both in Saroo's ability to survive alone as a child, and his determination to find his home using Google Earth and a systematic search pattern which consumed his life for years. Overall, the biography is a great story, reflecting the importance of hope and family.

This text is appropriate for teaching students about **Genre, Authority and Theme**. It could easily be used to teach many other concepts including, **Character, Code and Convention, Connotation, Imagery and Symbol, Context, Literary Value, Perspective, Point of View, Narrative,** and **Representation**. It also addresses cross curricular priorities and capabilities, including Asia and Australia's engagement with Asia, intercultural understanding, critical and creative thinking, literacy, personal and social capability, difference and diversity, and civics and citizenship.
K. Hodkinson

Why is this important? Why does it matter?

This text presents an excellent opportunity for students to explore a nonfiction **Genre** and to consider a text's ability to assert **Authority** and engage us through an exploration of its **Themes**. The novel has many features which help students to identify the conventions of the **Genre**, as well as ways **Authority** is established within the text, such as the inclusion of photographs and the forward, coupled with use of first person voice. Studying related texts, such as the associated film, website, documentary and news stories, offers students insights into the impact of different mediums and changes to the **Genre, Themes** and levels of **Authority** associated with each medium. Since the text presents Saroo's two different worlds, as a child and adult in Australia and India, students are invited to reflect on their own values and cultural understanding, considering how these values impact the way we relate to a text and its **Themes** and messages. The novel can be used as a stimulus for students to explore their own and others' voices through their writing and reflection on experiences.
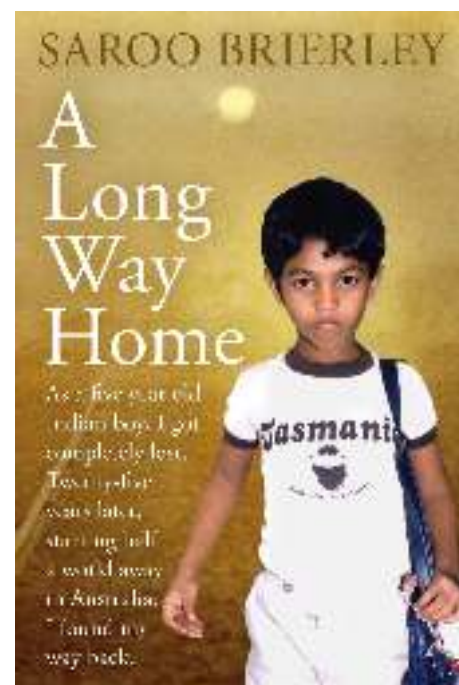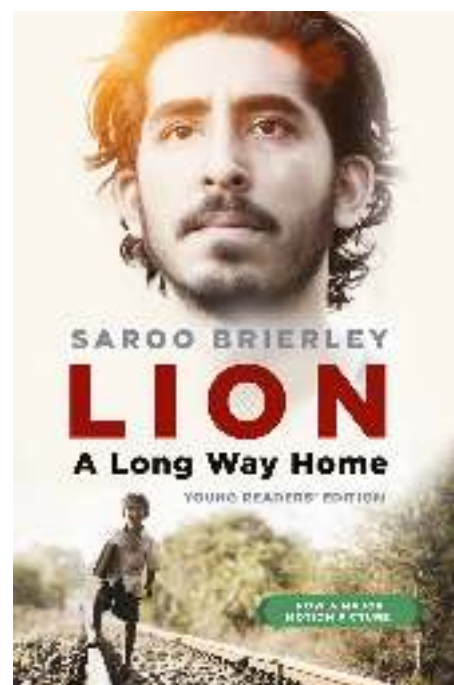
NEALS

Scan 2017 Volume 36, Issue 2 42

How do I use the text to teach the textual concepts of Genre, Theme, and Authority?

Ask students to compare and contrast the cover of the original novel, 'A Long Way Home', and the cover linked to the film, 'Lion: A Long Way Home'. What do they expect the novel to be about? What style of writing do they expect? Who will be the main characters? What time frame will it cover? How will it start and end? What are their expectations about length, point of view, fiction/nonfiction? Then ask students to think about what prompted their ideas. Are they linked to prior learning, reading, knowledge of conventions, images, text, predicting? Are there different ideas coming from the different covers or do they complement each other? Which one interests you more, and why? During and after reading the text, revisit these questions, and ask students to identify whether their expectations have been met. Identify evidence that confirms or contradicts their assumptions from the start.

Focus on Saroo's character in the novel and the way that he is presented. Explore the different passages of his life, such as a poor, happy child living with his family in India, a poor frightened child living on the streets of Kolkata, to a small child adopted and living with a new family in Tasmania, and as a young adult searching for his home town on Google Earth, ultimately returning to India to meet his family. Look at the way these images are brought to life through the language used. How do these experiences evoke feelings in readers and present ideas and views on life? Ask students to consider and explain to a partner which part of Saroo's life journey has the greatest impact on them personally.

Prior to either watching the film version or visiting Saroo Brierley's website, ask students to write a list of expectations for the film/website based on their knowledge of the story and the new medium in which the text is created. What parts of the story do we expect to see? What changes to textual features do we expect? Which text is likely to have the greatest effect on you and why? How will the change in medium affect the presentation of ideas? Do the conventions we associate with a genre such as memoir or biography change with the media used to present them or are they consistent? View the film/website and reflect on students' assumptions. Were their predictions correct? Discuss the changes that students can see and the possible reasons for them (**connecting, engaging critically, engaging personally and understanding**).

'Lion' official trailer
by Transmission Films

EN4-1A

- apply increasing knowledge of vocabulary, text structures and language features to understand the content of texts (ACELY1733)
- explore and appreciate the aesthetic qualities in their own and other texts and the power of language to communicate information, ideas, feelings and viewpoints
- explore and explain the ways authors combine different modes and media in creating texts, and the impact of these choices on the viewer/listener (ACELY1735)
- compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts (ACELT1621)

EN4-3B

- recognise and use appropriate metalanguage in discussing a range of language forms, features and structures
- identify, discuss and reflect on the ideas and information in a range of texts

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

EN4-6C

- identify and explain the links between the ideas, information, perspectives and points of view presented in a range of different texts.

Exploring themes

After reading the novel, ask students to think of the themes they felt it explored. Give them a list of key words such as 'family', 'adoption', 'lost', 'belonging', and 'survival', and ask them to write their own statement about each based on what the novel explored. Share and compare themes students have written and discuss where these ideas come from within the novel. Explain to students that themes can be both explicit or implied in a text. Ask students to choose the theme that they felt was the strongest in the novel and list all the ways that this theme was represented. Collate ideas within the class and then assign to students one of these points to examine in the novel, finding evidence to determine whether the theme is explicitly presented or implied through this part of the novel. Collate student findings and then discuss how our own knowledge, values and cultural assumptions can play a part in identifying and interpreting themes. Ask students to answer a series of questions about themselves (see example regarding adoption) and then reflect on their answers and how each might influence their view of the themes in the book.

Questions about adoption

Answer the following questions and write a statement about how your answers may influence your interpretation of themes in the novel.

What do you know about adoption?

Are you adopted or do you know anyone who is?

Do you know why people adopt or how the process works?

Do you think adoption is a good idea?

Do you believe that biological parents are the best parents?

Do you believe that adoptive parents should be from the same country or religion?

Do you believe that growing up in Australia is better than growing up in India?

Do you think that schooling creates a better future?

Do you think wealth makes for a happier life?

Do you think it is good that Australia is multicultural?

How do your answers relate to the theme on adoption that you wrote?

What has influenced your view of this theme?

As a class, analyse the blurb and determine the main theme represented. Identify the purpose, audience and context for the blurb and the techniques used to appeal to us and to present this theme. Tell students they are to now choose a different theme and rewrite the blurb to reflect this change. Prior to completing the writing, create a marking criteria for the task that students will then use to mark and provide feedback for peers. Students complete their blurb and post them on the class blog or other online learning platform for peer evaluation. If necessary, discuss and model for students how to provide positive constructive feedback and how to use a marking criteria. Assign each student with two student blurbs for which they need to provide constructive feedback and a mark using the class created criteria. Ask students to do a final edit of their blurb, based on their feedback and grading, then place them with the book on display in the library (**understanding, engaging personally, engaging critically, experimenting and reflecting**).

EN4-3B

- identify, discuss and reflect on the ideas and information in a range of texts

EN4-5C

- explore the ways individual interpretations of texts are influenced by students' own knowledge, values and cultural assumptions

EN4-6C

- compose texts that make creative connections with, adapt or transform other texts, such as the preparation of promotional material for a film or book or a narration for a documentary

EN4-8D

- understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (ACELT1628)

EN4-9E

- reflect on and assess their own and others' learning against specific criteria, using reflection strategies, eg learning logs, blogs and discussions with teachers and peers.

Authority based activities

Discuss the concept of Authority with students, explaining that it may be constructed and that there may be collaboration between composers with varying degrees of authority over the final product. For example, this novel has been edited by Nan McNab to create a 'Young readers' edition'. Brainstorm reasons students believe this may have been necessary. What kinds of things do they envision would have altered in the novel to make it suitable for a younger audience? Who do they think has the most authority over this text? Consider who else could be involved in the process. As it is a true story, how much control do people included in the story have? Do they have the right to have the story altered to reflect their own views? How much influence does the publisher have?

After discussing these views, consider how we, as responders, determine how much authority a text has through the features of the text. Identify features of the novel that create a sense of credibility such as the photographs and maps, as well as the first person voice, believable characters and events, and how much they link to our own experiences and cultural views. Assign to groups of students different sections of the book to analyse, including the blurb, foreword, prologue, epilogue, acknowledgement, chapter 1 ('Remembering') and the photographs and captions section. Each group prepares and presents a short presentation to share with the class, answering the following questions:

- What are the textual and language features of the given section of the novel?
- How do they attempt to add credibility and validity to the novel?
- In your opinion, to what degree does this section add authority to the text?
- How do our own experiences and culture influence our reading and the impact of this textual feature?

Using quality literature springboard

After completing this task, show students the article, 'A Long Way Home': Ghostwriter Larry Buttrose on telling Saroo Brierley's story behind the film 'Lion'. Discuss the role of a ghost writer and decide how much authority he has over the final book. How does this impact students' perception of the story? Has the knowledge of a ghost writer changed students' view of the novel and aspects of its content? Why is there no mention of a ghost writer in the novel's publishing details? How does this make students feel about publishing? Students are now asked to be a ghost writer for the person they sit next to in class. Students are to share a short anecdote about themselves growing up. Students record the main points of the story that their partner has shared. Over the next week or two, students are to keep a log of observations about their partner, including their expressions, vocabulary, mannerisms and so on. Students then write their partner's anecdote, trying to capture their voice and personality. Students share their stories and peers evaluate their accuracy, identify strengths in the writing and suggest changes. Students write a reflection on the difficulties and pleasures of writing in another's voice and reflect on how much authority they had over the final story (**engaging critically, experimenting, understanding** and **reflecting**).

EN4-1A

- respond to and compose imaginative, informative and persuasive texts for different audiences, purposes and contexts for understanding, interpretation, critical analysis, imaginative expression and pleasure

EN4-2A

- use comprehension strategies to interpret and evaluate texts by reflecting on the validity of content and the credibility of sources, including finding evidence in the text for the author's point of view (ACELY1723, ACELY1734)

EN4-3B

- analyse and evaluate the ways that text structures and language features vary according to the purpose of the text and the ways that referenced sources add authority to a text (ACELY1721, ACELY1732)

EN4-8D

- explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1619, ACELT1626)

EN4-9E

- discuss and explain the processes of responding and composing, identifying the personal pleasures and difficulties experienced.

'A Long Way Home': Ghostwriter Larry Buttrose on telling Saroo Brierley's story behind the film 'Lion', **ABC News, 16 February 2017**

Rockhopping

Using quality literature springboard

Rockhopping
BALLA, Trace
Allen & Unwin, NSW, 2016
ISBN 9781760112349

USER LEVEL: Stage 4
KLA: English
SYLLABUS: English K-10
SCIS 1750871 $24.99

Related texts:
• Rivertime by Trace Balla

Resources:
• The Kamilaroi and Euahlayi Emu in the Sky, Australian Indigenous Astronomy
• Literature on Aboriginal Astronomy and Related Subjects, Emu Dreaming
• Look up! There's an Emu in the sky, Duane Hamacher
• Meet Trace Balla, CBCA Reading Time
• 'Rockhopping' teaching notes, Allen & Unwin
• Syllabus BITES: Aboriginal Astronomy, NSW DoE
• Through our eyes – Dhinawan 'Emu' in the sky with Ben Flick, Local Land Services Western Region

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?

'Rockhopping' is a graphic novel based on the adventures of Clancy and Uncle Egg as they hike through Gariwerd (the Grampians) to find the source of the river. Along the way, they learn about the natural environment and use various survival skills such as finding shelter, staying near a landmark, and rationing food and water. Aboriginal knowledge is shared through Uncle Ray's character and his discussions with Clancy and Uncle Egg, as well as the images and word labels. Coloured pencil sketches complement the youthful feel of the story, told from Clancy's Point of View. This is the second book in the series of adventures of Clancy and Uncle Egg created by Trace Balla.

This text is appropriate for teaching students about Code and Convention, Narrative and Point of View. It could readily be used to teach any of the concepts to some degree. It can also be used to address cross curricular priorities and capabilities, including Aboriginal and Torres Strait Islander histories and cultures, Intercultural understanding, Critical and creative thinking, Literacy, and Civics and citizenship. K. Hodkinson

Why is this important? Why does it matter?

Balla uses Clancy's character as the focaliser of this story, allowing readers to explore the world from his Point of View. We see his view of the world and how he thinks through the difficult situations he finds himself in, such as being separated from his uncle for a day of the hike. It also helps us feel the emotions, excitement, fear and wonder he feels and provides a device for the adults to share knowledge and insights through Clancy's questions, such as 'I keep wondering how anyone can buy a patch of the planet anyway... Who'd they buy it from in the first place?' The book enables students to learn about using Point of View effectively in their own compositions. It also allows teachers to explore the interaction of the text's written and visual aspects through the Codes and Conventions associated with each, and to examine how they support our reading of the Narrative and enhance meaning. For example, you could explore the difference between the speech and thought bubbles and the types of language used and ideas explored in each. The many Aboriginal cultural references provide a platform to discuss the different ways our world is viewed and how our own context impacts our reading of such information as well as our own creations. Teachers can also explore the Narrative devices used to present this information and the effectiveness of these. The author's note and acknowledgements at the end of the picture book provide insight into the work of the author and can be linked to the values and ideas she has tried to convey, such as knowing and trusting yourself.

How do I use the text to teach the textual concepts of Code and Convention, Narrative, and Point of View?

Code and Convention activity

Explain to students that the use of codes and conventions help us to make meaning in texts. Often, we don't realise we are even interpreting meaning through the text in this way because we have learned these skills over time through our interactions with different types of texts. In this text, we are reading both the visual images and written text simultaneously. They complement each other in creating meaning but use different codes and conventions. Ask students to identify the different codes and conventions associated with meaning in this text. The table gives you examples of the types of things you could explore together. On page 75 there is a break in convention as the book breaks from the narrative to tell the reader to 'TURN ON SIDE, READ FROM HERE UP'. This simple shift in reading the book cleverly impacts our perception of the size of the mountain being climbed. Discuss with students the effectiveness of the technique. Does breaking from the narrative voice outweigh the benefit of emphasising the enormity of the climb? Was it necessary to explain to the reader the need to change the book's orientation (**understanding**)?

EN4-1A

- apply increasing knowledge of vocabulary, text structures and language features to understand the content of texts (ACELY1733)

EN4-3B

- recognise and use appropriate metalanguage in discussing a range of language forms, features and structures.

How do codes and conventions help us make meaning in texts?				
Example	**Visual codes and conventions**	**Elements of the text**	**Written codes and conventions**	**Example**
	Coloured pencil illustrations	**Native plants**	Name labels	Silver banksia
	Panels and framing	**Time**	Time references	'Day 1', 'Day 2'
	Pencil drawings of people Outlines/stick figures	**Characters**	Names Pronouns	'Clancy', 'kid', 'Uncle Egg' 'I', 'We', 'Me'
	Movement lines Body language	**Movement**	Dialogue Narration/Internal dialogue	'Where are you going, kid?' '...I head back along the wallaby track...'
	Image usually accompanies sound words and has movement lines	**Sounds**	Onomatopoeia Capitalisation for loud sounds	'aak aak' 'Puff puff' 'CRACK'
	Speech bubbles	**Voice (Speaking)**	Natural sounding conversation (No speech marks used)	'Good going, Clancy. Mind if I have a peek through your binoculars? Lots of birds around'
	Cloud bubbles	**Internal Voice (Thinking)**	Natural sounding thoughts – often expressing feelings or ideas	'I hope he makes it back before dark... Be pretty scary if he didn't'
		Student choice		
		Student choice		

Exploring the representation of Aboriginal culture activity

Aboriginal knowledge, culture and beliefs are presented in the text through elements of the **Narrative**, such as the characters, dialogue and events, through language choices, and the imagery used. Collate a list of the moments in the book where students are aware of Aboriginal content and what Clancy learns or thinks in each. Ask students to write a statement after each as to whether they already knew this information and whether they think Clancy influences them to interpret it a certain way. What **Codes and Conventions** are used to highlight the fact that Aboriginal perspectives or content are being presented? For example, the Aboriginal names of the mountains are followed by the English names in brackets on page 13; Clancy explains why he calls Ray 'Uncle' on page 12, providing an insight into cultural practices; and the cockatoo totem is referenced on page 17 and reappears throughout the text, supporting Clancy. Ask students to consider the purpose of the information being presented to us in each instance. What effect does it have on us? Consider this in personal terms and ask students to consider how their own context impacts their reading of Aboriginal content. Then focus on the language used by Uncle Ray. How is it different to that of Uncle Egg and Clancy? How is it the same? For example, there is a difference in the place names used but they have the same beliefs about respecting the land and nature. There are also rock climbers in the book with their own cultural accents on pages 21-24. Discuss stereotypes with students and what effect they may have in a text. Here they add an element of humour and are quickly identifiable which is helpful as they are only a small part of the story. Ask students why they are treated differently to Ray in the story. What might this tell us about the values and purpose of the author? It is also worth exploring the copyright statement at the front of the book and the author's note and acknowledgements at the end – do they change students' perspective on the book's Aboriginal content at all? Students can write a personal response exploring the techniques used to present Aboriginal perspectives in the text and their effectiveness.

This exploration could be deepened by inviting students to investigate Aboriginal culture at a more local level, such as by working with local Elders and Aboriginal associations to learn about totems, language and traditions (**understanding, engaging personally** and **engaging critically**).

EN4 -1A

- consider and analyse the ways their own experience affects their responses to text

EN4-3B

- explore texts that include both Standard Australian English and elements of other languages, including Aboriginal English

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

EN4-8D

- understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (ACELT1628).

Using quality literature springboard

Point of View activities

This story is told from the point of view of Clancy. Explain to students that he is called a 'focaliser' in the story and he does not necessarily represent the views of the composer. Identify how we know the story is told from his point of view and then discuss how the images are presented to us from outside the story in most cases. See whether they can identify when we do see through Clancy's eyes, for example, on page 42 when we are shown what he looks at through his magnifying glass and his drawing. There are other examples on pages 40 and 73. Next, ask students: 'how does the use of Clancy as focaliser relate to the purpose, audience and context of the book?' – reminding students that the composer has deliberately chosen this point of view. Explain that the focaliser constructs an attitude towards the subject matter of the book which we are invited to adopt. Ask students to complete the table provided, explaining what they believe Clancy thinks/feels about the book's subject matter, and rating the strength of each value across the whole book. Then explore one of the values as a class. Identify ways that Clancy has shown us his view through the choice of language, language techniques, plot development and visual techniques.

What does Clancy think and feel about the topics below?	How do you know this? Think about dialogue, events, characters, complications, imagery, visuals and so on. Provide specific examples.	How strongly is this value represented throughout the book?		
		Not at all	Somewhat	Consistently
Personal growth and learning:		0	5	10
Land and nature:		0	5	10
Survival knowledge:		0	5	10
Aboriginal culture and knowledge:		0	5	10
Slowing down in life:		0	5	10
Looking closely at things:		0	5	10
Exploring:		0	5	10

Look at the way the 'Big Emu in the sky' is incorporated into the story on pages 68-69. What conversations does it spark in Clancy and Uncle Egg? Why do students think it has been included? In the author's note at the end of the book, it simply states: 'Many Aboriginal language groups throughout Australia talk of the Big Emu in the sky'. Look at some other texts regarding the Emu in the sky, such as Through our eyes - Dhinawan 'Emu' in the sky with Ben Flick, The Kamilaroi and Euahlayi Emu in the Sky, Literature on Aboriginal Astronomy and Related Subjects, Look up! There's an Emu in the sky and Syllabus BITES: Aboriginal Astronomy. Ask students what they learn from these short texts and from what point of view the texts are presented. Again, link these choices to purpose, audience and context and the values that are presented. Students then create a comic strip about the Emu in the sky and write a reflection regarding their choice of point of view and what they have learned from this activity (connecting, experimenting, understanding and reflecting).
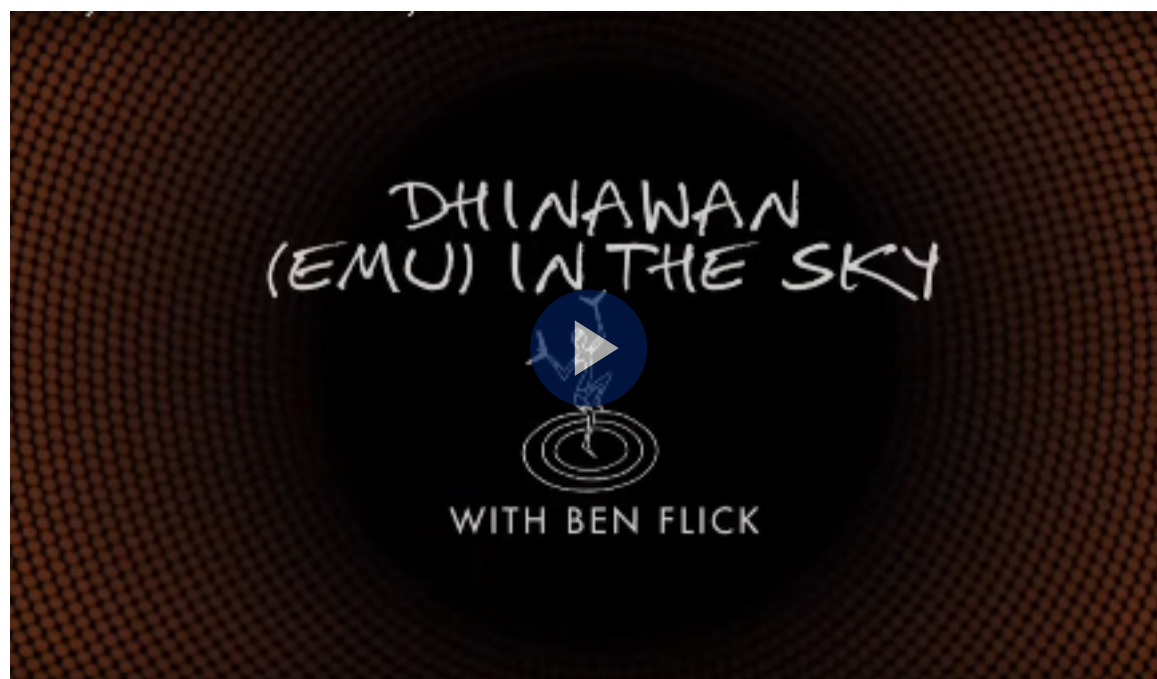
Through our eyes – Dhinawan 'Emu' in the sky with Ben Flick
by Local Land Services Western Region

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)

EN4-3B
- interpret and analyse language choices, including sentence patterns, dialogue, imagery and other language features, in short stories, literary essays and plays (ACELT1767)

EN4-4B
- analyse how point of view is generated in visual texts by means of choices, for example gaze, angle and social distance (ACELA1764)

EN4-6C
- compose texts that make creative connections with, adapt or transform other texts, such as the preparation of promotional material for a film or book or a narration for a documentary

EN4-8D
- Explore and appreciate the ways different cultural stories, icons, Aboriginal images and significant Australians are depicted in texts
- explore the ways recurring stories, e.g. legends and fairy stories, have been written and rewritten for different contexts and media

EN4-9E
- discuss and explain the processes of responding and composing, identifying the personal pleasures and difficulties experienced.
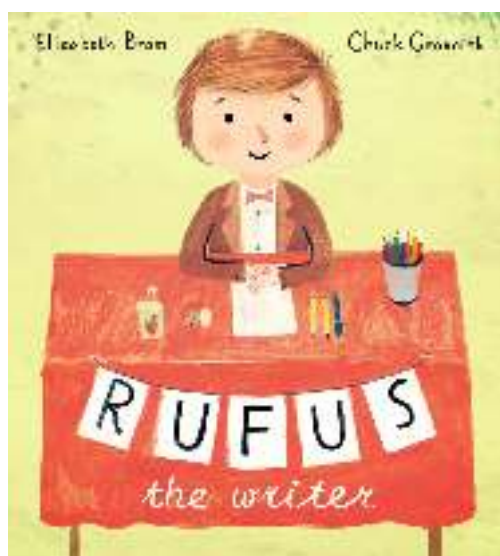
Rufus the Writer

Rufus the Writer

BRAM, Elizabeth and GROENINK, Chuck Schwartz & Wade Books, USA, 2015

ISBN 9780385378536

USER LEVEL:	Stage 1
KLA:	English
SYLLABUS:	English K-10
SCIS 1724675	$32.99

Related texts:

• Rocket Writes a Story by Tad Hills

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?

Rufus sets up a stand outside his house to trade stories, rather than lemonade. He organises the tools of his trade – pens, pencils, paper, eraser and sharpener – and waits for customers. Soon, the neighbourhood children drop by, and the imaginative Rufus turns some detail of their visit into a story which he later presents to the child involved. First it is Millie and Walter, wearing their favourite colours of red and yellow, as they head off to the beach. Rufus creates a story where a red fish and a yellow fish marry and have a baby orange fish, accompanied by a vividly illustrated underwater seascape. By the last page, each child is happily lost in the wonder of their personalised story, enveloped in their make-believe worlds. P. Galloway

Why is this important? Why does it matter?

Young students may wonder where stories come from, and indeed why we write and read them. Through Narrative, 'Rufus the Writer' can help explore these questions. Writing and reading are foregrounded in this text, encouraging the reader to form an opinion about the value of stories. The story is largely narrated through Rufus' point of view, using third person narration, dialogue and illustrations which focus on Rufus and his short stories. The inclusion of Rufus' standalone stories, and the children's delight in sharing them, invite students to understand that stories have messages, evoke feelings and can be told in diverse ways, including through text and images. Tailored to each of his friends' interests, these stories also highlight the fact that Narrative can be constructed for particular audiences and purposes.

This personalisation and the pleasant inclusion of all Rufus' friends in the writing process also add weight to the Theme that 'story telling belongs to everyone' and that writing is a joyful creative pursuit. Rufus validates his friends and their everyday experiences, and in so doing he validates the telling of stories per se. Everyone has a story to tell, no matter how small it seems. And each child then takes pleasure in reading their stories, as shown on the two final double page spreads. Just as everyone has a story to tell, so each child is a reader. Using Code and Convention, each story possesses a title, and text with simple paragraphs and meaningful illustrations to enhance its Narrative, providing a visual example of a published story for beginning writers.

How do I use the text to teach the textual concepts of Narrative and Theme?

Exploring the book's Theme through the illustrations

Starting with the front cover, do a walk-through of the text looking closely at the illustrations, without reading the words. Ask students what Rufus is doing in each image. Scaffold them to observe that Rufus is at first lying on his back, looking dreamily up at the clouds and imagining he sees a cat. Why has the illustrator represented Rufus in this way? Study the third double page spread, where Rufus is shown labouring step-by-step to organise his stall. Each illustration sits in a separate box and the action is sequenced, ending with Rufus donning a smart white shirt, bowtie and jacket. Why did the illustrator draw this process in this way? Students may note that pens or pencils feature on most pages, even sitting in the gutter of the double page spreads. Why has the illustrator chosen to feature writing materials on most pages? Have students identify and distinguish between the main narrative and the personal stories that Rufus has authored. Why has the author included Rufus' stories throughout the main narrative? Note the drawings Rufus does to accompany his stories; they are detailed and contribute to the story's **Narrative**. On the last double page spread, discuss why the illustrator has shown button flowers, a cat and a kitten, a walking tea set and fish swimming amongst the trees. These imaginative features in the visual text demonstrate to students that inspiration for writing can come from everyday experiences and our surroundings (**engaging personally**).

EN1-8B

• recognise a range of purposes and audience for imaginative, informative and persuasive print and visual texts

• discuss possible author intent and intended audience of a range of texts

EN1-10C

• recognise and begin to understand how composers use creative features to engage their audience.

Close study of the Narrative and Theme

Stories have messages and present a view of our world as we see or experience it. They can also set up expectations and allow predictions of actions and attitudes. Through close study of the visual representations of characters' actions, reactions, speech and thought processes, we can discover the composer's opinion. Have students investigate the interactions between characters in the main narrative (for example, the interaction between Rufus, Millie and Walter). What are the characters doing? How did they react to Rufus' story stand? What might they be thinking? Have students consider the images and how they add to, contradict or multiply the meaning of the accompanying words (**understanding**).

Have students think about the main idea of the text. Explain that this is known as the Theme. Engage in a whole class discussion allowing students to share their responses. In small groups, ask students to identify the text structures and language features the author has used in developing the theme (for example, in the first spoken words of the text, Rufus expresses his intent out loud: 'I'm going to have a story stand!' This statement of resolve sets the tone for the following conversations Rufus has with his friends; he is squarely focussed on his story stand and delights in both composing and sharing these tales.

Students can study the following conversations, particularly his response when his friends invite him to do another activity: '"Sorry, Annie", said Rufus. "I'm busy working"'. Students will be able to predict that Rufus will stay at his story stand all day, writing stories. At the end of the day, as Rufus hands Annie the story he wrote for her birthday, she states: 'This is my best present ever! … Can you read it to me?' Ask students why Annie may have responded in this way. This same message is consolidated on the final page as we see all the children sitting happily, reading their stories. Get students to share their experiences of reading and writing stories. What are their favourite books? What do they gain from composing and responding to narratives (**understanding** and **engaging personally**)?

EN1-10C

- predict and discuss ideas drawn from picture books and digital stories

EN1-8B

- understand that texts can draw on readers' or viewers' knowledge of texts to make meaning and enhance enjoyment, eg comparing fairytales

EN1-11D

- discuss aspects of imaginative texts such as setting and dialogue, making connections with students' own experiences

EN1-4A

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

While everybody was reading, Annie said, "I wish I had a story, too."
"You do!" said Rufus. Then he gave her the early birthday present.
"This is my best present ever!" said Annie. "Can you read it to me?"
"Of course," said Rufus.

Create new texts based on the book

Have students work in pairs. Ask them to select one of the short stories written by Rufus. Each pair should then discuss the following questions:

Where did Rufus get his idea for the story?

How did friends help with information for Rufus' stories?

In pairs, students brainstorm what they saw on their way to school. Have the pairs share what they saw with the whole class. Record the ideas. Have the class select

a suitable idea to generate a class constructed narrative. During the joint construction, use narrative prompts (such as who, where, when, what and why) to develop characters and setting. Encourage students to add new characters and settings. Scaffold students' development of plot using a graphic organiser for narrative structure (orientation, complication, climax and resolution, and so on). Publish and share, using the newly constructed text as a model for future narrative writing in class.

Reflect with students that imaginative stories can come from the most simple ideas and experiences, and consider how illustrations can enhance the creative process and add meaning to texts. Once students are established in this process, consider adding a story stand to the classroom (**understanding** and **engaging personally**).

EN1-2A

- plan, compose and review simple imaginative, informative and persuasive texts on familiar topics
- compose texts supported by visual information (eg diagrams and maps) on familiar topics

EN1-11D

- discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1581, ACELT1587)
- compose simple print, visual and digital texts that depict aspects of their own experience.

Home is where the art is – building confident campers
Ephemeral Architecture: 100 Projects, 1000 Ideas

Curriculum springboard

Outcomes:

Stage 6 outcomes:
- initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions (Practice, H1)
- selects and develops subject matter and forms in particular ways as representations in artmaking (Representation, H4)
- explores the roles and relationships between the concepts of artist, artwork, world and audience through critical and historical investigations of art (Conceptual Framework, P8).

Visual Arts Stage 6 Syllabus

Photography, Video and Digital Imaging CEC Stage 6 Syllabus M1, M4, CH2

Visual Design CEC Stage 6 Syllabus DM1, DM4, CH2

Stage 4 & 5 outcomes:
Photographic and Digital Media Years 7-10 Syllabus 5.1, 5.4, 5.8

Visual Arts Years 7-10 Syllabus 4.1, 4.4, 4.8, 5.1, 5.4, 5.8

Visual Design Years 7-10 Syllabus 5.1, 5.4, 5.8

Content
- Developing conceptual and material autonomy, positive risk-taking and responsiveness through the artmaking process
- Connecting conceptual intentions with material actions to develop meaningful interpretations of the world
- Exploring the functions of and interconnections between the artist, artwork, world and audience
- to research and describe a current technology in animal production or marketing.

Review:

Ephemeral Architecture: 100 Projects, 1000 Ideas
Edited by Alex S. Vidiella.
Promopress, Spain, 2016
ISBN 9788415967705 [724]

Ephemerality is an emerging characteristic of our 21st century urban landscape and mindset, with mobile pop ups, sculptural installations and boundary pushing builds dotting our streets, sky and in-between spaces. Concisely documenting 100 temporary architectural solutions and evolutions designed by contemporary architecture studios, this collection of recent projects exemplifies how conventional spaces can be challenged, re-imagined and re-activated. Students can critically investigate examples of land art, pavilions, stands, functional interventions, installations and projects with such apt titles as 'Nomad', The Movement Café, Bus Stop Symbiosis, Built to Wear, Liquid Sky, Chrysalis and 'LEDscape', and develop their own proposals and collaborative projects in response to their school or surrounding environment. Supporting students' own research and experimentation, each example features details of the project's location, area and client as well as detailed sketches, floorplans and photographs documenting its conceptual catalyst, construction process and audience interactions. Project-based learning can target the issue and ethics of sustainability, focusing on promoting students' innovative interpretation and use of recycled or everyday materials and objects. Teachers should be aware that this publication contains some sensitive issues, including sexual references. H. Yip

USER LEVEL: Stage 4 Stage 5 Stage 6 Professional

KLA: CA

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

SCIS 1792353 $69.99

Teaching and learning opportunities

- Brainstorm the ways in which architecture impacts our daily lives and influences our emotions, behaviour, movement, interactions and sense of identity within public and private spaces. Debate whether architecture is a form of art, considering form versus function.

- Examine the development of conceptual and land art in the context of historical debates within the artworld and public sphere. Account for the ephemeral installation practices of Andy Goldsworthy, Jeanne-Claude and Christo, focusing on their innovative use of materials, natural forms and space. Create a temporary sculpture, installation or shelter using organic materials, considering structures such as webs, honeycomb and bird nests.

- Discuss the significance of sustainability in art and design, exploring how recycled materials and re-purposed objects can be innovatively utilised to construct spatial and social interventions.

- Develop proposals and collaborative projects that challenge, re-imagine and re-activate spaces within the school or students' surrounding environment. Print photos of selected sites and experiment with drawing, collage, tracing paper and transparencies to visualise and plan temporary sculptural and/or functional site-specific installations. Refer to the works of Perry Kulper and Daniel Libeskind, Neil Spiller's Map of the Surrealist City (2013), C.J. Lim's 'Virtually Venice' series (2004) and UNIQLO's Mobile POP-UP project (2011) to compare how artists and architects creatively interpret and represent new relationships of time, space and movement. Document student installations changing over time via time lapse or 360 degree photography or video. Use this footage to extend students' individual artmaking practice, exploring experimental mark-making and print-making techniques.

- Investigate how artists and architects explore in-between physical, metaphorical and cultural spaces. Refer to Do Ho Suh's installations such as 'Bridging Home' (2010) and 'Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home' (1999), considering how and why he creates transportable homes.

- Visit a public space and survey how users of the space interact, behave, converse and maintain a sense of personal space. Document findings via sound recordings, sketches, photographs, videos and interviews. Create an animated map, panorama or model of the space that subjectively interprets relationships and dialogue within the space, referring to the use of text and scale in The Movement Café project (2012).

The Movement Café

- Collect cardboard boxes and create humble homes at a miniature or large scale. Experiment with stacking, installation and lighting to create neighbourhoods, cities or makeshift communities, addressing contemporary issues such as overcrowding, diaspora and homelessness. Refer to Benjamin Van Oost's 'Favela' (2007), The Ephemeral City (2016) and the Three Kings Factory project. Create tonal, continuous line and layered drawings on brown paper to expressively interpret finished cardboard sculptures and installations.

- Transform interior or exterior spaces using simple, everyday materials to create optical and spatial illusions through reflections, transparency, lighting, colours, string, inflatables or repeated forms. Examine dynamic projects such as TourneAround (2012), Chromatic Screen (2012), 'Capturing a Moment' (2014), RedBall (2001-) and playLAND (2014), as well as the ethereal installations of Claire Morgan, Chiharu Shiota and Tokujin Yoshioka.

- Critically interpret the concept of clothing and fabric as a vessel for human presence, memories, experiences and survival, analysing the conceptual and material approaches of Yin Xiuzhen, Keg de Souza's tent installation We Built This City (2016), and projects such as Liquid Sky (2007), Built to Wear (2009) and Tricentenari. Diversity (2014). Create a collaborative fabric or recycled clothing installation in response to a particular space, experimenting with drawing, painting, lino or screen printing onto fabric.

- Fuse sculpture, installation, performance, dance, music, photography and/or film through a collaborative, interdisciplinary project similar to 'Indexical{Space}' (2013). Set up structural elements for performers to interact with and choreograph their movements through space.

Moving House by Jane Wrigley, 2016

Professional resources

- 20th Biennale of Sydney: Secondary Education Kit, The Biennale of Sydney
- Promoting critical perception: Thinking big & re-imagining spaces, curriculum springboard (Scan 34.1)

Resources

Books

- 642 Places to Draw by Chronicle Books, 2014
- Architecture and Surrealism: A Blistering Romance by Neil Spiller, 2016
- Big Art, Small Art by Tristan Manco, 2014
- The Future of Architecture in 100 Buildings (TED Books) by Marc Kushner, 2015
- Liquid Spaces: Scenography, Installations and Spatial Experiences edited by Sofia Borges, Sven Ehmann and Robert Klanten, 2015
- Nanotecture: Tiny Built Things by Rebecca Roke, 2016
- Off the Wall by Kylie Hughes-Odgers, 2015
- The Poetics of Space by Gaston Bachelard, 1994
- Tokujin Yoshioka: Waterfall edited by Fiona Egan, 2011
- Yin Xiuzhen by Wu Hung, Hou Hanru, Stephanie Rosenthal and Yin Xiuzhen, 2015

Films

- 360 video - 'The Ephemeral City', Sydney Festival 2016 by Cinemersive - 360° Video, 2016
- Chiharu Shiota installation: Time lapse video by Alison Bettles/ Townereastbourne, 2013
- Do-ho Suh by Art21/Lalulala TV, 2003
- 'The Movement Cafe', Morag Myerscough & Luke Morgan, Supergrouplondon by Supergrouplondon, 2012
- Perry Kulper: What is architecture? by Whatisarchitecture, 2015
- RedBall: Sydney (actions) by RedBall Project, 2014
- Why the buildings of the future will be shaped by... you by Marc Kushner/TED, 2014

Websites

- Ball-Nogues Studio
- Chiharu Shiota, artist's website
- CJ Lim Studio 8 Architects
- Claire Morgan , artist's website
- Do-ho Suh, Lehmann Maupin
- Hollwich Kushner
- Keg de Souza, artist's website
- Neil Spiller, artist's website
- Studio Libeskind
- Studio Odile Decq
- Teresa Otto, artist's website
- Tokujin Yoshioka, artist's website
- Xevi Bayon, artist's website
- Yin Xiuzhen, Pace Gallery

Seeds of thought – investigating the nature of art
Plant: Exploring the Botanical World

Curriculum springboard

Outcomes:

Stage 6 outcomes:

- explores the roles and relationships between the concepts of artist, artwork, world and audience

- (Conceptual Framework, P2)

- explores the roles and relationships between the concepts of artist, artwork, world and audience through critical and historical investigations of art (Conceptual Framework, P8)

- applies their understanding of the relationships among the artist, artwork, world and audience (Conceptual Framework, H8).

Visual Arts Stage 6 Syllabus

Photography, Video and Digital Imaging CEC Stage 6 Syllabus M2, CH2

Visual Design CEC Stage 6 Syllabus DM2, CH2

Stage 4 & 5 outcomes:

Photographic and Digital Media Years 7-10 Syllabus 5.2, 5.8

Visual Arts Years 7-10 Syllabus 4.2, 4.8, 5.2, 5.8

Visual Design Years 7-10 Syllabus 5.2, 5.8

Content

- Exploring the function of the artist, artwork, world and audience across different contexts

- Investigating dynamic interconnections between the artist, artwork, world and audience

- Understanding the reciprocal dynamic between conceptual intentions and material actions in the practice of artists

Review:

Plant: Exploring the Botanical World
Phaidon Press Limited, UK, 2016
ISBN 9780714871486 [580.22]

Captivating imagery of the microscopic intricacies and magnificent anatomy of plants, ranging from seeds, pollen grains and familiar flowers to rare species, labyrinthine roots and a living Persian carpet, hallmarks this innovative survey of botanical art throughout history. Students can immediately engage with the work of historical and contemporary artists, designers, photographers and scientists. Botanical art includes drawings, prints, X-ray photographs, sculpture, installations and advanced digital scans by artist such as Charles Darwin, Ernst Haeckel, Anna Atkins, Macoto Murayama, Lisa Creagh, Marc Quinn and E.V. Day. The authoritative introduction and timeline map how botanical art has developed as a means of recording and celebrating intersections between the natural and human world, vivifying the dynamic relationship between art and science. Large image plates, juxtaposed in contrasting or complementary pairs with notes on each artist, set up scope for students to visually and critically compare works across diverse media, cultures and points in time. Rich artmaking opportunities arise for students to explore the concepts and material processes of abstraction, patterns, symmetry, composition, classification, growth and transformation and provide useful starting points for the design of units and case studies. H. Yip

|	
USER LEVEL:	Stage 4 Stage 5 Stage 6 Professional
KLA:	CA
SYLLABUS:	Photographic and Digital Media 7-10; Photography, Video and Digital Imaging CEC Stage 6; Visual Arts 7-10; Visual Arts Stage 6; Visual Design 7-10; Visual Design CEC Stage 6
SCIS 1792337	$79.95

Seeds of thought – investigating the nature of art
Plant: Exploring the Botanical World (continued)
Curriculum springboard

Visual Arts
Stages 4–6. Years 7–12
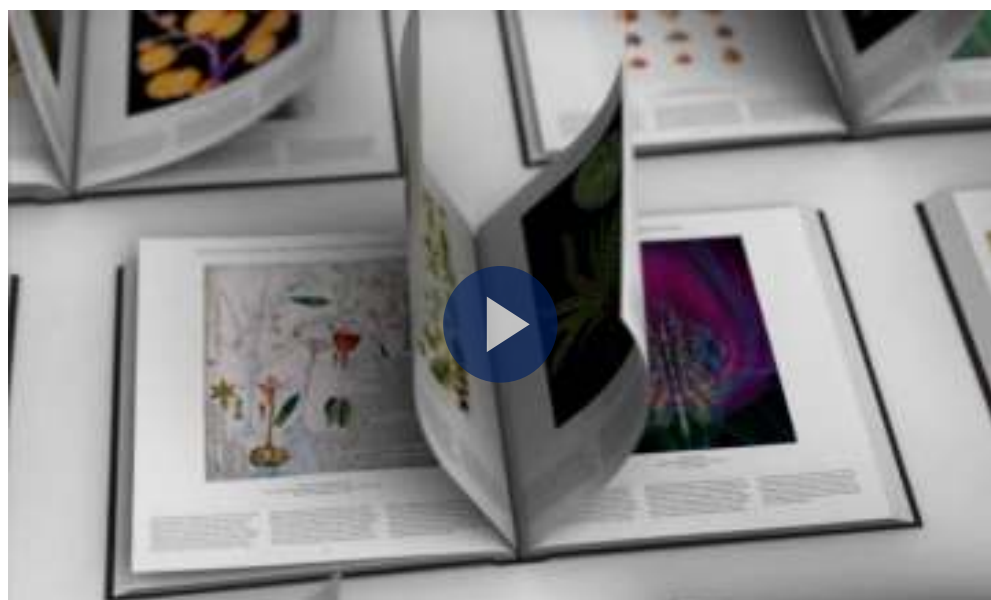
Plant: Exploring the Botanical World by Phaidon Press

Teaching and learning opportunities

- Visually explore the microscopic anatomy of plants, referring to the work of Louisa Howard, Macoto Murayama, Claudia Fährenkemper, Carl Julius Fritzsche, and Karl Blossfeldt, as well as physical samples such as seeds, dissected flowers, leaves, roots and seed pods. Interpret abstract forms, structures and nanotecture through magnifying lenses, macro photography or microscopes, and create a series of observational drawings or prints. Translate these into larger than life paper, wire or ceramic sculptures of seeds, pollen grains or other minutiae to experiment with scale, perception and abstraction, considering the botanical sculptures and installations of Bronwyn Oliver.

- Experiment with transparency and organic silhouettes through photograms, sun prints or cyanotypes, inspired by Anna Atkins, William Henry Fox Talbot, Honour Hiers Stewart and the X-rays of Gary Yeoh. Scan plant specimens, including deconstructed flowers, and digitally re-construct abstract patterns, designs and optical illusions through reflection, rotation, scaling, cropping and colour editing.

- Investigate the genre of still life, exploring how artists intentionally employ elements of nature to signify concepts of time, temporal beauty and memento mori. Examine how contemporary artists have reinterpreted the genre through postmodern appropriations, referring to Ori Gersht's explosive bouquets, Marian Drew's poetic use of Australian flora and fauna, Yoshihiro Suda's delicate sculptures and the living still lifes of Diana Scherer.

- Debate the parallels between art and science, and discuss the historical significance of the Wunderkammer as a form of display, microcosm of the world, and precursor to art museums. Construct a classroom cabinet of curiosities from found and altered botanical specimens, considering the process of observing, selecting, collecting, arranging, classifying, curating and re-presenting objects to an audience. Refer to the work and approaches of Ernst Haeckel, Fiona Hall and Janet Lawrence.

- Analyse of the role of technology in art, focusing on how technological innovations have informed artists' conceptual and material practice. Explore the use of electron micrographs, Kirlian photography, dye destruction prints and UV light in the work of Lauren Piedmont, Wataru Yamamoto, Garry Fabian Miller and Oleksandr Holovachov. Watch examples of time-lapse photography to discover the secret lives of plants and create drawings, prints, relief paintings or animations based on macro botanical imagery.

- Invent a hybrid species that merges plant and human forms, questioning the issues and scenarios of genetic modification. Appropriate botanical illustrations and diagrams through drypoint printmaking or digital imaging, incorporating subtle human features to create anthropomorphic images that evoke a scientific reality. Construct large scale, soft sculptures of these imagined organic forms, utilising recycled packaging or textiles and the artmaking approaches of Tracy Luff and Eunjeong Lee. Bring these sculptures to life through a collaborative stop motion film that humorously reveals the human-like behaviours of plants and recreates the drama of John Wyndham's 'The Day of the Triffids'.

- Interpret the inextricable relationship between humans and nature, researching examples of how natural cycles, networks and systems of growth and transformation underscore our environment, architecture, identity and survival. Consider the ways in which artists create or question this balance, as evident in the work of Carmen Almon, Zhou Jie and Jenny Lee Fowler, E.V. Day's Waterlily Transporter - Six Stages (2014), and contemporary urban design such as One Central Park.

- Create temporary site-specific installations within the school environment that metamorphose elements of nature using simple materials or methods, inspired by Chris de Rosa's Artificial Kingdom (2013), Mathilde Roussel's Lives of Grass series (2010-12), the work of Simon Heijdens and the 3D tree projections of Craig Walsh's Humanature (1994-2008).

- Examine the cultural and spiritual significance of plants as symbols of transcendence and transformation, referring to Shinji Tuner-Yamamoto's Hanging Garden (2010) and Marc Quinn's Garden (2002) and The Etymology of the Baroque (2014). Also refer to the metaphysical use of botanical motifs in Lisa Creagh's Floricultures of living Persian carpets, Hossein Valamanesh's Longing Belonging (1997) and Rosemary Laing's Groundspeed series (2001).

- Explore the potential of plants for generating expressive colour, texture and marks in artmaking. Experiment with natural dyeing, hammered leaf and flower prints and alternative drawing tools and processes such as extended arm drawing using tree branches, reflected in the approaches of Irit Dulman, Wendy Feldberg and John Wolseley.

Human Nature by Sophia Munns, 2016

Seeds of thought – investigating the nature of art
Plant: Exploring the Botanical World

Curriculum springboard

Professional resources
- Cabinets of Curiosity contemporary art education kit, Art Gallery of New South Wales
- 'Fiona Hall: Force Field' Education Kit, Museum of Contemporary Art
- 'HEARTLAND' Education Resource, Art Gallery of South Australia

Resources
Books
- Art Forms in Nature: The Prints of Ernst Haeckel by Ernst Haeckel, 2008
- Botanica Magnifica: Portraits of the World's Most Extraordinary Flowers & Plants by Jonathan M. Singer, W. John Kress and Marc Hachadourian, 2009
- A Botanical Life: Robert David Fitzgerald by Penny Olsen, 2013
- HEARTLAND: Contemporary Art from South Australia by Nici Cumpston and Lisa Slade, 2013
- Hossein Valamanesh: Out of Nothingness by Mary Knights and Ian North, 2011
- The Kew Gardens Exotic Plants Colouring Book by Arcturus Publishing in association with RBG Kew, 2016
- Nature Morte: Contemporary Artists Reinvigorate the Still-Life Tradition by Michael Petry, 2013
- Seba: Cabinet of Natural Curiosities by Albertus Seba, 2011
- The Tulip Anthology: Photographs by Ron van Dongen by Ron van Dongen, Billie Lythberg and Anna Pavord, 2010

Films
- Global Tree Project: 'Hanging Garden' – Shinji Turner-Yamamoto by Global Tree Project, 2010
- 'Humannature' – Adelaide by Craig Walsh, 2009
- Kingdom of Plants with David Attenborough by Atlantic Productions, 2012.

Audio
- Chris de Rosa 'Artificial Kingdom' by Radio Adelaide, 2013

Websites
- Bronwyn Oliver, Roslyn Oxley9 Gallery
- Carmen Almon, artist's website
- Chris de Rosa, Art Images Gallery
- Claudia Fährenkemper, artist's website
- Craig Walsh, artist's website
- Diana Scherer, artist's website
- Fiona Hall, Roslyn Oxley9 Gallery
- Garry Fabian Miller, artist's website
- Gary Yeoh, Grotto Fine Art
- Hossein Valamanesh, Greenaway Art Gallery
- Janet Lawrence, artist's website
- John Wolseley, artist's website
- Lisa Creagh, artist's website
- Macoto Murayama, Frantic Gallery
- Marc Quinn, artist's website
- Marian Drew, artist's website
- Oleksandr Holovachov, artist's website
- Ori Gersht, Mummery + Schnelle
- Shinji Tuner-Yamamoto, artist's website
- Simon Heijdens, artist's website
- Wataru Yamamoto, artist's website
- Wendy Feldberg, artist's website
- Yoshihiro Suda, LOOCK Galerie
- Zhou Jie, White Rabbit Gallery

Icons used:

Icon	Description
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.

Willis the Walrus

The Internet Advertising Bureau (IAB) in the UK focuses on issues affecting the online and mobile advertising industry. This animation is a collaborative effort between the IAB and Media Smart, a media literacy program focused on advertising for primary school students. 'Willis the Walrus' takes viewers through the tips and tricks associated with data gathering and how advertising works on the web. Safety hints are included to alert students to be aware of sponsored advertisements, age restrictions and privacy laws for minors. Teachers and parents need to follow up this brief overview with more detailed information and examples for students. S. Rasaiah

USER LEVEL:	Stage 2 Stage 3
KLA:	English; HSIE; PDHPE
PUBLISHER:	Media Smart, UK
REVIEW DATE:	03/04/2017 [004.67]
SCIS 1796716	

IAB Animation by Dom1986

Chasing Asylum. English, Year 10

Teaching resources on current social and environmental issues are developed by this organisation for students in Kindergarten to Year 12. The resources emphasise real world learning, empathy, curiosity, creativity, collaboration and a love of learning. This unit of work accompanies a documentary film, 'Chasing Asylum', which explores the ongoing impact on individuals of the Australian Government's asylum seeker policies. The unit of work for Stage 5 English students contains an overview, recommended activities for before, during and after viewing the text, and an assessment task and criteria. Users must register their email and identify their school to create a free account. The resource contains many activity modules such as Stories of expression, Stories of triumph and Stories of compassion. Key skills in the English K-10 Syllabus, such as comprehension, responding through writing, critical thinking and evaluating meaning are targeted. Two sets of worksheets for teachers and students are available for each module, generating engaging dialogue in a sensitive and objective way. Individual modules could be used as powerful supplementary activities to other topics and texts studied in English. M. Dawes

USER LEVEL:	Stage 5
KLA:	English
SYLLABUS:	English K-10
PUBLISHER:	Cool Australia, Vic
REVIEW DATE:	03/04/2017 [325]
SCIS 1800082	

Scan the SCIS barcodes to select eresources for your collection.

An Introduction to Human Rights and Responsibilities

Part of the larger Australian Human Rights Commission site, this section for students consists of two lesson plans that explain what human rights and responsibilities are and offer related information about the Universal Declaration of Human Rights. An interactive quiz is available for each lesson, either as a pre-test or post reflection. Teachers may wish to present these quizzes on an interactive whiteboard as a whole class exercise, leading students to make connections between rights and their associated responsibilities. The lesson plans contain discussion points, extension questions, teaching notes and homework tasks to extend the learning into students' own homes and families. S. Rasaiah

|	
USER LEVEL:	Stage 3 Stage 5
KLA:	HSIE
SYLLABUS:	Geography 7-10; History 7-10
PUBLISHER:	Australian Human Rights Commission, NSW
REVIEW DATE:	03/04/2017 [341.4]
SCIS 1795885	
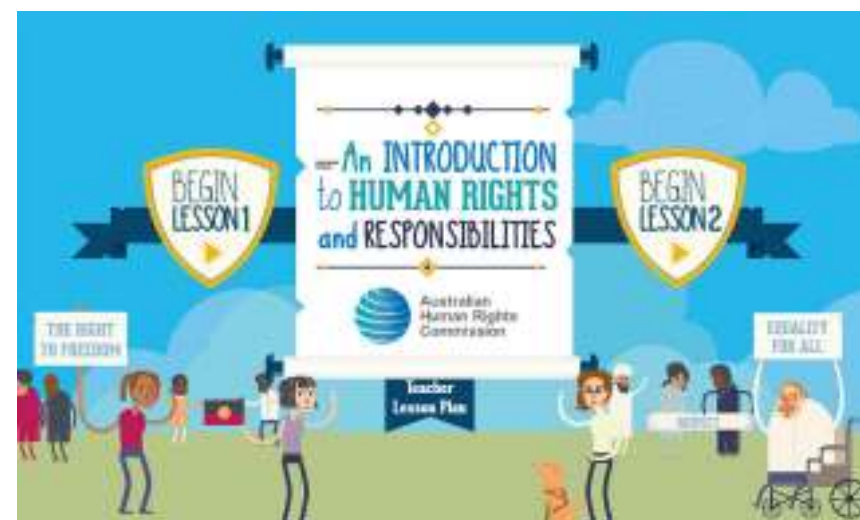
ReachOut Orb

Games such as ReachOut Orb have been proven to increase engagement and motivation of students, thereby stimulating their learning. ReachOut Orb was designed by Helen McGrath and Toni Noble who wrote the Bounce Back resilience program for students from Kindergarten to Year 8. ReachOut Orb is designed to teach Year 9 and 10 students tools and strategies that can improve their wellbeing. In this game, users enter a virtual world, drained of colour by a negative force that causes people and machines to behave strangely. Students interact with a range of characters in an attempt to return colour and positivity to the world. The lessons cover mental fitness and personal strengths, positivity mindsets, relationships and resilience which the students learn through their avatar which embodies their top three personal character strengths, identified through an inventory. Users progress at different rates and meet characters in different orders, so each has a unique experience. There are comprehensive teacher resources mapping the game to the PDHPE 7-10 Syllabus and parent sheets which explain the evidence base for the program. The game is free to download but schools need to register. A. Soutter

USER LEVEL:	Stage 5
KLA:	PDHPE
SYLLABUS:	PDHPE 7-10
PUBLISHER:	ReachOut Australia, NSW
REVIEW DATE:	03/04/2017 [361]
SCIS 1798465	
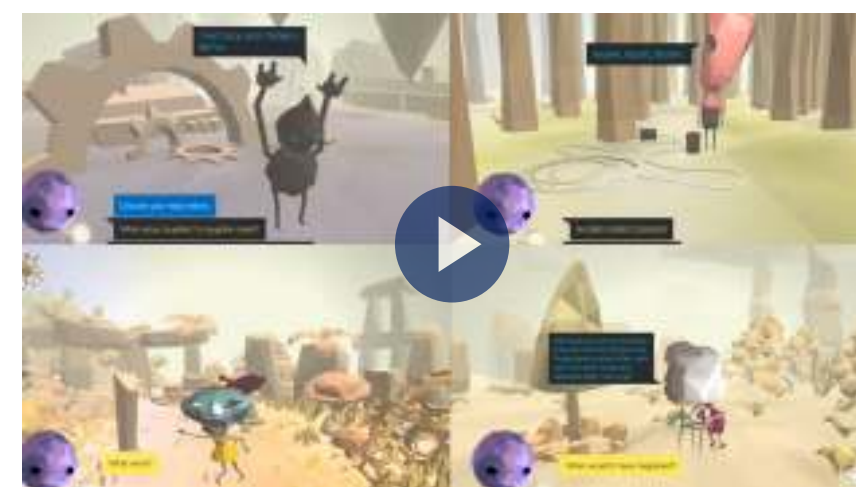
ReachOutOrb by ReachOut.com Australia

Google Arts & Culture: Explore Stories from Around the World

Choreographing content from over 1200 international museums, galleries, archives and institutions, this free app empowers uses to explore and interact with thousands of curated artworks, artists, stories, events and sites across history and culture. Online exhibitions, virtual tours, photos, videos, films and articles offer a multimodal, quickly navigable platform for pinpointing stimulus material, generating classroom discussions and supporting sustained student research. The option to browse and search artists, mediums, movements and historical events via visual timelines is particularly valuable for mapping conceptual and material intersections between the artworld, artists' practice and contemporary cultural contexts. Images (zoomable to the detail of individual brushstrokes and marks), 360 degree videos and interactive 3D landscapes also promote active investigation and analysis of specific artworks and concepts. Students' artmaking can be inspired and informed by featured projects and experiments, and will benefit from the freedom to curate and share their own collections of content.

Compatible with iPhone, iPad and iPod touch, and available for Android, this app will immerse students in daily discoveries and developments. Teachers should be aware that some of the featured art contains sensitive content. H. Yip.

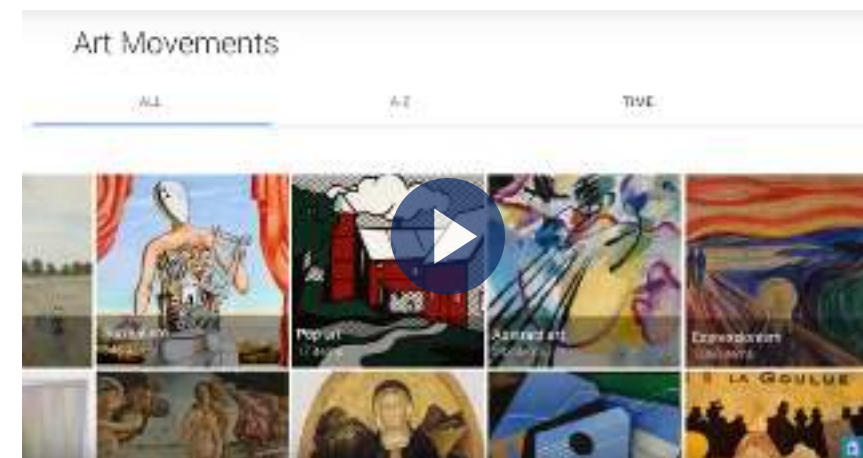**USER LEVEL:** Stage 4 Stage 5 Stage 6 Professional

KLA: CA

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

PUBLISHER: Google, USA

REVIEW DATE: 03/04/2017 [700]

SCIS 1798144

Meet 'Google Arts & Culture'
by Google Arts & Culture

The Complete Fairytale Play Theater

Using the artwork from Nosy Crow's existing fairytale apps, 'The Complete Fairytale Play Theater' brings all the characters, scene backgrounds, sound tracks and incidental props together, enabling users to practise and enrich their storytelling skills. Younger users may simply retell a story, using the traditional characters and setting while recording the story in their own voice, and perhaps adding a sound track. Others may branch out into deviating from the traditional, perhaps making fractured fairytales, blending two or more stories to demonstrate Intertextuality, or creating the same fairytale from another character's Point of View. Teachers and first time users may benefit from the short tutorials (accessed via the I button) which include **Set the stage, Puppet performance, Moving the camera** (zooming), **Recording and playing** (including rerecording) and Making your story (scene creation). S. Morton

You Tube 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.

USER LEVEL: Stage 1 Stage 2 Stage 3

KLA: English

SYLLABUS: English K-10

PUBLISHER: Nosy Crow, UK

REVIEW DATE: 03/04/2017 [808.2]

SCIS 1799479 $7.99

Nosy Crow 'Fairytale Play Theater' - iPad app demo for kids – Ellie
by Smart Apps for Kids

Shakespeare Documented: Celebrating 400 Years of William Shakespeare with an Online Exhibition Documenting Shakespeare in his Own Time

A catalogue of material offering facsimiles of original documents linked to Shakespeare has been created on this site. Five of the greatest depositories of Shakespearean material compiled the content, namely The British Library, the Bodleian, the Shakespeare Birthplace Trust, Folger Shakespeare Library and the National Archives. The documents are classified into four main categories: Playwright, actor and shareholder, Shakespeare the poet, Family, legal and property records and 17th-century legacies. While it would be optimal to be able to search the database for references to specific works, the site nonetheless offers a rich vein for scholars. Aimed more at academic research than school level, the documents could prove useful for teachers seeking reference material to support studies into the period. S. Pollard

USER LEVEL: Stage 6 Professional

KLA: English

SYLLABUS: English Stage 6

PUBLISHER: Folger Shakespeare Library, USA

REVIEW DATE: 03/04/2017 [822.3]

SCIS 1798146

professional reading

Resources are listed in Dewey order.

Truth, Truthiness, Triangulation: A News Literacy Toolkit for a 'Post-Truth' World

News literacy and discerning truth in the press lies at the very core of what teacher librarians do. In this blog post in the School Library Journal, Joyce Valenza outlines what to be aware of, how to detect fake news and the pitfalls of post-truth or truthiness in broadcasting. A vocabulary list of news terms is included, empowering teachers and students with the metalanguage of credibility. The strategies that are suggested to verify the neutrality of information will be invaluable to users, as are the links provided to fake sites illustrating how digital manipulation can skew the truth. Resources for teaching about post-truth issues and news literacy expand this discussion further into this new landscape that challenges information literacy and the news. S. Rasaiah

USER LEVEL:	Professional
KLA:	English; HSIE
PUBLISHER:	WordPress, USA
REVIEW DATE:	03/04/2017 [028.7]
SCIS 1179686	

How to choose your news – Damon Brown
by TED-Ed

Five Laws of Media and Information Literacy (MIL)

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) is dedicated to empowering people through the combination of information literacy and media literacy, necessary for today's life and work. Further information about Media and information literacy (MIL) and Global MIL Week 2016 can be found on the UNESCO site. The graphic, 'Five Laws of Media and Information Literacy', summarises the MIL initiative through a progression of five laws. Law 1 states that all forms of information providers are equal in stature. Law 2 explains that MIL is a nexus of human rights. Law 3 warns that information may not always be free of bias. Law 4 reveals that all citizens have a desire to know and understand new knowledge, and Law 5 cautions that MIL is not acquired all at once; it is a 'lived and dynamic experience and process'. S. Rasaiah

|	
USER LEVEL:	Professional
KLA:	CA; English; HSIE; languages; mathematics; PDHPE; science ; SciTech; TAS
PUBLISHER:	UNESCO, France
REVIEW DATE:	03/04/2017 [302.23]
SCIS 1796902	

National Reconciliation Week

Part of the broader Reconciliation Australia website, this page provides background information and resources that will support involvement in 'National Reconciliation Week (NRW) 2017'. The theme for #NRW2017, which runs from 27 May to 3 June, is 'Let's Take the Next Steps'. Workplaces, Schools, and Communities can explore a range of initiatives and programs designed to contribute to reconciliation and break down stereotypes and discrimination. Specific NRW resources, including a NRW 2017 poster, teaching and learning ideas, a reconciliation timeline, and factsheets about the 1967 referendum and the Mabo decision, are being progressively added. The site contains many suggestions for ways to celebrate, from Organise a Welcome to Country to viewing Aboriginal and Torres Strait Islander art. Each suggestion is supported with practical ideas for implementation and links to useful resources with guidance about appropriate protocols to follow. K. Rushton

USER LEVEL: Professional

KLA: CA; English; HSIE; languages; mathematics; PDHPE; science; SciTech; TAS

PUBLISHER: Reconciliation Australia, ACT

REVIEW DATE: 03/04/2017 [323.1]

SCIS 1788808
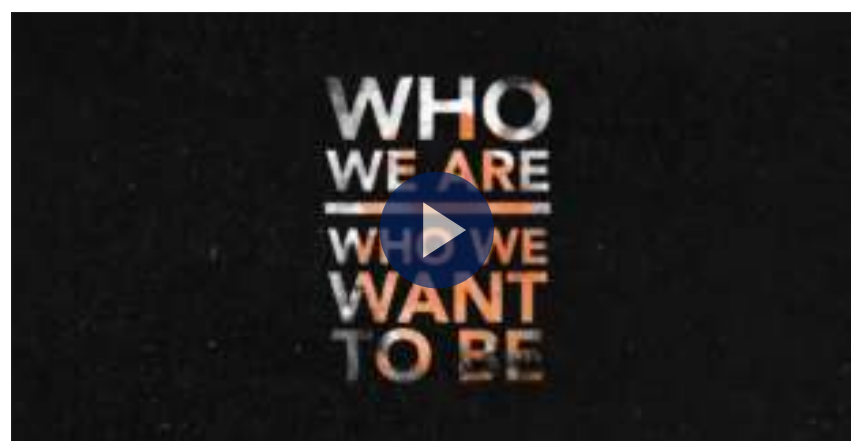
[Our history, our story, our future](#)
by ReconciliationAu

A Secret Safe to Tell

HUNTER, Naomi
Empowering Resources, Vic, 2016
ISBN 9780994501004 [362.76]
Shortlisted for an Australian Book

Industry Award, this picture book tells a survival story which shows the cycle of child abuse in a way that will speak to victims of this crime. The story is about a girl molested by a family friend and the confusing feelings that she experiences. At first, she feels cherished, but gradually things darken as his threats blight her until she accidentally tells an unnamed woman who could be a friend, relative or teacher. The woman listens, believes and ultimately hands her back her 'heart. All colourful and new'. Then she can play again. The book gives contact numbers including [Kids Helpline](#), [Australian Childhood Foundation,](#) and [Child Abuse Prevention Service (CAPS)](#). A. Soutter

USER LEVEL: Community Professional

KLA: PDHPE
SYLLABUS: PDHPE K-6
SCIS 1778713 Paper $17.00

['A Secret Safe to Tell' by Naomi Hunter](#)
by Naomi Hunter

Inquiry Learning: A Pedagogical and Curriculum Framework for Information Literacy
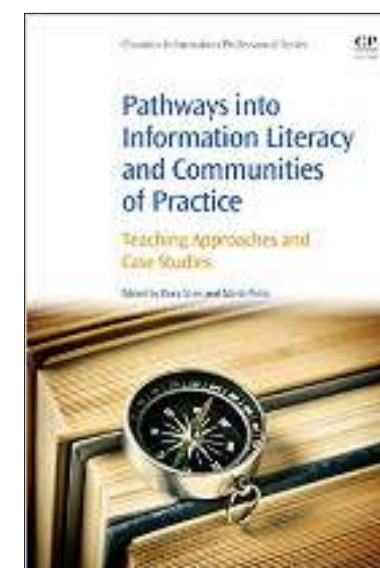
The distinction between inquiry learning and information literacy is presented in this book chapter by Mandy Lupton from 'Pathways into Information Literacy and Communities of Practice'. The difference in these two concepts is that inquiry learning is regarded as pedagogy, while information literacy is seen as literacy, '…a component of inquiry learning rather than a stand-alone phenomenon'. This chapter allows practitioners to adapt an inquiry learning framework to formalise information literacy for their students. A table sets out seven modes of information seeking, inquiry and research models. Each includes inquiry, gathering information, analysing and synthesising, presenting and evaluating. The NSW Department of Education's Information Process, outlined in Information Skills in the School, is included in the table. The K-12 inquiry continuum assists teachers to move from a teacher directed to a student directed form of research. Rigor in questioning is addressed and examples given. The connections are clearly made in this chapter between the pedagogy of inquiry learning and how information literacy is an essential component within inquiry learning for searching, locating, organising and using information. S. Rasaiah

USER LEVEL: Professional

KLA: CA; English; HSIE; languages; mathematics; PDHPE; science ; SciTech; TAS

PUBLISHER: Chandos Publishing, USA

REVIEW DATE: 03/04/2017 [371.3]

SCIS 1797128

Articulate 360

Online and mobile course creators will be excited by this software. A subscription to 'Articulate 360' provides a suite of solutions using [Rise](#) to complete fully responsive e-learning projects. Users need only create content for courses and 'Rise' sets out progressive lessons, graphics, markers, multimedia and settings. Each course can be switched instantly from desktop or mobile views.

Sharing or exporting the course is seamless. Free ebooks are available, including 'E-Learning for Beginners'. 'Featured resources' and 'Course building' also contain freely available information, including Getting started with Articulate 360. S. Rasaiah

USER LEVEL:	Professional
PUBLISHER:	Articulate Global Inc, USA
REVIEW DATE:	03/04/2017 [371.33]
SCIS 1796888	$ Available via subscription

Coggle

A collaborative online tool for creating mind maps to share and elucidate complex information, 'Coggle' works through browsers without the need to download or install software. The collaborative functions include expanding notes into a mind map, using an array of icons and colour choices, and inviting others to share and work with the resulting ideas and diagrams.

Unlimited drag-and-drop images can be inserted into diagrams, and comments and chat are possible without leaving the workspace. An email notification alerts collaborators when changes are made. A free account offers basic functions for occasional use, while the subscription-based options include more sophisticated elements. S. Rasaiah

USER LEVEL:	Professional
KLA:	CA; English; HSIE; languages; mathematics; PDHPE; science ; SciTech; TAS
PUBLISHER:	Coggle, UK
REVIEW DATE:	03/04/2017 [371.33]
SCIS 1790453	

**'Coggle' introduction
by Coggle YouTube Channel**

Digital Literacy: An NMC Horizon Project Strategic Brief
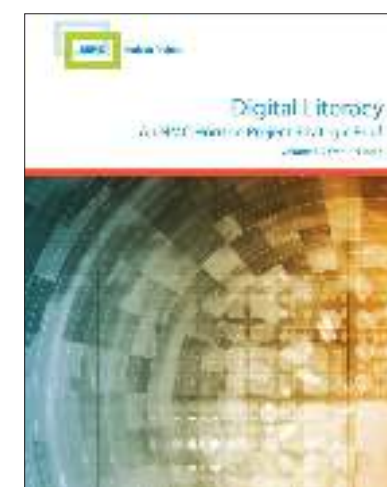
The New Media Consortium (NMC) is an international community of experts in educational technology from leading universities, colleges, museums and research centres. These bodies have worked together to develop information sharing initiatives and digital literacy projects, and have released this strategic brief online, free of charge and under a Creative Commons licence. Encouraging widespread use and distribution, the report is available to download from the website as a PDF. Three models of digital literacy are outlined: 'universal literacy', 'creative literacy' and 'literacy across disciplines'. The findings of the report identify a need for students to become content creators, rather than passive consumers of technology. Four initiatives, summarised in 'Recommendations for improving digital literacy', suggest specific ways these findings can be implemented. These include engaging students in strategic implementations, empowering students as makers, building industry-education partnerships, and developing powerful collaborations with libraries, governments, museums and online communities' of practice. S. Rasaiah

USER LEVEL:	Professional
PUBLISHER:	The New Media Consortium, USA
REVIEW DATE:	03/04/2017 [378.1]
SCIS 1797117	

Assessment into Practice: Understanding Assessment Practice to Improve Students' Literacy Learning

Edited by Heather Fehring.
PETAA, NSW, 2017
ISBN 9781925132335 [428.007]

A broad discussion of assessment and its role in educational practice is presented on three levels in this edited volume. Well informed and authoritative voices present their views on the assessment of literacy at the macro, meso and micro levels.

The macro level features discussion of assessment from an institutional and theoretical perspective, while the meso level focuses on assessment within the school. At the micro level, teachers' practice is addressed in detail, with suggestions for assessing and providing feedback in reading and writing. The rigour and diversity of the contributions is ensured by the large number of contributors from across three states. Teachers will find a wide lens snapshot of current assessment practices as well as support for their understanding and implementation of literacy assessment. K. Rushton

USER LEVEL: Professional
KLA: English
SYLLABUS: English K-10
SCIS 1791937 Paper $25.95 (member); $39.95 (non member)

The Truth about Self-Harm for Young People, Their Friends and Family

As a way of dealing with overwhelming thoughts and feelings, self-harm is more common than most people realise and needs to be taken seriously. This ebook is simply written for young people to help them understand more about this issue and what to do if they are concerned for themselves or others. The publication aims to prevent self-harm contagion through helpful, factual information. It dispels the self-harm myths, such as that people do it for attention and it tells students how to get help and what they are likely to experience during the process of recovery. There are techniques for distraction if there is an urge to self-harm. The chapter for friends and family of self-harmers is clear and informative. There are links to supportive United Kingdom and Australian organisations such as ReachOut, SANE and beyondblue. A. Soutter
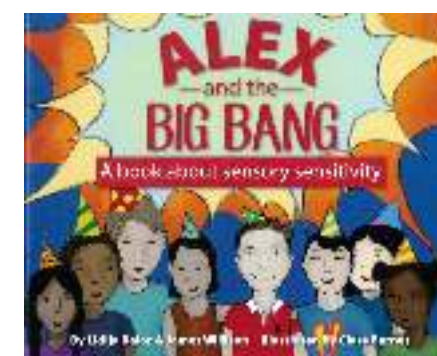
USER LEVEL: Community Professional
PUBLISHER: Mental Health Foundation, UK
REVIEW DATE: 03/04/2017 [618.92
SCIS 1798458

Understanding our Peers: Early Childhood Educators Manual

BALAZ Lidija and BYRNE Mitchell
University of Wollongong, NSW, 2016
ISBN none [618.92]

Designed to break down barriers and assist developing preschoolers or Kindergarten students to understand and engage with classmates with autism in mainstream settings, this program consists of a manual and three picture booklets. Misunderstandings about autism in young students can lead to bullying, exclusion and the development of long-term negative attitudes. This program teaches students that it is okay to be different. Each book features an ordinary little boy called Alex who meets a different child with autism in each book.

One has sensitivity to loud noises, one has repetitive play and the third has communication problems. The accompanying lesson material for each story is very detailed. The lessons could be slightly adapted to address a range of disabilities in mainstream classrooms. A. Soutter

USER LEVEL: Professional
KLA: CA; English; HSIE; languages; mathematics; PDHPE; science; SciTech; TAS
SCIS 1783513 Paper $66.00 (book set)

Reviewed titles in this set:

Alex and the Big Bang: a Book about Sensory Sensitivity
SCIS 1790800

Alex and the Pirate Ship: a Book about Communication
SCIS 1790782

Alex and the Train Track: a Book about Inclusive Play
SCIS 1790801

Educating for Values and Diversity through Culturally Inclusive Children's Literature

ADAM, Helen and HARPER, Laurie

PETAA, NSW, 2016 (PETAA Paper, 205)

ISBN none [808.06]

The key ideas from the general capabilities as defined by the Australian curriculum are discussed and linked to the Early Years Learning Framework in this paper. This is the context in which the use of culturally inclusive children's literature is discussed in this publication. The focus is on picture books and a very useful table uses the checklist criteria provided to exemplify its use with three texts, 'Sam's Bush Journey', 'The Perfect Flower Girl' and 'The Little Refugee'. The checklist criteria will be very useful for teachers of any age group who are unsure of the criteria to use when selecting inclusive, quality children's literature. Helpful links to lists of suitable books and support for teachers are also provided, as are suggested strategies for use in the classroom. K. Rushton

USER LEVEL:	Professional
KLA:	English
SYLLABUS:	English K-10
SCIS 1778822	$ Available via subscription

Review: An Anthology of Plays Committed to Social Justice

Edited by Julia Gray.

Sense Publishers, Netherlands, 2017 (Social Fictions Series)

ISBN 9789463008198 [808.2]
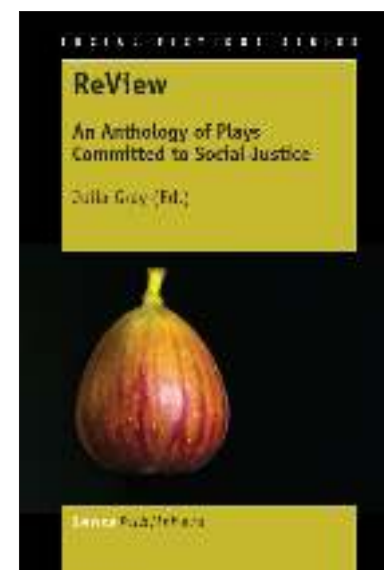
Three plays make up this edition, with each exploring an area of social concern: Lesbian, Gay, Bisexual, Trans and Queer (LGBTQ) family life; dementia; and racial prejudice. While the plays differ substantially in their approach to stagecraft, they are all challenging in their methodology. The first, 'The Common Ground', explores Canadian studies into the LGBTQ community through the medium of musical theatre. While this might seem like a cliché, it allows for personal reflection on living within communities to be explored without resorting to dry discussion. 'Cracked: New Light on Dementia', which examines families living with dementia, echoes the confusion of the state through staging and dialogue. '30 People Watching' is by far the most confronting of the three plays. It deals with the murder of an indigenous girl through scenes taken from a court case and therapy sessions. These are difficult pieces, however their reflection of lives outside the mainstream offer powerful insights into these issues. These plays would provide an excellent resource for HSC drama groups looking for performance material, and also in society and culture, where personal interest projects may need additional points of view. Before sharing this resource with students, teachers need to be fully aware of the language used in the plays and the sensitivities surrounding the subjects. S. Pollard

USER LEVEL:	Professional
KLA:	CA; HSIE
SYLLABUS:	Drama Stage 6; Society and Culture Stage 6
SCIS 1794485	Paper $28.00

Geographical Association

EWING, Robyn, SIMONS, Jennifer et al.

Primary English Teaching Association Australia, NSW, 2016

ISBN 9781925132311 [792]

Filled with teaching and learning activities, the Resources resources on this United Kingdom site are particularly useful for Australian teachers. The background reading, links, and images of student work demonstrate its use as a rich geographical site. Fieldwork provides information on the value of fieldwork, practical activities that utilise a variety of skills and tools, and photographs of students undertaking geographical investigations. Sets of photographs for inquiry are included and high quality images are integrated into each topic area. Membership of the Geographical Association unlocks additional resources and enables subscription to its primary and secondary journals. G. Braiding

USER LEVEL:	Professional
KLA:	HSIE
SYLLABUS:	Geography K-10
PUBLISHER:	The Geographical Association, UK
REVIEW DATE:	03/04/2017 [910.71]
SCIS 1798453	

GeogSpace

Unpacking the Australian Curriculum: Geography, this site is an ideal first reference point when planning and programming for geography teaching and learning. Support units provide information on the value of fieldwork, practical activities that utilise a variety of skills and tools, and photographs of students undertaking geographical investigations illustrating what geography fieldwork looks like. Reference to research, annotated links and illustrations for classroom applications demonstrate the application of theory into practice. Syllabus content, including students' geographical conceptual development, is exemplified through Core units with step-by-step lesson plans with external links and PDF resource sheets. These lesson plans provide a valuable scaffold for teachers and are an excellent starting point for geography teaching. This is a rich reference site for teachers. G. Braiding

USER LEVEL: Professional
KLA: HSIE
SYLLABUS: Geography K-10
PUBLISHER: Australian Geography Teachers Association, Vic

REVIEW DATE: 03/04/2017 [910.71]
SCIS 1798451

Digital Classroom

ABSTRACT

A strong focus on the use of sources to tell the story of the past is the emphasis behind this website which provides easy access to unique historical sources from around the world. The treasures include Captain James Cook's Endeavour Journal and Edward Koiki Mabo's papers. Users will be rewarded with teaching ideas and lessons based on analysing sources and the information which can be gleaned from them. Teachers may wish to adapt some of the questions provided by the authors in order to explore the concept of contestability and perspective in detail. The content on this site is appropriate for students from Year 3 to Year 10 and is divided into year level for easy access.

USER LEVEL: Professional
KLA: HSIE
SYLLABUS: Geography K-10; History K-10
PUBLISHER: National Library of Australia, ACT

REVIEW DATE: 03/04/2017 [994
SCIS 1762262

'Digital Classroom': Introduction
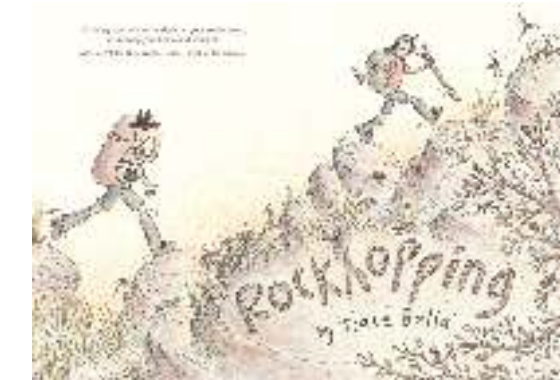by National Library of Australia

picture books

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

Rockhopping

BECKER, Aaron
Walker Books Australia, NSW, 2016
ISBN 9781406368437

'Rockhopping' is a graphic novel based on the adventures of Clancy and Uncle Egg as they hike through Gariwerd (the Grampians) to find the source of the river. Along the way, they learn about the natural environment and use various survival skills such as finding shelter, staying near a landmark, and rationing food and water. Aboriginal knowledge is shared through Uncle Ray's character and his discussions with Clancy and Uncle Egg, as well as the images and word labels. Coloured pencil sketches complement the youthful feel of the story, told from Clancy's Point of View. This is the second book in the series of adventures of Clancy and Uncle Egg created by Trace Balla. This text is appropriate for teaching students about Code and Convention, Narrative and Point of View.

It could readily be used to teach any of the concepts to some degree. It can also be used to address cross curricular priorities and capabilities, including Aboriginal and Torres Strait Islander histories and cultures, Intercultural understanding, Critical and creative thinking, Literacy, and Civics and citizenship. See the 'Rockhopping' 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 1750871	$24.99

Ada Twist, Scientist

BEATY, Andrea and ROBERTS, David
Abrams Books for Young Readers, USA, 2016
ISBN 9781419721373
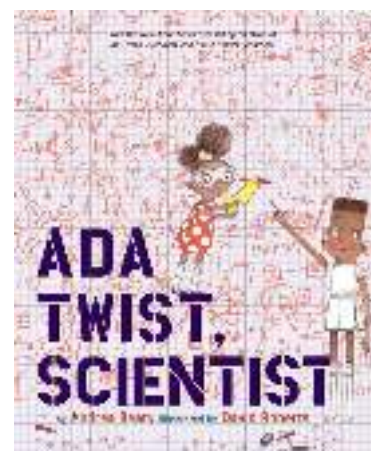
Rhyming verses in this humorous picture book describe a curious girl who asks endless questions. Following similar stories by the same writer/illustrator partnership, this book advocates for girls'

participation in science, architecture and engineering. Ada perseveres with fact finding, testing her hypotheses and ruminating over her failures until she is satisfied that the quest has been thoroughly explored. Ada's African-American family is in despair over Ada's analytical behavior until her parents realise that Ada's passions should be encouraged. The message in Ada's story should inspire budding scientists to seek answers, experiment and not be daunted as they find out about the world around them. S. Rasaiah
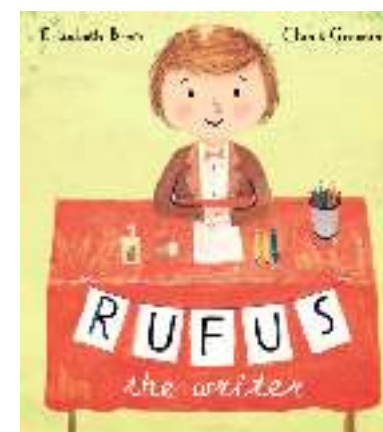
USER LEVEL:	Stage 1 Stage 2
KLA:	SciTech
SYLLABUS:	Science K-10 (SciTech K-6)
SCIS 1779666	$24.99

Ada Twist by Andrea Beaty and David Roberts by Abrams Books

Rufus the Writer

BRAM, Elizabeth and GROENINK, Chuck
Schwartz & Wade Books, USA, 2015
ISBN 9780385378536

Rufus sets up a stand outside his house to trade stories, rather than lemonade. He organises the tools of his trade – pens, pencils, paper, eraser and sharpener – and waits for customers. Soon, the neighbourhood children drop by, and the imaginative Rufus turns some detail of their visit into a story which he later presents to the child involved. First it is Millie and Walter, wearing their favourite colours of red and yellow, as they head off to the beach. Rufus creates a story where a red fish and a yellow fish marry and have a baby orange fish, accompanied by a vividly illustrated underwater seascape. By the last page, each child is happily lost in the wonder of their personalised story, enveloped in their make-believe worlds. See the Using quality literature springboard in this issue for additional ideas and information about using this text to teach the English Textual Concepts. P. Galloway

USER LEVEL:	Stage 1
KLA:	English
SYLLABUS:	English K-10
SCIS 1724675	$32.99

Madi Starts School

CAIN, Monique and LOUIS, Andrew
3MT Media, Vic, 2016 (Everyday Autism)
ISBN 9780994503718
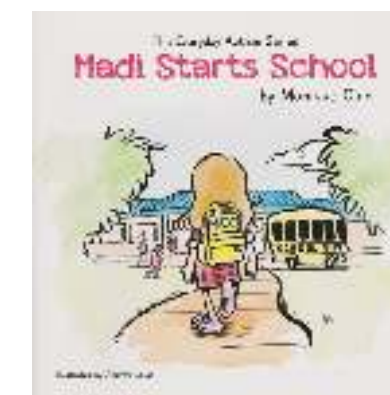
Madi, the author's daughter, was diagnosed with an autism spectrum disorder at the age of three. Madi's milestones in life have been the subject of three other books in this series. Madi is now starting school. This new adventure is documented in rhyming couplets and perceptive illustrations as readers see Madi tackling the usual demands of Kindergarten, albeit a little slower and less assuredly than the other students in her class. The text explains Madi's feelings and the reasons why she sometimes needs to be alone or must work with a special teacher to get things done. Students are asked not to laugh or pick on her if she does something wrong.

This story teaches readers that Madi needs friends and fun, just like her peers, and deserves to learn in an inclusive classroom. S. Rasaiah
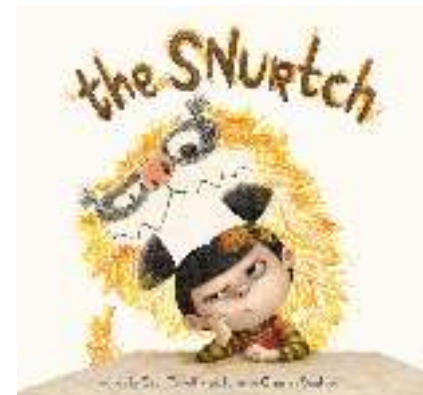
USER LEVEL: Early Stage 1
SCIS 1787531   Paper $12.95

The Snurtch

FERRELL, Sean and SANTOSO, Charles

Atheneum Books for Young Readers, USA, 2016

ISBN 9781481456562

Ruthie's problem at school is not the other students or the work, it is her inner demon that surfaces during the day to upset everyone and everything around Ruthie. It is the Snurtch. This thoughtful picture book depicts anger and frustration as a scribbly creature that is responsible for the mayhem and Ruthie's unhappiness. Teachers, caregivers and counsellors supporting students who display impulsivity or difficulties with interpersonal relationships may see relevance in sharing this book. As the darkness of Ruthie's moods underpins the humorous illustrations, her relief is evident in the final pages as Ruthie sees that her classmates may also have a snurtch. Strategies offered at KidsMatter: Australian Primary Schools Mental Health Initiative could also assist students with social and emotional learning. S. Rasaiah

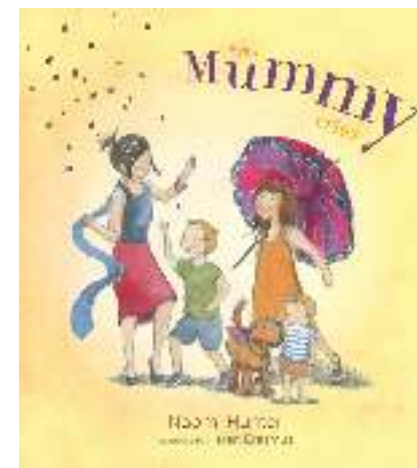**USER LEVEL:**   Early Stage 1 Stage 1
KLA: PDHPE
SYLLABUS: PDHPE K-6
SCIS 1792328 $27.99

Even Mummy Cries

HUNTER, Naomi and ERASMUS, Karen

Empowering Resources, Vic, 2016

ISBN 9780994501042

Students whose parents suffer from bouts of depression or other mental illness need to know that they are not alone. This picture book assures readers that they are not to blame for any sadness experienced by their parents and that there are sources of help such as Kids Helpline. The scenario is gentle but realistic. It tells of three children whose mother is warm and loving until suddenly she 'looks at us differently. It's like we are ghosts and she can see right through us'. The story goes on to tell of their feelings of sadness and confusion when their mother cries all night. When the episode passes, family life returns to normal. Parents, care givers and school counsellors may find this book helpful. Additional advice and information about parental mental illness can be found at COPMI. A. Soutter

USER LEVEL: Early Stage 1 Stage 1 Community Professional
SCIS 1778712   Paper $17.00

Nothing!

ISMAIL, Yasmeen

Bloomsbury, UK, 2016

ISBN 9781408873366

How often does one ask a child what they are up to, only to get the reply: 'Nothing!'? The author takes great delight in highlighting and contrasting the carefree attitude of a young child, full of excuses for time wasting via an active imagination, and her overly concerned, serious parent. Octopuses, African animals, giants and racing chariots distract Lila from more mundane chores, such as finding her shoes so that Lila and Mum can meet up with Grandpa. The engaging illustrations in this picture book blend the two styles. The main characters are bears, in bold watercolours, but the backgrounds are often busy crayon drawings, as if created by a young child. The art features lots of white space, rough textures and vibrant colours. Similarly, the text varies from prose pieces to sections of rhyming verse. The story ends with a wry twist. This book is an excellent resource for teaching concepts and conventions of persuasive writing in the narrative form. I. McLean

USER LEVEL: Early Stage 1 Stage 1
KLA: English
SYLLABUS: English K-10
SCIS 1776642   Paper $14.99

You're Different, Jemima!

MORLEY, Jedidah and ERASMUS, Karen

Empowering Resources, Vic, 2015

ISBN 9780099450102 8

Empowering students to value difference in others can be achieved through storytelling and illustrations. This cheerful picture book enables the reader to understand and celebrate Jemima's eccentricities, thanks to the vibrant and creative influence of her relief teacher, Mrs Chuckles. The unfortunate portrayal of Jemima's regular teacher as inflexible and dismissive of Jemima's efforts detracts from the book's positivity, though provides the necessary contrast. Jemima thrives as Mrs Chuckles reaffirms the stance that teachers take to listen and appreciate student's individuality and perseverance. This book contains lessons for all stakeholders and offers worthwhile messages regarding the importance of nurturing individual difference. S. Rasaiah

USER LEVEL:	Early Stage 1 Stage 1
KLA:	English
SYLLABUS:	English K-10
SCIS 1764501	Paper $17.00

The Barefoot Book of Children

STRICKLAND, Tessa, DePALMA, Kate and DEAN, David

Barefoot Books, USA, 2016 [305.23]

ISBN 9781782852964

Helping students to recognise similarities and differences between families, traditions and special cultural events is facilitated through sensitively illustrated picture books such as this. Children around the world are portrayed in this book interacting positively with peers, intergenerational family members and members of their communities. The vibrantly coloured pictures are accompanied by thoughtful statements or probing questions that encourage curiosity and discussion. 'A closer look at the illustrations' draws the theme of the book into a deeper conversation about cultural diversity and global interconnectedness. Teachers will discover many ways in which this book can enhance the study of historical concepts, particularly empathetic understanding and significance. It also provides opportunities to discuss identity, community harmony and social inclusion, in accessible ways. S. Rasaiah

USER LEVEL:	Early Stage 1
KLA:	HSIE
SYLLABUS:	History K-10
SCIS 1783453	$27.99

David Dean: 'The Barefoot Book of Children'
by The Organisation

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 Stupendously Spectacular Spelling Bee

ABELA, Deborah

Penguin Random House Australia, NSW, 2016

ISBN 9781925324822

Celebrating words, their definitions and construction, is at the core of this book around which family relationships, friendships, a little bullying and growth all intermingle. India and her family live in a small outback town where everyone is struggling to get by financially. India's

talent is spelling, fostered by her mother's vocabulary enriched storytelling. Entering the state's spelling bee proves to be more challenging that she had thought, with her anxiety at appearing in public and lack of confidence threatening to derail her passage to the finals. With the support of her family and community she progresses through, making a new friend and showing compassion despite her insults. Each chapter begins with a dictionary excerpt of an adjective, indicating the tone of the chapter. S. Morton

USER LEVEL: Stage 2 Stage 3
KLA: English
SYLLABUS: English K-10
SCIS 1768734   Paper $14.99

Snot Chocolate and Other Funny Stories

GLEITZMAN, Morris

Puffin Books, Vic, 2016

ISBN 9780143309222
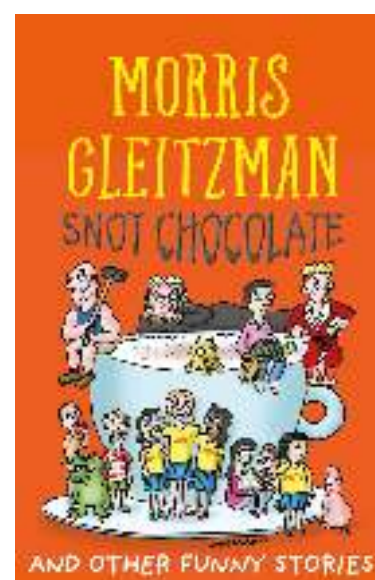
Short stories have a significant place in the study of English as they can bolster the skills required for reading, viewing and comprehending texts. Students needing support to sustain their reading may find short, concise pieces of writing suit their needs and lead to enjoyment of the reading experience. This collection of short stories may fit this brief. With just enough humour and Australian content, the nine stories are appealing and tightly written. Family values and moral messages are uplifting throughout the anthology as the characters grapple with, and creatively solve, real-life issues. A touch of naughtiness and colloquial language ensures that Gleitzman fans will not be disappointed in this compilation. S. Rasaiah

USER LEVEL: Stage 2 Stage 3
KLA: English
SYLLABUS: English K-10
SCIS 1779785   Paper $16.99

Iris and the Tiger

HALL, Leanne

Text Publishing, Vic, 2016

ISBN 9781925240795
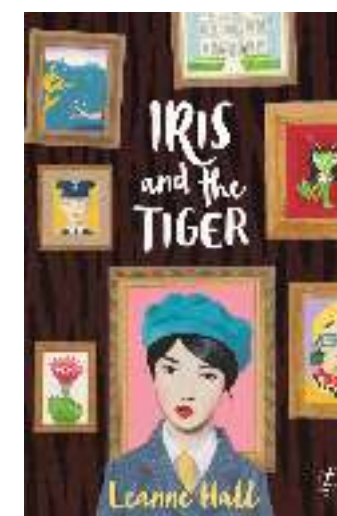
The strength of this narrative, which features on the CBCA Notables list for 2017, lies in its surrealism and description of the unexpected and magical. 12 year old Iris is sent to Spain by her scheming parents to scope out her aged aunt's motives regarding her will. The introduction of strange events in Aunt Ursula's majestic hacienda is reminiscent of other familiar novels in which paintings come to life and banisters become twisting vines. The plot unveils sinister intentions concerning the sprawling estate and the determination of Iris to save it cements a bond between Iris and her aunt. This novel is an example of concise writing in which humour, tension, character development and a myriad of unlikely scenarios tie the threads of the story together over a one week timeline. Students who enjoy fantasy may relate to the originality and imaginative aspects of this mystery. S. Rasaiah

USER LEVEL: Stage 3
KLA: English
SYLLABUS: English K-10
SCIS 1745004   Paper $12.99

Leanne Hall's children's novel, 'Iris and the Tiger' by ABC RN: Books and Arts Daily

What Dog Knows

HEEDE, Sylvia Vanden and TOLMAN, Marije

Gecko Press, NZ, 2016

ISBN 9781776570362

Following on from 'Wolf and Dog', this more complex book encompasses humour, interspersed with Wolf's rhyme, and accompanied by relevant facts. The two cousins are polar opposites: Dog is logical and knowledgeable, turning to books for answers, while Wolf is lazy, illiterate and impetuous, relying on Dog to get him out of scrapes. The book is divided into sections dealing with mummies, skeletons, robots, knights, pirates, dinosaurs, dragons, rockets and the moon. Each interaction between Dog and Wolf springboards into easily understood scientific explanations and historical facts, accompanied by cartoon style illustrations, activities and short, multiple-choice quizzes. This translation from the Dutch is outstanding, containing language features such as similes, onomatopoeia, rhyme, and idiom. The publisher has provided teaching notes. S. Morton

USER LEVEL:	Stage 2 Stage 3
KLA:	English
SYLLABUS:	English K-10
SCIS 1751333	$24.99

The Unforgettable What's His Name

JENNINGS, Paul

Allen & Unwin, NSW, 2016

ISBN 9781760290856
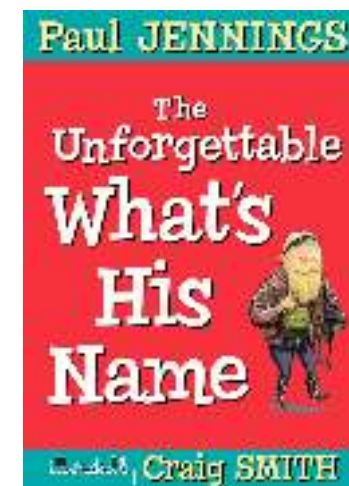
Jennings' new novel appears on the CBCA Notables list for 2017 and is an excellent transition for those students moving from picture books to chapter books. Featuring large typeface and plenty of black and white illustrations from Craig Smith, there are also some spectacular double page spreads in full colour. A schoolboy referred to as 'What's His Name?' has a bizarre talent for camouflage, which allows him to pass under the radar, but he is also scared, shy and lonely. An unusual tale of bikies, bullies, identity and survival, much of the action is set in the local zoo and the town museum. Teachers will enjoy using this frenetically paced and funny story as a serial to read aloud. A thematic word search is available as a PDF download from the publisher's website. A recent YouTube video, Paul Jennings in conversation with the NSW Premier's Reading Challenge, is a useful resource for teachers utilising Jennings' books in the classroom. I. McLean

USER LEVEL:	Stage 2 Stage 3
SCIS 1779367	Paper $14.99

Paul Jennings in conversation with the NSW Premier's Reading Challenge by NSW Department of Education – Learning Systems

The Catacombs of Chaos

METCALF, Dan and PANAGARRY, Rachelle

Bloomsbury Education, UK, 2016 (Lottie Lipton adventure 2)

ISBN 9781472927552

Set in the 1920s in the British Museum in London, Lottie Lipton is a resilient young girl with a love of historic artefacts and solving mysteries. She lives with Great Uncle Bert, the Curator of Egyptology, in a messy flat in the grounds of the famous museum. In this simply written adventure, Lottie stumbles across tunnels under the museum, perhaps leading to the coveted Hoard of Boudicca, Queen of the Iceni. Each chapter contains a pictorial quiz, such as mirror writing, Pig Latin or Rebus puzzles, which the reader is persuaded to solve before Lottie does. The challenges are self correcting in that each answer becomes an important clue in the subsequent chapter. Can Lottie's team satisfy the feisty head curator, Sir Trevelyan Taylor? Each book features a glossary and a 'Did you know?' trivia section.

An official book trailer for the series is available and the author is interviewed for #UKMGExtravaganza about Lottie's adventures. I. McLean

USER LEVEL:	Stage 2
SCIS 1774836	Paper $12.99

Dog Man

PILKEY, Dav

Graphix, USA, 2016 (Dog Man 1)

ISBN 9780545581608

Once again writing as school pals George and Harold, the author leaves aside the successful Captain Underpants character to return to a previous concept, Dog Man, who becomes the police officer hero of the boys' new graphic novel project. A hero is unleashed anew! The book contains some novelty pages, such as 'Flip-o-rama', for creating simple animations, and a step-by-step 'How 2 draw' procedural section. Humorously, the book includes a teacher evaluation backline original, in which she give the boys a 'time out', and reminds them that they were not supposed to be illustrating their story. Dav Pilkey's website links to a short, engaging 'Dog Man' trailer. Presented in limited animation, this is a useful resource to introduce the concept of persuasive digital texts. It is also a suitable model for students when creating their own book trailers, and when comparing and contrasting with the original graphic novel. In a separate YouTube video, #TeachGRAPHIXWeek: Welcome from Dav Pilkey, the author briefly discusses his own challenge of dyslexia, which brought him to realise the power of art and text combinations in graphic novels such as 'Dog Man' and 'Captain Underpants'. I. McLean

USER LEVEL:	Stage 2 Stage 3
SCIS 1771018	$15.99

'Dog Man' trailer by Scholastic

Ottoline and the Purple Fox
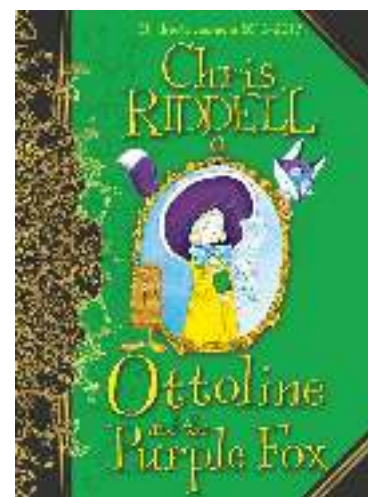
RIDDELL, Chris

Macmillan Children's Books, UK, 2016 (Ottoline)

ISBN 9781447277927

Told through minimal text and detailed drawings, this fantasy tale takes readers through Ottoline's world of eccentric friends, fantastic food, non-conformist clothing and bizarre adventures. Left at home in a city reminiscent of New York, Ottoline has many characters that care for her while her parents search for interesting objects around the world. Those who assist Ottoline in her everyday life include Mr Munroe, a small, hairy creature from a Norwegian bog. Nothing in this story is conventional. Expeditions such as the urban safari, led by purple fox, where meerkats appear from manholes and gorillas are hidden in rooftop gardens, are relayed through a series of pictures and succinct language. Students may uncover the overarching theme of how friendship is conveyed through the imaginary characters created by a lonely child. S. Morton

USER LEVEL:	Stage 1 Stage 2
KLA:	English
SYLLABUS:	English K-10
SCIS 1782727	$24.99

'Ottoline and the Purple Fox' – Chris Riddell – official book trailer by Macmillan Children's Books Black Sunday

The Hungry Isle

RODDA, Emily

Omnibus Books, NSW, 2016 (Star of Deltora)

ISBN 9781742991337

In this fourth and concluding title, Britta is confined in a cabin, a prisoner of the crew who have become fearful of her presence as the magical Staff of Tier draws the ship closer to what they feel is inevitable doom. With the competition for the Rosalyn Apprentice drawing to a close, Britta's hopes to avenge her family also seem to diminish. As the mutiny intensifies, Britta and her friends are cast off. Their only hope is to land on Illica where the Master of the Tier awaits. Courage by Britta, trust within friendships and following the righteous path, irrespective of danger, all play their parts in this series. Characters and multiple plot lines have evolved through the previous three titles. Rodda's use of descriptive language and the development of character enhance the reading experience of fans of the fantasy genre. Teaching notes are available from the publisher. S. Morton

USER LEVEL: Stage 2 Stage 3
KLA: English
SYLLABUS: English K-10;
SCIS 1771045 Paper $15.99

Artie and the Grime Wave

ROXBURGH, Richard
Allen & Unwin, NSW, 2016
ISBN 9781760292140
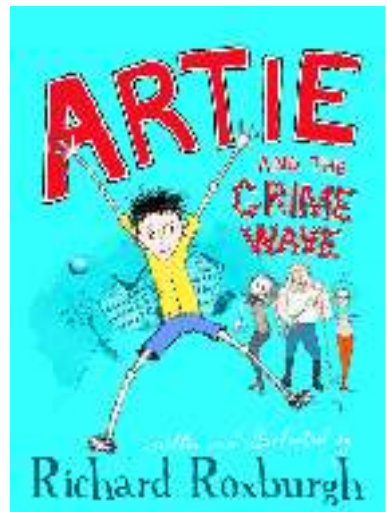
Humour, puns and quirky illustrations are used to engage the reader in this accessible chapter book which features on the CBCA Notables. Artie and his best friend, Bumshoe, set aside their respective family issues and personal problems when they become involved in crazy adventures and sticky situations. Deeper concepts including bullying, single parent families, friendships, loyalty and overcoming fears are interspersed throughout the story. Character descriptions in the book are robust with many examples of onomatopoeia included to add stress to the escapades. The text is presented in a variety of fonts with capitals and enlarged text

illustrating emphasis. Asides by the author and italics for thoughts provide ample opportunities for classroom discussions of an author's style. Some students may balk at the story's villains stealing and eating pets, although Macaroni, Aunty-Boy's dog, does exact revenge on their behalf. S. Morton

USER LEVEL: Stage 2 Stage 3
SCIS 1775358 Paper $16.99

fiction for older readers

Resources are arranged alphabetically by author. See also eresources.

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

Lion: A Long Way Home

BRIERLEY, Saroo

Penguin Books Australia, Vic, 2017 (Young readers' edition)

ISBN 9780143784760

'Lion: A Long Way Home' is the true story of Saroo Brierley, a young man adopted by an Australian couple after he became lost in India at age 5. The story centres on his memories of his early life and his experiences in India when he was lost; his search for home in his twenties; and his return to India to reunite with his biological family. The story is inspiring, both in Saroo's ability to survive alone as a child, and his determination to find his home using Google Earth and a systematic search pattern which consumed his life for years. Overall, the biography is a great story, reflecting the importance of hope and family. This text is appropriate for teaching students about Genre, Authority and Theme. It could easily be used to teach many other concepts including, Character, Code and Convention, Connotation, Imagery and Symbol, Context, Literary Value, Perspective, Point of View, Narrative,

and Representation. It also addresses cross curricular priorities and capabilities, including Asia and Australia's engagement with Asia, intercultural understanding, critical and creative thinking, literacy, personal and social capability, difference and diversity, 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 1788972 $16.99

Alyzon Whitestarr

CARMODY, Isobelle

Ford St, Vic, 2016

ISBN 9781925272185
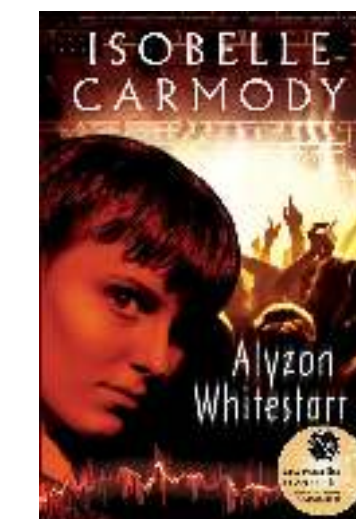
Alyzon's family of seven lives a slightly alternative and creative lifestyle. Her mother is an artist and her father is a musician. She is the only one among her siblings not to exhibit some creative talent, leaving her to feel the odd one out.

A head trauma results in an eerie and disturbing heightening of her senses, most powerful of which is her sense of smell which acts as a barometer of goodness or evil within others, matched to a slightly lesser extent by hearing and touch. The evil is transferrable and corrosive in those it inhabits and unfortunately one of Alyzon's own family becomes afflicted. With a small group of disparate new friends, Alyzon endeavours to save her sister and the community in which she lives from the all-consuming power being exerted. Originally written 10 years ago, this edition has been updated. Touching upon family relationships, trust, self-confidence, awareness and depression, this complex fantasy ably captivates the reader throughout its 600 pages. S. Morton

USER LEVEL: Stage 6
SCIS 1753789 Paper $24.95

The Twelve Days of Dash & Lily

COHN, Rachel and LEVITHAN, David
Allen & Unwin, NSW, 2016
ISBN 9781760293826
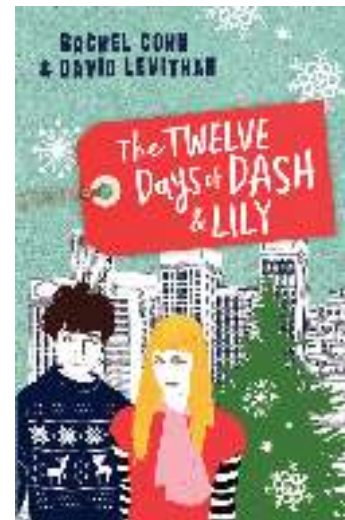
Lily's favourite time of year, Christmas, is approaching but there have been upheavals in her life. Her beloved grandfather is infirm and now lives with her family and she is fearful for his future. Complicating issues further is her uncertainty about her developing relationship with Dash and whether he reciprocates her love. While the roller coaster of their young romance unfolds, due mainly to their lack of communication, there are also more complex issues to confront, such as Dash's dysfunctional divorced parents, Lily's brother's homosexuality and moving out of home, and her parents' possible move from New York City to Connecticut.

Lily's resistance to change and her immaturity lead to a meltdown, with family and friends coming to the rescue. Told with humour, with alternating chapters from Lily and Dash's points of view, there are many subtle life lessons for the reader. S. Morton

USER LEVEL: Stage 5 Stage 6
SCIS 1787255 Paper $16.99

[Q&A: Rachel Cohn and David Levithan - authors of 'The Twelve Days of Dash and Lily'](#) **by Electric Monkey**

A Very Good Chance

FITZGERALD, Sarah Moore
Orion Children's Books, UK, 2016
ISBN 9781444014785

Set in Dublin, Minty's home life is unravelling, with her parents newly separated. Her mother is masking her hurt with false enthusiasm for this new period in their lives and is not appreciating Minty's emotional upheaval. The only highlight for Minty is history at school with a new, interesting teacher and escape to the forbidden Nettlebog. There she discovers the reality for Ned, one of her classmates who sets himself apart from everyone else and is bullied for it, although he is seemingly unaffected. Living with his grandmother in a caravan, Ned's passion is horse riding, his aim to enter the local Ballycross race. Minty, drawn to his independence, conviction and risk-taking, realises the prejudices and false impressions others have, and begins to stand up for Ned, his grandmother and herself. Minty and Ned's ages are not identified, making this text suitable for a wide age range. Although the story's ending is almost too perfect, the growth of the characters, including Minty's parents, more than compensates. S. Morton

USER LEVEL: Stage 3 Stage 4
SCIS 1779881 Paper $15.99

You Tube 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.

The Song from Somewhere Else

HARROLD, A.F. and PINFOLD, Levi

Bloomsbury, UK, 2016

ISBN 9781408853368

Continually bullied by Neil and his cohorts, Francesca (known as Frank) is feeling particularly low. While searching for her cat, Frank is rescued by Nick from a particularly unpleasant encounter with Neil. Frank is conflicted in her gratitude as Nick is even more ostracised than she due to his unusual size, body odour and demeanour. Accepting an invitation to his house, there she is enveloped by soothing, mystical music and, trying to locate its source, discovers something other-worldly and inexplicable. What follows is a struggle to prevent evil shadows from invading earth via an opened portal or gateway. Along the way, Frank must overcome her own fears, as her conscience plays devil's advocate. She gains a greater understanding of Nick's unusual background and circumstances and an appreciation of family and friendship, ably assisted by her no longer lost cat. An extract and teaching notes are available from the publisher. S. Morton

USER LEVEL: Stage 3 Stage 4

SCIS 1785995   Paper $24.99

A Shadow's Breath

HAYES, Nicole

Random House Australia, NSW, 2017

ISBN 9780143781097
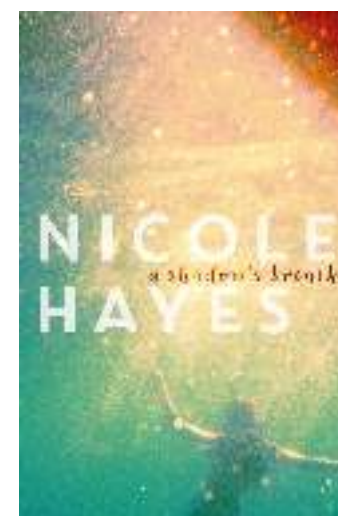
Two timelines draw the reader into the challenges of Tessa's life. Opening with the present, the story leaps backward and forward in time, almost as if it is part of Tessa's memory as she struggles to come to terms with what has happened to her. This side-by-side storytelling offers us insights into the context of Tessa's accident, gently unfolding the circumstances that led to it before merging the past and present to reveal the true horror of the event which began it all. While Tessa's life has been bound by domestic violence, alcoholism and loss through suicide, the narrative brings to the reader a realisation that strength and persistence can prevail, even in the most difficult of circumstances. S. Pollard

USER LEVEL: Stage 6

SCIS 11786443   Paper $19.99

The Smuggler's Curse

JORGENSEN, Norman

Fremantle Press, WA, 2016

ISBN 9781925164190

Tropical tempests at sea, blood curdling encounters with late 19th century pirates and Dutch military, and jungles with leeches and head hunters are just some of the adventures young Red Read finds himself experiencing in this novel. Apparently sold by his mother to the infamous Captain Black Bowen of the Black Dragon, Red unwillingly leaves his familiar life in Broome, Western Australia, and faces all manner of life-threatening incidents. The new ship's boy sails to Singapore and Sumatra and back, and readers are treated to some colourful lessons in colonial history, both Australian and South-East Asian, along the way. The story is packed with maritime details, and the captain quotes Shakespeare. Wreckers, murderous naval commanders and a female guerrilla boss feature amongst the cast. Several violent events are graphically described, but told in context, and Red reflects on the dog-eat-dog world he is thrown into. A rip-roaring read, with teaching notes available from the publisher's website. P. Galloway
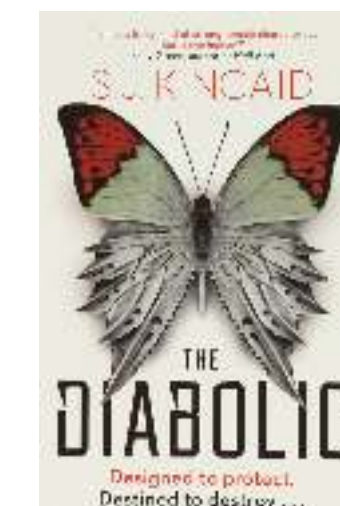
USER LEVEL: Stage 3 Stage 4

SCIS 1774783   Paper $16.99

The Diabolic

KINCAID, S.J.

Simon & Schuster, UK, 2016

ISBN 9781471148392

Told from the female protagonist's first person view, the fantastical world this novel inhabits – where 'nature' is conjured by sterile technology – is deftly invoked through language. With a nod to ancient Rome, the inventive character names, place names and events will be familiar enough for readers to make connections. Each character sits within a highly stratified universe, their place in it dictated by their role: a Servitor, a Grandee, an Exalted, the Excess, part of the Grandiloquy, right up to the Emperor himself. Sensitive issues such as rape, drug abuse and graphic violence form part of the story, along with issues such as political intrigue, self-determination,

and education in the sciences versus blind religious faith. Though the burgeoning relationship between the main character, Nemesis, and the Emperor's nephew is sometimes contrived, the rest of the action is told with imagination, clarity and pace, making this an engaging read. P. Galloway

USER LEVEL: Stage 6
SCIS 1787661   Paper $18.99

['The Diabolic' by S.J. Kincaid – book trailer](#)
by SimonSchusterUK

 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.

Fly on the Wall

LOCKHART, E.

Hot Key Books, UK, 2016

ISBN 9781471406041

 Art student, Gretchen, is surrounded by artistic and imaginative peers at school and has divorcing parents at home. Gretchen is not outgoing, nor is she coping well with life. The underlying teenage angst in this novel partly explains why and how Gretchen transforms into a fly for a week and satisfies her desire to find out what boys really think and talk about. How better to find out the answers than to be a fly on the wall of the boys' locker room. This metamorphosis tries to reveal the inner workings of the adolescent mind and the machinations of romance. If escapism is what readers expect from this novel, they won't be disappointed. Wry humour, sexual innuendo, some coarse language and a healthy dose of human and social relations tell a school story that may appeal to those who can suspend their disbeliefs. S. Rasaiah

USER LEVEL: Stage 5
SCIS 1781244   Paper $16.99

The Eleventh Hour

MELKI-WEGNER, Skye

Random House Australia, NSW, 2017 (Agent Nomad 1)

ISBN 9780143780151

 15 year old Natalie is living a quiet life in a seaside Victorian town. She is close to her dad (the local police officer) and her best friend, Billie. Her mum is long gone. During a frightening night time storm, Natalie's life is turned upside down when she discovers she possesses secret powers and is being hunted by an evil group called the Inductors. Recruited to join HELIX, an international organisation dedicated to defeating the Inductors, she becomes secret agent Nomad. Along the way, Nomad falls in with fellow HELIX cadets Riff, Phoenix and Orbit, and their mysterious leader Centurion. In a fast paced story of good and evil, mixed with humour, science and technology, sorcery, espionage and a spot of history, this adventure climaxes with some engaging twists and turns. Will Nomad and her team live on to fight other battles? P. Galloway

USER LEVEL: Stage 4
SCIS 1786442   Paper $17.99

Bone Gap

RUBY, Laura

Balzer + Bray, USA, 2016

ISBN 9780062317629

 Prosopagnosia is the inability to recognise faces. In this novel, Finn, afflicted by this face blindness, cannot help the authorities identify the man who kidnapped Rosa from Bone Gap. Part magical realism, part mystery, this story transcends several genres as the plot subtly reveals the backgrounds of the characters and the mystical history of the town. Bullying, social alienation, sibling relations and suspense are interwoven into a love story that requires persistence and does not follow a linear path. The use of similes and metaphors is a strength in the writing. There is a sex scene that is not overtly embellished and the language is gentle and dreamlike, in keeping with the fairytale premise that a beautiful princess was abducted and imprisoned in a castle. Students of English may find the text supports their exploration of the Area of Study: 'Discovery' and lends itself to discussion about the way composers shape meaning. S. Rasaiah

USER LEVEL: Stage 6
KLA: English
SYLLABUS: English Stage 6
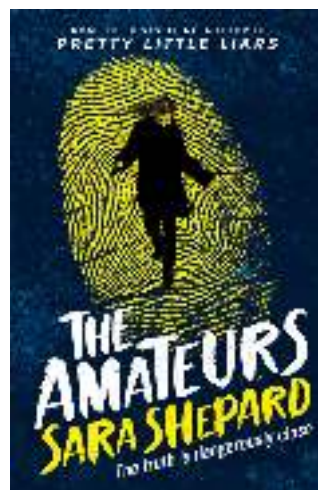**SCIS 1761799** Paper $19.99

[Laura Ruby reads at the 2015 National Book Awards Finalists Reading](#) by NationalBook

The Amateurs

SHEPARD, Sara

Hot Key Books, UK, 2016

ISBN 9781471405266

 A group of young people attempt to solve a cold case in this murder mystery. Three of the protagonists meet through an online group, Case Not Closed. One is the sister of the deceased and the other a sister of one of the sleuths.

A fascinating crime drama with an unexpected twist at the end, the author has created an intriguing novel with well-drawn characters experiencing life changing events. The writing focuses on personality, rather than details of setting favoured by many crime writers. With a dose of romance and some highly suspicious minor characters, anyone who enjoys this genre will be satisfied by this offering. S. Pollard

USER LEVEL: Stage 4 Stage 5 Stage 6

SCIS 1786016 Paper $16.99

[Pretty Little Liars | 'The Amateurs', a new book series by author Sara Shepard](#) by Freeform

There May be a Castle

TORDAY, Piers

Quercus, UK, 2016

ISBN 9781848668621

 A terrible car crash on a dark, cold and snowy Christmas Eve is the setting in which a mother and her three children are trapped on their way to the grandparents' house. Most of the story revolves around a mystical journey being undertaken by Mouse, the middle child, who is thrown out of the car during the accident. Mouse must accommodate his toys and games coming to life around him as he attempts to find the castle which will provide safety. For a boy who does not read, and doesn't like books, his imaginative resources are pushed to their limit. His older sister, an avid reader, draws on her knowledge of Grainne, the pirate queen, to guide her attempts to save her mother and sister and find her brother. Whilst it is challenging to read a story about love and death, this is also about courage and the power of stories. S. Pollard

USER LEVEL: Stage 4

SCIS 1784652 $26.99

[There may be a castle](#) by Piers Torday

Swarm

WESTERFELD, Scott, LANAGAN, Margo and BIANCOTTI, Deborah

Allen & Unwin, NSW, 2016 (Zeroes 2)

ISBN 9781925267242

 In this engaging sequel to 'Zeroes', a bunch of diverse but talented teenagers try to come to grips with their own super powers, and face their personal demons. The Zeroes, bearing telling nicknames like Crash and Scam, are pursued by a vicious criminal mastermind of crowd manipulation, Swarm, and must defeat him before more people are killed. Forming a committed but sometimes struggling group, it is through their individual

experiences that this story unfolds. The ideas are clever and authentic, encompassing subjects such as crowd psychosis, self-control, identity, and more ephemeral concepts such as will power and personal energy. Sensitive issues such as sexual awakening, graphic violence and drug use are included, within the context of streetwise urban youths trying to work out how to live their lives as psychic superheroes. Setting a cracking pace, the final action in this novel signals a further adventure is to come. P. Galloway

USER LEVEL: Stage 6
SCIS 1775137 $19.99

Updraft

WILDE, Fran
Tor, USA, 2016 (Bone Universe)
ISBN 9780765377845

Kirit lives in a city consisting of sky-reaching towers of many tiers, each made of living bone. Only four towers remain with others having fallen into disrepair and decay, their inhabitants victims of the fearsome, invisible skymouths. Central to the city's survival is the spire and the Singers, the lawmakers and enforcers of the city. Those who do not obey suffer swift and deadly retribution, as the power of the Singers is absolute. When Kirit questions authority, she is forced to make a trade to save her mother and friends. Her spirit cannot be suppressed and her search for truth is not easy, unsure of who her true friends are and having to question all that she has been told of the past. An excerpt can be accessed from the publisher's website. 'Cloudbound' and 'Horizon' complete this dystopian trilogy. S. Morton

USER LEVEL: Stage 5 Stage 6
SCIS 1787482   Paper $22.99

The Sun is Also a Star

YOON, Nicola
Corgi Books, UK, 2016
ISBN 9780552574242
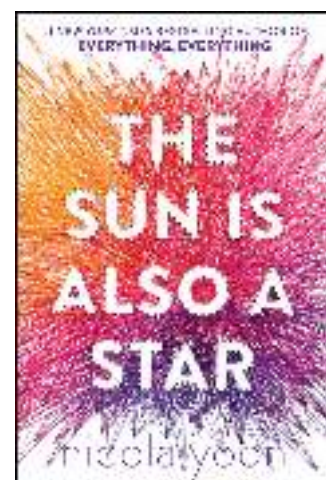
The author makes use of multiple points of view in this novel to present her own story about the nature of fate. Set in New York, the protagonists are a Jamaican girl about to be deported and a Korean-American boy trying to decide on life after school. They meet through a crazy and apparently random series of events and, in the course of one day, they are bound to each other in ways even they do not fully understand. The narrative style is entertaining, with regular asides about the fate of those who touch their lives, and it is nice to read a story, not with a regular happy ending but one in which fate happily finds a way. Appealing and forthright; not everything is right with this world, but it does offer hope for the future. Sensitive issues including suicide and sexual encounters arise in this novel and there is some swearing in context. S. Pollard

USER LEVEL: Stage 6
SCIS 1783360   Paper $19.99

'The Sun is Also a Star' | Nicola Yoon | Official book trailer by Penguin Platform

information, poetry and drama

Resources are in Dewey order.

Girl Stuff for Girls Aged 8-12: Your Real Guide to the Pre-Teen Years

COOKE, Kaz
Viking, Vic, 2016
ISBN 9780143573999 [305.234]

With a wide ranging and conversational exploration of puberty, this latest 'Girl Stuff' book by Kaz Cooke addresses confusing and tricky questions with age appropriate answers. The tone is just right for this demographic, mildly humorous and not at all embarrassing. The topics include bullying, confidence, families, friendship, healthy eating and social media.

Throughout the book, readers are advised to speak to trusted adults such as teachers, doctors and school counsellors. Links to further information and advice are provided.
A. Soutter

USER LEVEL:	Stage 2 Stage 3
KLA:	PDHPE
SYLLABUS:	PDHPE K-6
SCIS 1783345	Paper $24.99

Multiculturalism and Australian Identity

Edited by Justin Healey.

The Spinney Press, NSW, 2016 (Issues in Society 408)

ISBN 9781925339161 [305.8]

A broad range of qualitative and quantitative data sources in this publication addresses the topical question: are multiculturalism and nationalism at odds? A compilation of fact sheets, speech transcripts, research articles and opinion pieces makes this resource ideal for cross curriculum classroom discussions, depth studies or text analyses. Key

terms and ideas within the sources are clearly noted throughout, providing important signposts to assist readers. Also featured is a collection of activities and a glossary which allow teachers to unpack different aspects of this national issue. M. Dawes

USER LEVEL:	Stage 5 Stage 6
KLA:	HSIE
SYLLABUS:	History K-10; Society and Culture Stage 6
SCIS 1773587	Paper $26.00; ebook $26.00

Our Working Future

Edited by Justin Healey.

Spinney Press, NSW, 2016 (Issues in Society 406)

ISBN 9781925339123 [331.12]

The articles in this issue are geared towards the need to prepare students for change in the workplace from influences such as globalisation and technology. This compendium explores aspects of the changing workplace, sourced from reports and articles written by consultants,

government departments and academics. All the articles are supported by current statistics and relevant graphics. This information will be useful for teachers and careers advisers trying to understand the changing employment landscape. It could also support learning in Stage 6 work studies and Stage 6 community and family studies within the option, 'Individuals and Work'. D. Randall

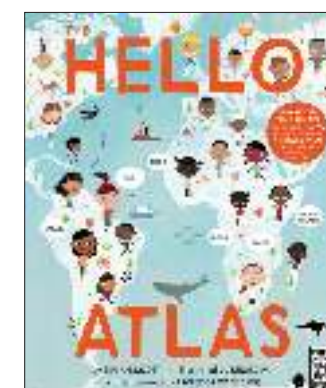|	
USER LEVEL:	Stage 6 Professional
KLA:	PDHPE
SYLLABUS:	Community and Family Studies Stage 6; Work Studies CEC Stage 6
SCIS 1773578	Paper $26.00; ebook $26.00

The Hello Atlas

HANDICOTT, Ben and PAK, Kenard

Wide Eyed Editions, USA, 2016

ISBN 9781847808639 [395.4]

Introducing readers to the rich and diverse world of languages, this book contains scenes of everyday activities accompanied by 100 different simple greetings.

The atlas orients the reader through each continent and the local greetings along the way. The attractive illustrations of landmarks, significant experiences and portraits of diverse people in traditional dress are engaging for their target audience. The accompanying free app, available for iOS and Android, guides readers through the pronunciation and an explanation of each nation's greetings. These greetings are also presented as annotations on each page. An index of greetings and additional phrases is located at the conclusion of this atlas. This resource would be a valuable addition to every teacher's toolkit to promote culturally and linguistically inclusive practice in the classroom. M. Dawes

USER LEVEL:	Early Stage 1 Stage 1 Stage 2 Stage 3
KLA:	HSIE
SYLLABUS:	Geography K-10
SCIS 1791590	$25.50

STEPS to STEM [series]

ISABELLE Aaron D. and ZINN Gilbert A.
Sense Publishers, Netherlands, 2017

Ideas for enquiry based learning in STEM are clearly presented in these resources, available in both teacher and student editions. Seven big ideas in science are explored with a range of practical investigations which require students to work scientifically by observing, recording and predicting and also supporting students to work technologically by gathering, making and trying. The units consist of 'Electricity and magnetism', 'Air and flight', 'Water and weather', 'Plants and animals', 'Earth and space', 'Matter and motion' and 'Light and sound'. These resources will be helpful for science teachers as they cover most of the areas of the syllabus and provide a simple and practical investigative approach. The teacher edition contains the same clear and illustrated investigation material as the student workbook with additional information and explanations. A free preview is available from the publisher's website. D. Randall

USER LEVEL:	Stage 3 Stage 4 Professional
KLA:	science; SciTech
SYLLABUS:	Science K-10 (SciTech K-6)
	Paper US $43.00 (teacher edition); $32.00 (student edition)

Reviewed titles in this series:

STEPS to STEM: A Science Curriculum Supplement for Upper Elementary and Middle School Grades. Teacher's Edition
SCIS 1794478

STEPS to STEM. Student Science Notebook
SCIS 1794483

The Secret Lives of Colour

ST CLAIR, Kassia
John Murray, UK, 2016
ISBN 9781473630819 [535.6]
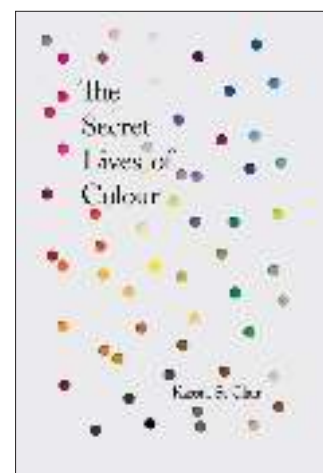
The intriguing stories of hues including ivory, Indian yellow, saffron, shocking pink, scarlet, orchil, cerulean, emerald, umber and obsidian and a palette of 65 others are investigated in this perceptive book. Several concise chapters, which introduce the science of colour vision, artistic innovations and the mapping, politics and symbolic language of colour, serve as useful starting points for classroom discussions, research and artmaking investigations. St Clair's emphasis on the socio cultural significance of colour across art history, world events, fashion and popular culture highlights the intrinsic, daily role that colour plays in how we perceive and experience our surrounding world; and hence, art as representation. A visually striking layout, with colour-coded pages for quick referencing, and balance between explanatory text, diagrams and thought-provoking quotes, make this book a valuable stimulus for multimodal learning. Whether students are being introduced to colour mixing, critically interpreting artists' use of colour or developing their own material and conceptual practice, this publication offers breadth and depth as a vivid classroom resource. 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 Arts
	Stage 6; Visual Design 7-10; Visual Design CEC Stage 6

SCIS 1792345 $39.98

Plant: Exploring the Botanical World

Phaidon Press Limited, UK, 2016
ISBN 9780714871486 [580.22]

Captivating imagery of the microscopic intricacies and magnificent anatomy of plants, ranging from seeds, pollen grains and familiar flowers to rare species, labyrinthine roots and a living Persian carpet, hallmarks this innovative survey of botanical art throughout history. Students can immediately engage with the work of historical and contemporary artists, designers, photographers and scientists. Botanical art includes drawings, prints, X-ray photographs, sculpture, installations and advanced digital scans by artist such as Charles Darwin, Ernst Haeckel, Anna Atkins, Macoto Murayama, Lisa Creagh, Marc Quinn and E.V. Day. The authoritative introduction and timeline map how botanical art has developed as a means of recording and celebrating

intersections between the natural and human world, vivifying the dynamic relationship between art and science. Large image plates, juxtaposed in contrasting or complementary pairs with notes on each artist, set up scope for students to visually and critically compare works across diverse media, cultures and points in time. Rich artmaking opportunities arise for students to explore the concepts and material processes of abstraction, patterns, symmetry, composition, classification, growth and transformation and provide useful starting points for the design of units and case studies. See the curriculum springboard, 'Seeds of thought – investigating the nature of art', in this issue for additional teaching and learning ideas and related resources. H. Yip

USER LEVEL:	Stage 4 Stage 5 Stage 6 Professional
KLA:	CA
SYLLABUS:	Photographic and Digital Media 7-10; Photography, Video and Digital Imaging CEC Stage 6; Visual Arts 7-10; Visual Arts Stage 6; Visual Design 7-10; Visual Design CEC Stage 6
SCIS 1792337	$79.95

Plant: Exploring the Botanical World
by Phaidon Press

Organic and Genetically Modified Food

Edited by Justin Healey.

Spinney Press, NSW, 2016 (Issues in Society 405)

ISBN 9781925339109 [631.5]
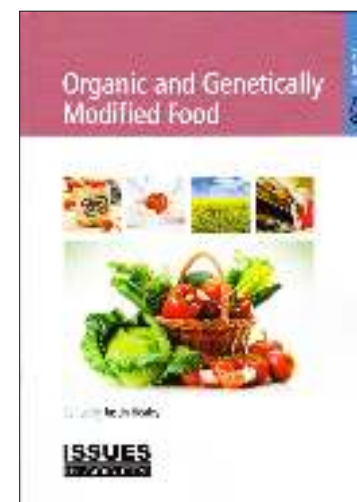
A growing awareness of the source of our food, and the environmental and ethical considerations in its production are addressed in this collection of up-to-date, short articles sourced from food production

organisations, industry bodies and government agencies. Although there seems to be some potential bias in the book against the use of genetically modified (GM) foods, there are a broad range of texts which could be used in lessons to encourage curiosity and debate around the issues of organic food production and also the use of GM foods. Worksheets and activities are included in this issue. This information could also be used individually to examine other issues such as human nutrition, fertiliser use, current industrial food production, greenhouse production systems or crop breeding. D. Randall

USER LEVEL:	Stage 4 Stage 5 Stage 6
KLA:	science; TAS
SYLLABUS:	Agricultural Technology 7-10; Agriculture Stage 6; Food Technology 7-10; Food Technology Stage 6; Science K-10
SCIS 1773577	Paper $26.00; ebook $26.00

Much Loved: Photographs by Mark Nixon

NIXON, Mark

Abrams Image, USA, 2013

ISBN 9781419710124 [688.7]

Inspired by his ongoing call out project, photographer Mark Nixon documents the fate of much-loved teddy bears through this delightful collection of photographic portraits. Each bear is presented with its own story and details of age, height and owner. Students can examine how Nixon's practice is informed by the portraiture and still life studies of Irving Penn, focusing on how overlooked, everyday objects can be re-animated through lighting, composition and depth of field. Classroom discussions and written accounts can explore the paradox between the playfulness of these toys and their ageing, with some surviving more than 100 years. Collaborative projects documenting personal belongings can be devised to create collective portraits of particular groups or communities, and engage students in explorations of how subjective memories and experiences become embedded in

Supporting students' own research and experimentation, each example features details of the project's location, area and client as well as detailed sketches, floorplans and photographs documenting its conceptual catalyst, construction process and audience interactions. Project-based learning can target the issue and ethics of sustainability, focusing on promoting students' innovative interpretation and use of recycled or everyday materials and objects. Teachers should be aware that this publication contains some sensitive issues, including sexual references. See the curriculum springboard, 'Home is where the art is – building confident campers in this issue for additional teaching and learning ideas and related resources. H. Yip

USER LEVEL: Stage 4 Stage 5 Stage 6 Professional

KLA: CA

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

SCIS 1792353 $69.99

Janet Laurence: The Pharmacy of Plants

GIBSON, Prudence

NewSouth Publishing, NSW, 2015

ISBN 9781742234557 [730.92]

Plants have fundamentally infused patterns essential for human survival. Questioning a future without plants, Prudence Gibson presents her academic research into the innovative practice of Australian artist, Janet Laurence. Thought-provoking chapters in this resource discuss significant conceptual and material concerns of Laurence's art making process. The development of the artist's work, and how she fuses elements of scientific and artistic experimentation to explore the alchemy of plants and ecosystems in the context of current environmental and ethical debates, can be analysed. By utilising excerpts of Gibson's interpretive accounts, selected artist quotes and detailed artwork plates, teachers can scaffold sophisticated critical responses, classroom debates and extension tasks. Students' artmaking can be informed by Gibson's investigation of how the artist explores landscapes on a cellular level, through her practice of on-site research, interdisciplinary collaboration and interactive installations, incorporating found objects and specimens, plant matter, film, sound recordings and systems of display. Laurence's 'art photosynthesis' will inspire experimental thinking and design. H. Yip

USER LEVEL: 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 Arts Stage 6; Visual Design 7-10; Visual Design CEC Stage 6

SCIS 1792342 Paper $49.99

Close to Home: Dobell Australian Drawing Biennial. 2016

RYAN, Anne

Art Gallery NSW, 2016

ISBN 9781741741261 [741.994]

Visual rhythms and narratives, evoking personal memories and universal human experiences, are the focus of this catalogue, published alongside the second in a series of biennial exhibitions showcasing contemporary Australian drawing. The works of Noel McKenna, Richard Lewer, Maria Kontis, Nyapanyapa Yunupingu, Jumaadi and Catherine O'Donnell are presented, ranging from poetic portraits, realist pastel drawings and felt-tipped pen combined with natural pigments to large-scale installations and wall drawings. Students can engage critically with Ryan's curatorial essay, which explores the recent revival of drawing in the art world and public sphere as well as the infinite potential of mark-making in visual storytelling. Insightful accounts of each artist's practice, informed by interviews and correspondence with the author, highlight their voice and enable authentic investigations into their intentions and actions; providing inspiration for students in the development of their own art making process. High quality, detailed images of artists' work and photographs of their studios enliven their innovative approaches to drawing. An extensive

bibliography citing books, exhibition catalogues, online media, periodicals, magazines, sound recordings and films supports further student research and inquiry. Please note that this book touches on some sensitive subjects, including mental illness. H. Yip

USER LEVEL: Stage 4 Stage 5 Stage 6 Professional

KLA: CA

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

SCIS 1792351 $39.95

'Close to Home' artist Catherine O'Donnell draws on the walls by Art Gallery of NSW

Korea: A Cold War Conflict 1950-1953: A Publication for Secondary Schools

Department of Veterans' Affairs, ACT, 2016

ISBN 9780992583996 [951.904]

Using primary and secondary sources, maps and researched materials to convey the difficulties faced by the fighting personnel caught up in this war, this resource includes teaching notes with questions and activities for students. Valuable in the development of Depth Study 6, where schools develop a course suited to the needs of their Stage 5 students, the 10 self-contained investigations expand knowledge and understanding of Australian experiences in combat and on the home front. Addressing the effect of global events on Australia, and how those events brought about significant changes to Australian society and culture, this comprehensive resource is available as a free PDF or Word document at Resources. A. Ellis

USER LEVEL: Stage 5

KLA: HSIE

SYLLABUS: History K-10

SCIS 1786195   Paper $17.99; ebook $ free

Resource: Stories of Australian Innovation in Wartime

COLE-ADAMS, Jennet and GAULD, Judy

Department of Veterans' Affairs, ACT, 2016

ISBN 9780992583989 [994.04]

The excellent sources in this publication give an insight into the way Australian forces cope with the experiences of war and the need to be resourceful in difficult circumstances. The focus on exploring and applying information makes this topic fascinating and relevant for students. Each of the six sections in this resource offers diagrams, photographs and an understanding of how critical these inventions were as creative tactics during a conflict or in saving combatants' lives. The information in this document supports the study of significant events and experiences of war in Core Study - Depth Study 3: Australians at War: World Wars I and II (1914-1918, 1939-1945). The outcomes around continuity and change and analysing developments in the modern world and Australia are also addressed and explored. Demonstrating the international impact of Australian inventions, such as the Bushmaster Protected Mobility Vehicle, adds relevance to today's students. The resource is available as a free download at Resources and appears on the CBCA Notables. A. Ellis

USER LEVEL: Stage 5

KLA: HSIE

SYLLABUS: History K-10

SCIS 1786200   Paper $17.99; ebook $ free

Who reviews?

Gaye Braiding, Epping North PS
Madelaine Dawes, Chatswood HS
Alana Ellis, Belmore Boys HS
Penny Galloway, teacher
Kelly Hodkinson, Cranebrook HS
Ian McLean, Penrith PS
Sue Morton, teacher librarian
Shauna Pollard, Rooty Hill HS
David Randall, teacher
Sally Rasaiah, Cammeray PS
Kathy Rushton, consultant
Alison Soutter, consultant
Helen Yip, Asquith Girls HS