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The Editor, *scan*

Ever since I became a teacher-librarian in the early 70's I have consciously enjoyed my work, and have found it stimulating, challenging and varied. Of course there is never enough time to do everything: that's both the delight and frustration of teaching. The sky's the limit. No teacher I know ever clocks on as the bell rings, counts overtime or doesn't take work home.

The launching of the library policy with its emphasis on cooperative teaching and planning was one of the most positive steps ever taken in schools, and with the help of inservice courses teachers and teacher-librarians were able to use the library in a more relevant and systematic way. There had, of course, always been cooperation, but now the teacher-librarian was directly involved in all classes, and learning was far more effective and motivated.

Two years ago, when the majority of primary librarians were forced to provide relief from face to face (RFF) all of this changed, and to a large degree, though we have all done our best, schools reverted to teachers dropping their pupils off at the library door while they hurried off to use their valuable release time. Of course we all carry on a library program, but it becomes a practical impossibility to fit in research skills, literature and guided borrowing with no assistance at all.

I am at a school with supportive staff, extremely likeable and energetic children and a magnificent working environment. Perhaps it is because of this that I find providing RFF so demoralising: there is so much potential in my job and yet we are now so limited in what we can achieve. I fully appreciate that teachers desperately need their release time, and find it ironic that I campaigned for a number of years for this, only to be landed with providing it myself.

My day seems to disappear with not too much to show for it. Apart from taking 20 classes each week, I try to fit in as much cooperative teaching as I can in the afternoons, eg a special group of keen readers on Monday, a 3/4 composite class for research on Tuesdays, a 6th grade for research on Wednesdays, research with a 5/6 class on Thursdays. This is merely scratching the surface, as at least 8 primary classes cannot be fitted into this schedule.

Quite apart from the above, a great deal still needs to be done to keep the library running efficiently:

- selecting and processing of new material
- overseeing the repairing of books and training parents to help
- helping children with individual research, as the library is open for this after lunch
- helping teachers and student teachers with theme material, bulk loans, etc.
- organizing of extra activities, eg. Book fairs, Book Week
- ensuring that the general administration of the library is kept going. (Stocktaking, of course no longer plays a part in this program, as RFF has to be provided until the final day of Term 4.)

What have I and other teacher-librarians done to try and improve this situation?

- I have written to Dr. Metherell in an effort to have the library policy operate as it was originally intended to.
- I have contacted my local MP to try and have the issue raised in Parliament.
- I have contacted my local inspector to try and obtain at least 3 weeks release time for stocktaking.
- As an active member of the Library Special Interest Group of the NSW Teachers Federation I have requested a deputation to the Department of School Education to discuss the issue.

So far we have refused to give up, and I and many others have been attempting the impossible as we try to ensure that teachers and students continue to receive the service they deserve. I have always put a great deal into my work, but have now reluctantly realised that something has to give; is it to be service to teachers, service to children, accountability and efficient administration or my sanity and sense of humour?

What else can we as teacher-librarians do? Perhaps the answer is so obvious that it escapes me. All I know is that I am starting to run out of previously inexhaustible energy and enthusiasm and that my morale is at an all-time low.

Jane Harris
Teacher Librarian
Hampden Park Public School❖

Ann Parry is Acting Principal Education Officer at Library Services

ASCIS

The formal arrangements for subsuming ASCIS into the Cooperation Curriculum Corporation at the end of the current financial year are well advanced. When an Audit Report is completed, the board will meet to recommend the voluntary winding up of the company and the transfer of assets to the CCC. It is anticipated that the formalities will be completed by the Company Meeting on 7 June.

Mr David Francis has been appointed Manager of the CCC and during the changeover period is working closely with the ASCIS Board and staff to familiarise himself with ASCIS operations and forward planning.

The ASCIS operation will continue as part of the CCC, ASCIS staff will become employees of the CCC and ASCIS will continue as a brand name for the cataloguing and curriculum information services provided by the database.

ASCIS Relocation

The CCC is planning to establish offices in Carlton (Vic.) where a Heritage building is being renovated for the purpose. The ASCIS operation will move from Camberwell to the new office later in the year so teacher-librarians should be alert for a change of address notice.

ASCIS in NSW

NSW schools will continue to have access to ASCIS products and services on the same terms as they currently do.

Library Services will continue to operate as an ASCIS input agency.

Database Management Conference

On Thursday 10 and Friday 11 May, representatives of all ASCIS input agencies met in Hobart to consider technical issues relating to database quality control. Three people attended from Library Services. I was accompanied by Nigel Paull (NCIN Coordinator) and Anne Dowling (Senior Librarian). The meeting was chaired by Colin Macdonald. It was a most welcome opportunity to meet people working in other agencies and learn more about how other states and territories

deliver library and information support to schools. The most impressive and encouraging feature of the meeting was the shared enthusiasm for making a really clean, really consistent database. One day was devoted to cataloguing issues and one day to abstracts and subsets issues. We achieved considerable clarification of existing policies and practices and canvassed a number of suggestions for ways to improve consistency on the database. It will take time for the ideas to be refined into policy and for practice to make a visible impact on the database but the motivation is strong.

ASCIS Bulletin Board

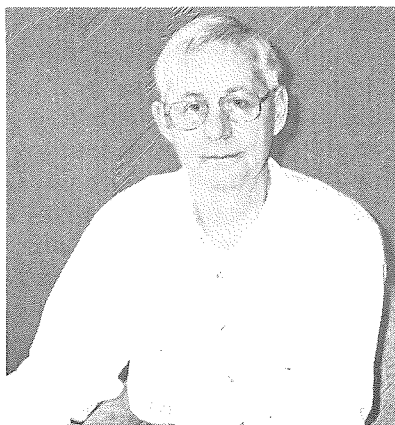
Dial-up users of ASCIS will be interested to learn that a bulletin board module will soon be added to the database. Fine tuning is proceeding with the objective of a trial by input agencies during June and general release by July. ❖

Patricia Ward

It is with great sadness that I note here the death of Patricia Ward who died, tragically, with her husband John and daughter Jennifer in the train crash near Berowra, north of Sydney on Sunday 6 May. Patricia was a teacher-librarian and professional leader in NSW for many years and contributed significantly to the advancement of children's literature, school libraries and professional association. Her achievements and influence across a broad spectrum of library concerns, notably professional publishing and the care of historical record, won wide admiration and recognition. In 1988 Patricia was honoured by her professional association and in 1990 by the nation.

We at Library Services feel deeply the loss of a dear friend and valued colleague. Patricia's association with Library Services extended over decades. Her most recent contribution, as a part-time reviewer, was *Reprint round-up* in the April issue of *scan*.

We will miss her.

☆ *Publishing the kind of books I wish I'd written*

Aidan Chambers, author, educator, editor and now publisher, visited Australia recently to promote Turton & Chambers, the new independent publishing venture of which he is co-founder. While in Sydney he spoke with Niki Kallenberger, Senior Education Officer at Library Services. Reviews of the first Turton & Chambers titles appear at the end of this article.

What do kids read when they get to being prose readers so that their minds are as engaged as they are by picture books?

The question a teacher once posed to Aidan Chambers was 'what do kids read when they get to being prose readers so that their minds are as engaged as they are by the picture books and very early story books which they love and which are full of complexities?' There are books, Chambers admits, but not exactly a library full of them. It was the prospect of filling a need like this, an area which interests him very much, that was one factor in his agreeing to become involved with Western Australian David Turton in the establishment of a new publishing company.

Turton, a highly successful bookseller, wanted to put something back into the publishing world by publishing books of high quality and literary merit for young readers. His first request to Chambers to join him as editor met with refusal, and Chambers says he still can't understand why Turton wanted him. Turton persisted, however, and it paid off in late 1989, when Chambers agreed to join him. The company is a co-equal venture, with Chambers dealing with the editorial side of things from Britain and Turton looking after the financial and distribution side of things from Australia. Telephones and facsimile machines ensure they are in frequent contact. Chambers believes 'the British colonial treatment of publishing [in Australia] is scandalous and it's time it stopped.' As a result every effort has been made to ensure the venture is exactly half and half, with authors receiving royalties in both countries.

The search begins

Chambers speaks of the search for material to publish thus: 'it is a pity to break off relational roots, and the contact between Australia and Europe is important. It seemed a good way to start by concentrating on translation, and to concentrate on prose narrative to see if we could refresh that. One of the agreements we made is that we don't want to simply do the kind of thing everybody else does. To try and give people a quick idea of what I was looking for, I invented the sentence *I'm looking for the kind of book I wish I'd written*, so they immediately see what I'm asking for. We did decide we were very keen to produce poetry because that's the base of the language. Although there's much more poetry being published for children now, there's still plenty of room for development. We decided to delay working with picture books until we were ready for it and knew what we wanted to do. And we agreed we wouldn't go poaching for the authors we wanted in the English language, we would wait till people came to us. There are 1 or 2 exceptions, for instance Jan Mark has just contracted to write a book for us, which I'm very pleased about.'

The Turton and Chambers first list has 5 titles: *The story of Bobble who wanted to be rich* by Dutch author Joke van Leeuwen; *The dearest boy in all the world* by Ted van Lieshout, also Dutch; *The penny-mark* by German author Gert Loschutz; *Picnic on the moon* by British poet Brian Morse and *A way from home* by Swedish author Maud Reutersward. 'We did hope to do 6 books

not 5 in the first run, 1 of which would be an Australian book, but I just didn't manage to get it,' Chambers explains, adding 'that was a great disappointment.' The hope is that as the list establishes itself as high quality of a certain kind, authors will come to them, including Australians, who are currently well catered for by vigorous local publishing.

The process of translation

The process of finding European works and translating them has been intriguing. Chambers likens his position to that of 'a little chap who can't read, so Mummy has to tell me all about it and I've got lots of Mummies all over. To be serious about it, in every country there is someone I've gotten to know very well who is independent, not a publisher, but keen on children's publishing in that country. One of the nice things about children's books is that the people involved are a fairly tight knit community who seem to be very keen to help each other. These people know everybody, know what's going on, are very helpful and always want to help get new things going; they are usually in their 40's and usually women. One of these contacts does the first sifting for me, knowing what I'm looking for. They show me books and tell me about them. I have a sort of instinct when I pick up a book, even though I can't read the words, there's a feeling that I want to do this book, often by the look of it.

'The next stage is to know extremely good translators who also know what I'm like . . . so they then read the books for me. So I'm now getting a second view, in English, or an English language view. If I'm still not sure they then write a long report. And if I'm still not sure, they do a bit of translation; of course that means more money's going out before you're even getting at whether you want to do the book. In fact, we rarely go that far at the moment. So far, thank goodness, I haven't been taken by surprise too much by what's eventuated, I've been fairly clear about what was coming up.

'The problem is not finding the books, but not being able to publish all the ones we'd like to,' Chambers explains. The first list was put together quickly, using the 1 or 2 obvious books in each country. 'One has to think of the readership, you can go too far! Some of the best books are much more extreme than anything we've published. Buying the rights and delaying

publishing them until we're established a bit is hard for overseas authors, but they understand because they've found such difficulty in getting into English.'

This keenness to be published in English intrigues Chambers. 'It does seem that absolutely everybody, whatever language they're in, wants to be published in English. I've tried to get them to explain it to me. It's partly to do with the fact that there is an enormous population of English language speakers, it's a wholly different population from any that they command, particularly the smaller language communities such as

Dutch and Swedish. But there's also something else about it: they seem to think that in the English language are all the bench marks of literary standards. In adult work that means anything from Shakespeare through to whoever. And also it was the English language out of which the first children's books came. Many writers in other languages feel that to be published in English is the final accolade that they are what they hope to be.

While Chambers can understand this feeling, he believes 'they don't need to

feel like that because their own language has produced some very, very fine literature. Many countries are a lot more generous than the English about translation. The Dutch translate an enormous quantity of books and a high proportion of those are English language books. They're very generous about giving prizes to overseas authors. The English language community, at least the British, would never do that! One feels one owes a kind of return to them, especially in the countries where I'm read the most in foreign languages.

'The greatest satisfaction,' Chambers says, 'is bringing to our own kids books that will extend the range of their thinking, their imagination, in a way that you can't within your own language. Your own language has its own limits, and while each of the books [on our first list] is odd in its own way and yet is universal, it says what it says in a way that English language writers could never have done.'

The first list

Asking publishers to talk about their favourite book is rather like asking a parent about their favourite child. Each title on the first Turton & Chambers list is special for many reasons. Chambers spoke briefly about each:

'The greatest satisfaction is bringing to our own kids books that will extend the range of their thinking, their imagination, in a way that you can't within your own language.'

'The title that everyone's attending to at the moment is *The dearest boy in all the world*. It's a charming book, it's short and it has a curious little story about a boy who's only 8 and worries all the time. I think its appeal is partly because the human race is a great worrying race. But there is also a curious little story of a snail in a wordless picture book at the bottom of the pages, so there's a second book as well.

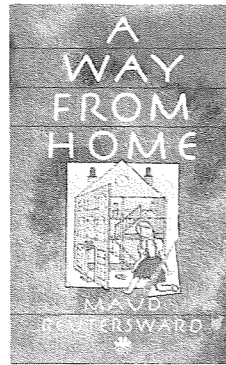
'The most unusual book is *The penny-mark*. It's the one people will find the oddest. In German, I gather, it's a very high quality book, very well written. It was published as an adult book first and won a major prize in Germany. Then the children's people gave it the major children's prize, so it's had a huge success in Germany. And I think it's a very unusual book, but it is going to need time to get through.



'The story of *Bobble who wanted to be rich* I love quite a lot because it is a pictorial novel. The pictures are strange and it's very funny, but there are a number of things going on, for instance in the way language is used. There's the language of the storytelling itself, which is a naive kind of language; then there's the language of the letter from her uncle, which is another kind of style altogether; then there's the junk mail and the graffiti. It's a book about language in a way, and it's also a satire about life and all sorts of things: what is school? why are the rules like this? what is money, and what do you do with it? The book is about attitudes to people who are not like the rest of us, and who make us uneasy because of this. It's done with a very light touch which makes it unusual. Visually, too, it's strange. There's a page drawn in such a way you have to hold the book horizontal to the eye to see the point. So the book is also about visual angle, I mean, a visual expression of looking at people from a horizontal level.

'Our one English language book, the poetry book called *Picnic on the moon*, has been very satisfying, because it's been ours from start to finish. All the others were already in print form when they came to us, so we had a sense of how these books look, and the translation act there is to turn them into an English style of book. But *Picnic on the moon* was simply some words on a piece of paper and we had to make the whole book. In a way, it's the real Turton & Chambers book and I'm very pleased it is poetry. The illustrations were done by a Dutchman, so it actually represents the international nature of Turton & Chambers. Joep

Bertrams' drawings are really marvellous things; I've got to make postcards of them. I like them, too, because they're not illustrations of the poems, they're a kind of reading of the poems, another way of thinking about them.



'A way from home is a very fine feminist book, written in 1979. I love the succinctness of it.' Chambers sees it as very brief but, in its use of a metaphor of a doll house and dolls for a home and family, exceptionally powerful. He recalls that

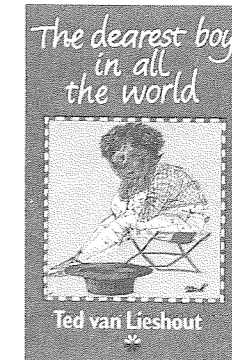
as the book did the rounds of the office being proofread, 'the staff, who are all women, would say "just like my daughter or just like my mother." So here's a Swedish book and yet it's saying something that's very common to everybody.'

Some people would say Turton & Chambers have done everything wrong, publishing in hardback and producing dust jackets. Chambers thinks the more important difference is this: 'One thing that needs saying is that all of the books that we've done so far, and certainly the ones that are coming, need to be mediated to children. I don't see this changing very quickly, either. They're not, on the whole, books that children are going to pick up for themselves in the way they pick up popular work. They're books that they will engage with if they are introduced to them. But then that's true of all literary things when you think about it, and even we adults introduce things to each other. Somebody has to start it, so we're very dependent upon the libraries and the librarians and the teachers who are aware of things.'

The next list

What's ahead? Preparation of Turton & Chambers' first long books is currently underway. Chambers describes the first, *Johnny, my friend*, as 'an extraordinary novel. Some people will think it's a very complicated older children's book, some will think it's just a complicated teenager's book. It's by a man called Peter Pohl, who is Swedish, though German in origin. He was brought out of Germany by his parents during the war and I think that's a clue to understanding his writing. It's absolutely brilliant writing and hell to translate because even in Swedish he's quirky. It's a long book and one you have to fit together; the reader makes the story completely. Everyone who knows the book in Swedish think it's marvellous and now the Germans and the Dutch have published it — they all like it too.

'Also in the pipeline is another book by Maud Reutersward, author of *A way from home*. This one's called *Noah is my name* and it's about a little boy whose mother is about to give birth, in this case to twins. It's another version of the story about siblings, not jealousy, but about what happens when you're 7 and you suddenly have 2 sisters. What makes it different is the whole manner in which the story's handled. The adults are totally real; they're three-dimensional; you hear them thinking to themselves when the children are not there. Noah's a marvellous character. There's another character, an immigrant child, mistreated by his family and befriended by Noah and his mother. So this quite short little book looks at the whole matter of how parents should be, and what being an immigrant means. I suppose it would be a read-aloud book for children of 7 or 8 and would be read by children 8 to 10. It has some lovely naturalistic illustrations in it which I like a lot, but I'm sure will cause raised eyebrows because in one the mother's in the nude holding the children. There's another one with Noah listening to her pregnant tummy, a very charming picture. They're all charming and I'm certainly not going to remove them.'



'My taste is for books that are very layered and multiple in meanings and that are provocative of thought...'

Another forthcoming publication was originally titled *Straf*, which means punishment, a title Chambers says he certainly won't use. The book is by 'one of the best of the Dutch writers called Wim Hofman, a wonderful writer, very uncompromising. He must be in his 50s now and he weaves together himself, his own childhood or his memory of his own childhood, with, not fantasy, but something which is of the imagination as well. His works are naturalistic and realistic, but he also draws as part of the telling of the story, which I like. There's handwriting on the page, for example. He's a very, very fine writer indeed and we'll be publishing as much of him as we can manage. He's written about 8 significant books and this, a collection of short stories, will be our first. The translator is nearly finished and he says the more he works on the stories, the more impressed he is by them. They're absolutely wonderful.'

'There's certainly 1 and possibly 2 French books. The certain one is a little story for younger children about a little boy who doesn't want to learn a language, which seems a very appropriate one for Turton & Chambers. It's quite amusing, with very pleasant illustrations and is just above the I can read level in complexity.

'Another Dutch novel we're planning to publish is called *The journey of a clever man* by Imme Dros. It's a teenage book and has a very cliched story about a boy who falls in love with a girl who's like a film star. But it's also about the nature of story because he's

obsessed with the story of Ulysses, so that story comes in. You get bits of it in his telling of it and his thinking of it, so there's a parallel going on between the story of Ulysses, the clever man, and the boy's realisation about cliches — that film star types are only people after all. It's a little love story, too, and it's beautifully done. She's a very fine writer.

'What we're dearly hoping to do is get an Australian book, but we haven't found it yet. The people I would want are of course fairly secure with publishers and I don't want to poach. So it's a question of those people seeing what we're doing and wanting to come to us. It's

too early for that yet, of course, because they haven't seen what we've done. It takes time.'

Talking about books

Chambers notes that 'one of the great problems of bookselling is how to get people to talk about what they've read. It's people who are enthused about a book that make other people read it, and in the literary mode, with children, that tends to begin with adults. My taste is for books that are very layered and multiple in meanings and that are provocative of thought because the reader has to play a greater part than usual in the making of the story. It would be true of all the books we have done so far, and certainly all the ones next year, that they are books that require a thoughtful reader.

'I don't just mean thoughtful in intellectual terms, I mean emotions as well. There's an American critic who uses the word *perfink*. Whereas I used to say that literature gives us images to think with, he says that literature gives us images to *perfink* with, and he means *perceive*, *feel* and *think*. Thinking for me is all that activity and it has a spiritual and emotional element to it. The books I like engage all that, they're not pastime activities, they're not half an hour activities that pass in a moment. And therefore, because they're like that, they're very productive of talking. One needs to talk about them because you have to sort them out and that's the way we do it with reading. In one way they're a gift to a certain kind of teacher because every one of them is going to provoke a lot of talk about either the subject matter or the way the story is told.

'For instance, *The story of Bobble who wanted to be rich*, the book we're saying children will probably pick up most easily for themselves, is full of things about what school is. Bobble has never been to school until she's 9 or 10, and suddenly she's thrown into this environment, and you see it through different eyes than a kid's. Her parents are 1960s hippies, I suppose, though I don't like the word. They just roam around, doing what they want to do. There's a whole lot about society in this book, and about relationships with other people, about honesty. Bobble hasn't learned yet that life is full of lies, and that you get by, not always by stating the truth, but you lie by not stating the truth, by not saying something. She's like Alice in Wonderland, totally honest and must say what she thinks, and that gets her into trouble.'

Time for reading

It concerns Chambers that teachers sometimes misuse literature, 'always making children do things with it, to the exhaustion of the book and the children's boredom.' The teacher's main job is to create the environment that reading thrives in by giving kids access to a wide range of books, by displaying them, by reading aloud from them a lot, by letting kids browse among them a lot, and of course by giving them time to read. He thinks 'reading time is one of the best things

the teacher does for kids. The activity then that comes out of all that is a kind of talk which is determined by the kid's desire to talk about this particular book because it's caused them to think about what they want to talk about. You very quickly know those books, because they emerge, you don't have to select them. If there are plenty of books in the classroom or in the school, the kids begin to show you which books they want to talk about, or need to talk about. Then the talk needs to focus on their reading of the book, what's the story of their reading, what is it they want to raise or discuss amongst themselves, be it topical or character or whatever.' The key thing, Chambers asserts, is that the talk should be about their reading of a book.

'The teacher is there to listen to what the kids say, and then to keep on reflecting back to them what they seem to be saying, constantly wanting to know how they know. It's often either in the text or it's in their own lives. The kids are bringing the world to the text.'

A worksheet doesn't do anything, because there's only one mind at work on it. 'Not one of us,' he says, 'is a sufficient reader on our own. You have to get in touch with other people who've read the book to hear how they have read it and this informs you in a way that you couldn't do on your own. It's absolutely a corporate or tribal matter. The tribe has to meet to work out what it thinks this book is. The teacher acts as chairperson and makes sure everyone gets the chance to speak and sums up now and then what the kids seem to be saying. The teacher also feeds

information that the children can't know for themselves, practical, informational stuff.'

Teachers as tribal chiefs

In response to the observation that some teachers are ill-equipped to work in this manner, always used to being in control, Chambers agrees and extends the comparison with a tribal meeting: 'the teacher should see himself as the tribal chief who listens to what all committed members of the tribe have to say about a problem before he makes up his mind what the tribe seems to be saying, sums up and makes a decision. The teacher is there to listen to what the kids say, and then to keep on reflecting back to them what they seem to be saying, constantly wanting to know how they know. It's often either in the text or it's in their own lives. The kids are bringing the world to the text.

'The telling of all this then has another effect which is that those children who didn't find the book very interesting, might even have been bored by it and perhaps didn't even finish it, find the talk so interesting that the book becomes interesting to them because they want to know. That's very productive of the creation of readers.

'I now think that's the way you get rid of what people call 'reluctant' readers, because in any group of what people call reluctant readers, not everyone's reluctant about everything. So an interchange about what is found in the text, what is boring and what is disliked or what is puzzling, between those who are passionate about one kind of writing and another group in the class are not interested in it breeds an understanding of what the stuff is. This becomes exciting and the non-readers of the stuff want to read it then to find out for themselves, and so you've created readers. It isn't done by the teacher giving routine exercises on bits of paper or telling children what she thinks about all this. Not that the teacher shouldn't tell them what she thinks, but she should do this right at the end when all the kids have said what they want to say, so they simply don't take over her understanding of the book.'

Helping teachers

Chambers believes we've gotten better at informing trainee teachers about the books that are available, at thinking about entertaining ways to bring children and books together, and at emphasising how important it is to give kids time to read and to read aloud to them. 'But,' he says, 'we really aren't very good at helping teachers to know how to help children talk about what they've read, and really, that's the great teaching skill. We ought to be doing a lot more investigation of it and talking about it and training ourselves in it.'

He hopes this year to write an extended version of the 'Tell me' chapter in *Booktalk*, as much more work has been done since it was written in 1985. All sorts of literary talk games have been devised that actually help kids to say more than they thought they could. There are, he explains, 'some skilled teachers who are working with children aged 5 to 7 who are doing the most extraordinary things, having classes that go on for a whole hour with these little kids talking away and finding the most extraordinary things in the books which the teacher herself had never even noticed. This

is all working with picture books, but it's very exciting work. It's breeding readers of the kind that by the time they are 8 or 9 will be really very sophisticated and talk a lot about their reading.'

Juggling hats

Describing himself as a slow writer, Chambers tries to write at home in the mornings, then spend afternoons in the Turton & Chambers office wearing his publishing hat. He's currently in the middle of the next novel on from *Breaktime*, *Dance on my grave* and *Now I know*. Called *The toll bridge*, he hopes to have it finished by the end of the year.

Of his various hats: writing, publishing, teaching, editing, Chambers says he likes wearing each of them but 'they clash at times because there's not enough time or a crisis will occur in one that prevents you working on another. As the publishing builds up, there's a considerable management job coming up. All the minute, routine stuff will have to be handled and we'll have to take on more staff. We haven't got there yet, and we'll know what to do when it happens, I suppose.

'But the basis of it all is the writing. If I didn't write, I wouldn't be able to do the rest. The whole thing's predicated on that...'

'I find teaching the easiest to do, I've always felt very comfortable teaching ever since I started, I've never found it difficult. I don't mean to be arrogant I'm not saying I do it well, I just mean that even if I do it badly I've always found it easy. Not that it's an easy job, but I feel easy doing it. Writing I find the most difficult of all to do, which is why I need to do other things, because I'd be too neurotic otherwise. The publishing has the most different skills and operations in it, everything from a piece of paper with a few words on it through to what kind of paper the book should be printed on. I luckily have very little to do with keeping the accounts, I couldn't possibly do that, I'm hopeless with figures.

'But the basis of it all is the writing. If I didn't write, I wouldn't be able to do the rest. The whole thing's predicated on that, I don't even teach very well if I stop writing.'

Writing, or perhaps the wish to have written, is the impetus also to Chambers' new venture into publishing.

LIESHOUT, Ted van *The dearest boy in all the world*. Turton & Chambers, 1990
ISBN 1-872148-10-7

The dearest boy in all the world is 8-year-old Tim whose father has recently died and whose sister suffers from asthma which either is frighteningly severe or seems so to Tim. His uncle's (unintentional) admonition that, as man of the house, Tim is now responsible for his mother and sister, is the final thrust that pushes Tim into an abyss of worry. Illustrations (which tell a parallel but connected story) and text both signal that Tim's appraisal of his situation is leading him into a state of psychological disturbance. This short novel expresses emotions that are fundamental to human nature. Consequently, even apparently complex concepts will prove accessible to younger readers. F. Gardiner

LEV: Middle primary Upper primary
AVAIL: \$14.95 ASCIS 608640

LOSCHUTZ, Gert *The penny-mark: the tale of Tom Courtney's honour and Benjamin Walz's shame*. Turton & Chambers, 1990
ISBN 1-872148-20-4

The discovery of a circus poster advertising Tom Courtney's Circus World draws 2 children into a world somewhere between dreaming and reality. Their first experience is with Tom Courtney's magical world where 1 tiny caravan holds a whole circus and where Tom relates an extraordinary story of betrayal. Their second experience, no less unusual, seems at first unrelated but ultimately the 2 worlds merge. The shift of the I persona between the 2 children may prove difficult for some readers but it helps to establish the dreamlike atmosphere in this unusual, but fascinating novel and opens the way for some interesting language work with students. M. Ellis

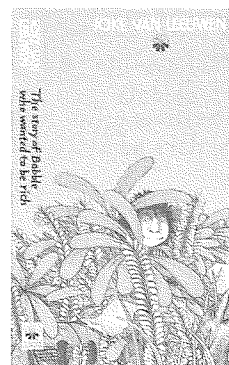
LEV: Upper primary Lower secondary Middle secondary
AVAIL: \$19.95 ASCIS 617675

MORSE, Brian *Picnic on the moon*. Turton & Chambers, 1990
ISBN 1-872148-00-X [828]

Subtlety, humour and keen insight into the foibles of human nature are reflected in Brian Morse's poems. Their subjects range widely from the absurd aspects of school to reflections on nature and wistful comments on visitors from other planets. These are more than funny reflections on life, they offer much food for thought. The accompanying line drawings

by Joep Bertrams add a great deal to the mood and humour of the collection. J. Buckley
LEV: Upper primary Lower secondary Middle secondary Upper secondary
AVAIL: \$17.95 ASCIS 616713

LEEUWEN, Joke van *The story of Bobble who wanted to be rich*. Turton & Chambers, 1990
ISBN 1-872148-15-8



This is the sensitive, humorous story of Bobble who leads a very unconventional life with her parents, travelling in a tricycle van. Her determination to become rich leads her to live with her materially successful Uncle Fogey, and to attend school for the first time. Here her lack of experience with the accepted, superficial mores of school life have hilarious results. Bobble

ultimately chooses the warm, close but materially impoverished life with her parents over the sterile, exploitative life of her uncle. The humorous satire of incidents such as Uncle Fogey's letter add to the impact of this provocative story. M. Ellis
LEV: Middle primary Upper primary Lower secondary
AVAIL: \$19.95 ASCIS 616637

REUTERSWARD, Maud *A way from home*. Turton & Chambers, 1990
ISBN 1-872148-05-0

'What do you think of when you say home?' This is the concern of the unnamed girl at the centre of this short and emotionally resonant novel. The girl's recollection of her childhood is dominated by the doll's house, a family heirloom which becomes a metaphor for her family interaction. When the girl leaves home she and her mother face their unsaid emotion. The writing demands interpretation and involvement, as its narrators and perspectives change. It is a beautifully realised novel, rich and understated, capturing the search for truth and independence with precision and delicacy. J. Buckley
LEV: Lower secondary Middle secondary Upper secondary
AVAIL: \$19.95 ASCIS 608755

☆ On the Shortlist

The books shortlisted in each category of the Children's Book Council annual awards is listed with cataloguing details, a review and a brief explanation from the author as to the book's genesis. Fay Gardiner from Library Services would like to say thank you to all those authors and illustrators who responded to her request for information so generously and without a single word of complaint.

Books for older readers

WRIGHTSON, Patricia *Balyet*. Hutchinson, 1989
ISBN 0-09-173794-X

Into a remote and timeless tumble of hills an old Aboriginal woman travels to perform ancient rituals of which she is the guardian. Fourteen-year-old Jo has stowed away in her car; Mrs Willet knows she should take her home but Jo pleads to stay. The eternally lonely spirit of another young girl, Balyet, haunts the hills and desires Jo's death to end her loneliness. The struggle for Jo's life between the old woman and the wily Balyet makes for frightening, compelling reading. This is a splendid short novel, written with all the author's narrative and lyrical power. M. Lobban
LEV: Upper primary Lower secondary Middle secondary
AVAIL: \$14.95
EVAL: Highly recommended ASCIS 475284

The legend of Balyet comes from the vicinity of the Sterling Range in Western Australia. Patricia Wrightson explained 'it has always seemed to me one of the saddest and most human of all legends, but it was also the hardest to put into a novel.

'For years I could not see a satisfying way to present the whole of its tragedy, played out over such a long time, in a compact, unified and immediate way. There were all the usual devices available but each would lose the pathos and impact of some part of the story. To tell it fully as it happened would need a long and heavy novel, and this too seemed wrong; it needed poignancy, not heaviness. The solution -- to present the story whole, through the empathy of a teenage girl of today -- came from looking at the problem from the point of view of the stage.

'The solution produced another problem: to prevent the modern teenager from taking over Balyet's story. To do that I tried to treat Jo rather objectively and develop old Mrs Willet as the 'second lead'. I had to develop all the emotion and tragedy of Balyet herself; and that was perhaps the hardest of all, since she couldn't be seen and could speak only in echo-phrases gathered from the casual dialogue of other characters, and yet was a still-living human without the chilling appeal of a ghost.

'I still don't know if the work could have been better done; only that its reception has been a great encouragement. I would hate to have spoilt this story.'

KLEIN, Robin *Came back to show you I could fly*. Viking Kestrel, 1989
ISBN 0-670829013

Seymour is a lonely and bereft child whose life experiences have left him with little sense of belief in his own capabilities. When he accidentally stumbles upon Angie, some 6 years his senior, he is captivated by her glitzy glamour, her self possession and her disregard for convention. As the truth gradually unfolds, both for himself and the reader, Seymour proves to Angie, but more importantly to himself that he does have strengths, notably his capability for friendship and understanding. Robin Klein's novel is beautifully and subtly crafted; her characters (major and minor) are drawn with a multi-facetedness that gives them human dimension. F. Gardiner
LEV: Upper primary Lower secondary Middle secondary
AVAIL: \$17.99 ASCIS 488417

Robin Klein wrote Came back to show you I could fly because she felt there was a need for a book about drugs that was not lurid or sensational; that drugs should not be a topic that cannot be discussed. The large number of encouraging letters she has received from children has vindicated her view that this is a subject that children want to discuss rationally. Robin also believes that people who have enough strength to give up heroin should receive more positive recognition.

The novel was not easily realised. It had 14 false starts and Robin also explained that well into the novel she felt it was not coming to life, that it lacked sparkle. It was then that she devised the clever ploy of Angie's notes and doodles. Robin also added that by the time she has finished a novel, she is always so sick of it that talking about it is not easy!

CASWELL, Brian *Merryl of the stones*. University of Queensland Press, 1989
ISBN 0-7022-2250-X

Megan survives an horrendous car accident as an orphan. She dare not confess to the nightmares that start to haunt her, dreams so terrible and so real it's as if they belong to another person. She leaves Australia to live with relations in Wales where she meets Emlyn, a brilliant but eccentric boy who is obsessed with Welsh mythology. Together they discover that Megan has a destiny to fulfil as Merryl, and a battle she must fight to the death to bring peace to an ancient Welsh kingdom. The fantasy is coherent and the author

maintains tension beyond the climactic battle to Megan/Merryll's choice for her future. M. Lobban
 LEV: Middle secondary
 AVAIL: Paper \$9.95 ASCIS 486295

Merryll of the stones was conceived first and foremost as an adventure, but one which Brian Caswell hoped 'would challenge teenage readers to consider the reasons behind some of the things that people do. Although I began with a plot outline and a notion of the themes I wanted to develop, I found it more natural (and more fun!) to allow the characters and the situations to assume a life of their own, to make their own decisions and develop their own motivations within the broad parameters of the original plot.

'The 20th century settings and the choice mythology were to a certain extent subject to autobiographical influences but the linking of Celtic to other world mythologies was a part of the original thematic structure of the novel, aiming to develop the notion of the 'oneness' of human experience and hence the pointlessness of racism, nationalism and war.

'Megan/Merryll learns some lessons - about people, power and knowledge - which she considers valuable. I hope that young readers become involved enough with her story to consider them valuable too.'

KELLEHER, Victor *The Red King*. Viking Kestrel, 1989
 ISBN 0-670-82898-X

Kelleher creates a fantasy world in which the evil oppression of the Red King is challenged by a small group of travellers. Their quest leads Timkin, an acrobat, and Petie, her enigmatic master, into the Red King's domain. Questions of freedom, honesty, greed and power are raised as Petie's motivation is continually questioned by Timkin. The ambiguity of his character adds interest and subtlety to the quest's themes of danger and self knowledge. The well crafted story builds considerable tension and excitement, leading to an optimistic if not happy ending. J. Buckley
 LEV: Upper primary Lower secondary
 AVAIL: \$17.99 ASCIS 485300

*Victor Kelleher explained that *The Red King* grew out of a number of ideas and images. For example, the Red King himself comes straight from a dream I had of a robed, masked figure. By contrast, the character of Petie arises from my long-held desire to write a book about a trickster: someone who's forever doing the unexpected and can't be pinned down either as a hero or a villain. He's a figure of change who has more in common with the restless world of nature than with established human society.'*

Victor also expressed his fascination with circuses, so that for him 'Petie's little troupe was from the outset a kind of miniature circus, though Timkin is more than just a circus

*performer; she is also a figure of courageous innocence as against Petie's more sinister role of experienced adult. Here, as in *Taronga*, I was taking a hard look at Blake's twinned notions of innocence and experience.*

'I also felt the need to take another hard look at the way in which animals and humans interact with and need each other. Hence the presence in Petie's troupe of the bear and the monkey. It is their special skills and virtues as well as those of Petie and Timkin which bring about the downfall of the Red King. Equally it is their strange relationship with Petie, just as much as Timkin's which introduces the vital theme of freedom into the book.'

RUBINSTEIN, Gillian *Skymaze*. Omnibus, 1989
 ISBN 0-14-034140-4

Andrew, Ben, Mario and Elaine of *Space demons* reunite to challenge the next computer game in the series developed by Professor Ito. The character traits previously established are enlarged and enhanced with the inclusion of Andrew's step-brother Paul and Ben's older brother, Darren, who, due to lack of mastering *Space Demons*, jeopardise all the players' lives in the new terrifying, unpredictable skymaze. Tension and suspense build to a frightening crescendo of reality versus fantasy, blurring the perceptions of the players. The skilfully constructed characterisations and relationships are the threads which bind to make a compelling tale. A. Jones
 LEV: Middle secondary
 AVAIL: Paper \$7.99 ASCIS 451546

*Begun in July 1987 and finished about a year later, after many drafts, *Skymaze* is Gillian Rubinstein's 5th novel. Gillian had wanted to write a sequel to *Space demons* and the image of the skymaze 'came to me as we were travelling overseas at the end of 1986 when we saw so many lovely different cloud formations during dozens of take-offs and landings. The extra upward dimension that we have gained from air travel in the last 40 years is a fascinating idea.'*

*The climax of *Skymaze* is set in an adventure playground north of Adelaide at St Kilda. After the book was published last year, Gillian and her family went to the playground. 'Spinning round on a giant merry-go-round, looking straight upwards, we saw a perfect cloud shape like a huge maze in the sky . . .'*

HATHORN, Libby *Thunderwith*. Heinemann Australia, 1989

ISBN 0-85561-329-7

After her mother's death, Lara must go to live with the father she's never known, a stepmother who doesn't want her and 4 equally unwelcoming siblings. An unfamiliar coastal rainforest environment and bullying schoolmates make Lara's life even more miserable. Her dad is supportive, but rarely home. It is Thunderwith, the dog Lara meets by chance, and Neil, an Aboriginal storyteller, who help Lara to find a home for herself and strength from her misery. Skilfully drawn characters, a rich setting and interwoven poetry and Aboriginal legends make this a story to savour. N. Kallenberger
 LEV: Middle secondary
 AVAIL: \$19.95 ASCIS 603824
 Highly recommended

*The story of *Thunderwith* seemed for Libby Hathorn to 'have a life of its own. I feel it came in its entirety as a gift. Stories don't always arrive like this -- at least not for me . .*

*'I first began writing this story after a visit to a small farm in the heart of the Wallingat Forest on the coast of NSW. We stayed in the forest just a few days and late one night I witnessed, from the shelter and safety of the house, the wildness of a sudden summer storm. During the storm I saw the shadowy figure of a dog pass across the area which had been our campfire some hours before. When I went back to bed I had the vision of the dog against the backdrop of the storm. By morning there was a story about a girl called Lara whose life becomes entangled with a mysterious dog called *Thunderwith*; a story with a beginning and middle and end! It was so complete and the mood and atmosphere of the story so strong, it felt there was nothing for me to do except to find uninterrupted time to write it down. I felt in some ways to be merely its recorder.*

'The story seemed to be surrounded with coincidences, or at last to have strong connections in my own life. For one thing, each time I returned to Willy Nilly Farm in the Wallingat to do some writing, there seemed to be at least one wild storm, which helped set my mood and I felt added immeasurably to the atmosphere of the story.

'And just as important as the physical surrounding of that uniquely lovely bushland and rainforest area, there was the connection to Cheryl. After our memorable first holiday, on return home there was a letter left under the door for me. It was from my friend, Cheryl, who told me the discovery of a serious illness. It seems very strange to me that in my first chapter, the one I'd imagined in the car on the drive home, the mother, a vibrant and forceful character, is told she is dying of cancer. Although it may seem odd, I knew I could tell my friend this, and in a typical-of-Cheryl way she told me she would be thrilled if there was a character to be based on her. My friend became the driving force for the story to be set down in the best way I knew how -- and it is dedicated to her memory.'

Books for younger readers

WALKER, Kate *The dragon of Mith*. Allen & Unwin, 1989 (A little ark book)
 ISBN 0-048200336

Old and apparently burnt out, the dragon arrives silently in Mith in the middle of the night. Although communication with the locals is hindered by the latter's stupidity and fear, Miss Krissy displays the wit and courage to make her way through the maze of problems that stand between the dragon and the success of his mission to Mith. This is a delightful book with enough twists in the plot to engage even reluctant readers, the humour to captivate readers of all ages and some very wry messages, giving it just the lightest touch of depth and wisdom. F. Gardiner
 LEV: Lower primary Upper primary
 AVAIL: \$14.95 ASCIS 485853

*The idea for *The dragon of Mith* came from one of Kate Walker's creative writing students, Fleur Camroux of Broadmeadow High, who wrote a story about an old dragon who had been guarding the crown of the kingdom and finally came to a village to hand it over to the one knight he had never defeated. The knight, now a hermit, didn't want the crown and the terrified villagers, despite a young boy's protestations, attacked the dragon and tried to hack it up.*

Kate 'knew it contained all the elements of a good story, and because I had been working on a very sad piece myself, I sat down at the computer one day, thinking, 'See if you can liven this up'. My regime for writing this story became: the next crazy thing that pops into your head, use it! And thus the Mithing dragon was born.'

HATHORN, Libby *The extraordinary magics of Emma McDade*. Oxford University Press, 1989
 ISBN 0-195549759

Emma McDade has extraordinary powers which are discovered during her childhood. She keeps quiet about her powers but uses them to great effect when some bank robbers take refuge in her school canteen. The resulting publicity brings her some unexpected changes. The short text, although aimed at young readers, at times uses complex language and is not differentiated by sections or chapters. Although colour and black-and-white illustrations by Maya are numerous, they feature children older than those in the story. More attention to the needs of younger readers in the presentation of this novel would have increased its appeal. J. Buckley
 LEV: Lower primary Middle primary
 AVAIL: \$14.95 ASCIS 602381

The character of Emma McDade was around for quite a while before the finished story. Libby Hathorn explained:

'Some years ago on a car trip to Canberra I passed a paddock of sunflowers that were in bloom --- in fact probably past their best but all the more wonderful for their stiff, creaky, overlarge blooms. It was quite amazing for this city dweller to stop and gaze over a sea of clumsily lovely flowerheads and I think, I'm pretty sure, it was at this moment that Emma McDade appeared. She was definitely going to be an outstanding little girl and she definitely going to be something to do with sunflowers.

'The first story I planned had a conservation theme where Emma saved the farm (a property somewhere near Canberra that grew, among other things, sunflowers). It wasn't an entirely satisfactory story with its account of several 'magics', so I left it to languish in my 'ideas' file. Several years passed and Emma raised her head again one day when I was thinking about a picture book with a much simpler story than the original. The story about Emma and her 3 magics passed through several stages to become a novel for young readers without a hint of sunflowers.

'What hadn't changed through all that time was Emma's character. Whenever I thought of her I wanted to smile; she was always, since my first sighting of her, a warm, lively, matter-of-fact and yet an extraordinarily magic person!

'Unlike *Thunderwith*, this novel then was dependent on the next step. It needed the co-operation of a sympathetic artist and it's not always an easy task to find just the right person with just the right feel for your story. When this happens it creates an excitement and a magic in itself. I knew, as did my editor, who had chosen the artist, from the first rough drafts with her zany, detailed illustrations of Emma and Co that Maya was just that person; and I feel her work has ably complemented the story --- the feeling and a certain verve and pace I set to achieve the story.'

SCOTT, Bill *Following the gold*. Omnibus, 1989
ISBN 0-140340068

Tall tales of the Australian outback combine with gently fanciful tales of ghosts and bunyips in this warm and cheerful collection. The simple language and engaging approach of the author contribute to the work's appeal. Black-and-white line drawings by Kerry Argent define and draw attention to the poems. This collection would contribute to classroom work on many aspects of life in Australia, as well as providing readers with an insight into the author's whimsical view of life. J. Buckley

LEV: Upper primary Lower secondary
AVAIL: Paper \$6.99 ASCIS 451604

Bill Scott wrote these poems over a period of 20 years for his own amusement or at the request of his own or other children or of various publishers. When it was suggested that he make a collection of the poems, which were scattered through various anthologies and magazines, Bill was delighted to do so because although he finds writing poems for children difficult, he also finds it great fun. Bill reports that he is very heartened by the number of letters about this book that he has received from young people.

KIDD, Diana *Onion tears*. Collins, 1989
ISBN 0-7322-7344-7

Only Nam's physical being survives the nightmare boat journey to Australia; her spiritual being remains in her ravaged homeland with the rest of her family. A line of empathy with her teacher begins to unlock her emotions however, so that tears of pain and laughter can eventually flow. Perfectly conceived and beautifully written, this book must not be constrained by its placement on the short list for Junior Book of the Year: this splendid little book is for everyone who loves fine literature. F. Gardiner

LEV: Middle primary Upper primary Lower secondary
AVAIL: Paper \$6.95 ASCIS 483474

The inspiration for *Onion tears* came from *Why must we go?*, a collection of stories written by South-east Asian students of Richmond Girls High School in Victoria, about their journeys to, and lives in, Australia.

Diana explained that because people from other cultures are lumped together into stereotypes and dehumanised, 'I wanted to write a book that showed a Vietnamese child (or indeed any other applicable nationality) as a 'real' human being with whom the young reader could empathise. Nam-Huong's culture and life experiences may be different from that of the reader but her feelings of love, fear, happiness, loneliness are common to us all.'

Onion tears is a continuation of a theme begun in *The day Grandma came to stay* which deals with the difficulties Lucy faces in living between 2 cultures and coming to terms with her Italian heritage.

TONKIN, Rachel *Papa and the olden days*. Heinemann Australia, 1989
ISBN 0-85561330

Rachel Tonkin's superb illustrations cleverly encapsulate the many facets of life and the passing of the seasons in a small country town in the early part of this century. The richly detailed illustrations in softly muted colours are very realistic and yet also manage to capture the close-knit warmth and humour of life as remembered by the illustrator's father. The text, by Ian Edwards, in the first person, conveys the same mixture of fact combined with a warm and humorous nostalgia. This is a picture book to be enjoyed from kindergarten to adulthood, and would provide excellent stimulus material in many curriculum areas. M. Ellis

LEV: Lower primary Middle primary Upper primary
Lower secondary Middle secondary
AVAIL: \$14.99 ASCIS 603320

Papa and the olden days began as a collection of stories garnered from Rachel Tonkin's father. Rachel liked not only the stories but also the lifestyle they portrayed. Because *Thoon*, Rachel's home town and the setting of the book, was one of the last places in Victoria to have electricity connected, Rachel does remember fondly what life was like: 'terrific except for baths!'

Eventually Rachel had collected so many stories that she had enough for a book, at first planned as a reference book. Not feeling confident with words, Rachel approached Ian Edwards, with whom she had worked previously, and together they reconstructed life at a slower pace.

ADAMS, Jeanie *Pigs and honey*. Omnibus, 1989
ISBN 0-86291-000-6

A day spent by an Aboriginal family from Aurukun hunting and gathering food is recounted from a child's viewpoint in this picture book. The simply written text explains how different family members work together to find food, set up a shelter, cook and care for one another. The excitement of hunting and the pleasure of being with the family in the bush are warmly expressed in both the text and the lively colour illustrations. The author's experience in living with the Aurukun people gives authenticity to this attempt to explain an aspect of Aboriginal life to a wider audience. J. Buckley
LEV: Lower primary Middle primary Upper primary
AVAIL: \$15.99 ASCIS 472098

Jeanie Adams' motivation to create *Pigs and honey* came from the people of Aurukun. 'All children like to find themselves in books, but I discovered that Aboriginal

children have very few books they can really identify with. When you find yourself only in ancient myths retold, in ethnographic descriptions or in negative news reports, it must make you wonder what your place is in contemporary, everyday Australia. And other Australians accept this limited identity of Aboriginal people too, if they don't know anything else.

'So I would like other children to share the experience my children have had, of knowing the pleasures of this particular corner of Aboriginal Australia.

'Besides, I really enjoy painting and drawing, and the story came together from many events and stories enjoyed over the years at Aurukun. How many other exciting stories from other places there must be waiting to be published!'

Picture books

GRAHAM, Bob *Grandad's magic*. Viking Kestrel, 1989
ISBN 0-670-82804-1

Bob Graham's laconic, understated approach to family life is again apparent in this humorous picture book. The weekly visit of Grandma and Grandad for Sunday lunch is the perfect opportunity for Grandad's magic tricks. Both Alison and her baby brother are entertained by his juggling and sleight of hand. However, Grandad's attempt to remove the tablecloth without disturbing the beloved china table decorations doesn't entirely work. The brief text, combining dialogue and narration, is expanded by the detailed, lively colour illustrations. This work depicts warm family relationships with gentle humour and insight. J. Buckley

LEV: Preschool Lower primary Middle primary
AVAIL: \$16.99 ASCIS 602037

'In children's books there may be a tendency to depict old people as slightly dippy: either lost in their memories or wildly eccentric,' says Bob Graham. 'I have tried my best for Grandad not to qualify for the latter, even though he does have a trick that turns out to be over-the-top.'

'The unsung hero of course is Rupert. I have long looked for an excuse to draw the fattest dog in the world sitting on a couch that shares his proportions!'

LESTER, Alison *The journey home*. Oxford University Press, 1989
ISBN 0-19-553058-6

Wild and Wolly dig such a big hole in their sandpit that, having fallen into it, they find themselves at the North Pole. The homeward journey involves a number of visits to fairytale characters who provide them with

food and accommodation appropriate to each character's storybook status. Simple but descriptive language is well complemented by similarly effective illustrations. The nature and structure of the story would encourage its use in early oral and written language programs. F. Gardiner

LEV: Lower primary

AVAIL: \$16.95

ASCIS 607656

Alison Lester 'had been thinking for some time of doing a series of books for small children centred around terrible twins called Wild and Woolly. When I sat down to work on the series, I began to think of all the universal things that children loved: the characters, food and so on. Then into my head popped the idea of two children travelling across the world, and, although facing great danger, always feeling totally safe.

'I love the intrepid quality children have, but I can also identify strongly with the need for a warm, snug place to be at night (being always a child who was afraid of the dark).

'I had a great time making up the landscapes and the houses of all those famous people. The text, which is simple and slightly old fashioned with its repetitive lines, grew quite naturally from the original visualised story.'

BODSWORTH, Nan *A nice walk in the jungle*. Viking Kestrel, 1989
ISBN 0-670-82476-3

Miss Jellaby takes her class on a nature walk in this deceptively simple, humorous picture book. So intent is she on what she wants her students to see that she misses the exotic wildlife around them. More particularly, she ignores Tim's warning about the large hungry boa constrictor consuming her pupils until it is almost too late. The richly coloured illustrations cleverly reflect the absent-minded enthusiasm of Miss Jellaby; a bare path contrasts with the lush vibrant jungle that surrounds them. The gentle satire of the final pages provides a satisfying conclusion to a charming picture book. M. Ellis

LEV: Lower primary

AVAIL: \$16.99

ASCIS 602339

When refining her texts, Nan Bodsworth works closely with children in primary schools: 'a lively group of 7 year olds gave me valuable advice for *A nice walk in the jungle* and told me all the things that teachers say when they are not listening.' Nan is also willing to admit however that 'there is a lot of me in Miss Jellaby; we are both enthusiastic about the wonders of the world, but absent-minded. The story came from a family incident years ago when my young son tried to tell me there was a snake just outside the window. I made soothing comments, without really listening.

'The illustrations were very difficult to do, but more fun than my other books. As I researched jungle life, I was struck again by the close family relationship we have with animals, and the consequences of our greed and predatory instincts. As well as being for entertainment, *A nice walk in the jungle* is a tribute to the great physical beauty of Papua New Guinea where we spent 5 very happy years, and to the vanishing jungles of the world.'

HILTON, Nette *A proper little lady*. Collins, 1989
ISBN 0-7322-4867-1

Annabella Jones is torn between pretence and reality: the pretence that she is a proper little lady and the reality that clothes appropriate for such a person inhibit the active little person inside them. The dismantling of the proper little lady is portrayed both by Nette Hilton's appealingly simple, partly repetitive and cumulative text and by Cathy Wilcox's action-powered pen and wash illustrations. The one jarring note is Mrs Jones' level of tolerance; such depictions might make life hard for the less amenable mum. F. Gardiner

LEV: Pre-school Lower primary

AVAIL: \$17.95

ASCIS 477963

Nette Hilton honestly doesn't know where her stories come from 'but I suppose I have always associated children in their best clothes with children behaving with their best manners.

'I don't know why I believed this but it was blown apart by my own daughter. She dressed herself one day in a lacy white outfit complete with shoes. For fully 5 minutes she managed to restrain her behaviour. However the offer of a horse ride saw her out the door, through the mud and up onto the back of an equally grubby horse.

'This little incident was the stepping off for *A proper little lady*.'

For the illustrator, Cathy Wilcox, it was 'not an idea heaven-sent but a text sent to me by the publisher, for whom I'd just completed a first book, *Bus fuss*.

'At first I hesitated, not sure if it wasn't 'too cute'. But the editor (Cathie Tasker) assured me it was "up my alley". She seemed to know best!

'I sent her my 'gut reaction': scribbles; I usually put quite a lot of importance on these and the finished product most often ends up looking like them. This time it was more than ever the case, as the editor looked at the rough scribbles and said: 'Just like these. Same looseness, same mixture of media, same paper--everything.

'This made the job both easy and difficult: easy in that I didn't have to spend hours on fine detail and finish; but difficult, in that you have to work up and maintain a certain momentum or energy to achieve 'loose' drawing.

'As for the Anabella Jones character, she turned out looking like a little 'miss' I'd seen strutting around a beach the previous summer, with the same unruly curls, loosely clad in a sarong, big straw hat and a basket held at the elbow like a 'lady's' handbag. I'd recorded this vision in a photograph, which turned up before my eyes only a short time after I'd sent off finished artwork.

'I seem to recall, as a child, sharing Anabella Jones' little vanity.'

WILD, Margaret *The very best of friends*. Margaret Hamilton, 1989
ISBN 0-947241-08-6

William the cat lives with Jessie and James, but he is definitely James' beloved cat and is merely tolerated by Jessie. Unfortunately James dies very suddenly and in Jessie's grief and despair William is exiled and ignored. He becomes mean, lean and battle scarred. His scratching of Jessie is a catharsis for her and she emerges from her depression to resume her life and establish a loving relationship with William. Julie Vivas' soft watercolour illustrations evoke the moods and themes of this sensitively written picture book. M. Ellis

LEV: Lower primary Middle primary

AVAIL: \$16.95

ASCIS 602233

Margaret Wild found it difficult to say exactly where the idea for *The very best of friends* came from, though she knew that the country setting came from seeing a fridge being used as a mailbox when she was holidaying in the country.

'Some time later, at a playgroup I noticed a woman rejecting her child. Every time the little boy ran up for a cuddle or reassurance, she would push him away, which was very sad. So I wanted to write something about rejection.

'And, like most people, I have experienced the death of family members, and I was interested in the different ways in which people grieve.

'Somehow -I don't know how- the different elements blended together into *The very best of friends*.'

Meanwhile Julie Vivas' attraction to the project was the challenge in the image of the cat changing because of rejection. 'I was aware of similarities to *John Brown, Rose and the midnight cat* but I felt that developing the images of the couple, then the death of James, the changes in Jessie

and William were suited to the way I work and worth trying to extend.

'My two main interests in developing the images were the warmth of the couple and animals together; the empty space on the death of James; and the change in William as a rejected character. It is the stance of the characters in the main that expresses what is happening to them.'

ALLEN, Pamela *I wish I had a pirate suit*. Viking Kestrel, 1989
ISBN 0-670-82475-5

The plight of the younger brother who is never the pirate captain but always the crew is depicted in this picture book. Allen explores the emotions of young children in the boy's longing for a pirate suit and the control of the game that it represents. The story flows back and forward from the real to the imaginary world, using a short, repetitive and rhythmic text. Large coloured illustrations on each page abound with humour and detail. The book's intended audience is, however, not clear. Many young readers may not understand the story's complex structure or appreciate its concluding twist. J. Buckley

LEV: Lower primary

AVAIL: \$16.99

ASCIS 483971

I wish I had a pirate suit had a difficult incubation period. The system Pamela Allen had developed was 'to circulate 6 dummy books: one to each of my publishers in the UK, USA, New Zealand and Australia, one for my editor and one for myself. The results of this were that each publisher and their editors felt free to respond with their own suggestions, alterations, additions or deletions to the text, illustrations, title or whatever.

Pamela's way of coping with these suggestions is 'to listen to everything and live with it for a while until I can sift out what I wish to use and what I wish to discard.

'*I wish I had a pirate suit* is the last book I worked on with Anne Ingram as my editor, a relationship which started with my first book *Mr Archimedes Bath* in 1979 and which we managed to maintain in spite of changes within publishing houses. I would like to thank Anne for her contribution to the book.

'Bob Sessions from Penguin also made a major contribution when he suggested that the younger child take on the courage of the lion and actually attack his older brother, giving a very satisfactory ending with the underdog coming out on top. The original version had the younger child fantasising that he was the lion with the lion's courage.

'I am delighted that *I wish I had a pirate suit* was chosen for the Shortlist and I hope it generates discussion and brings pleasure.' ❖

∞ Reading when you don't know how : resources for the child with learning difficulties

This article was compiled by Jenny Chapman (Campbell House Special School), Gyllian Yeend (Parramatta West Primary School) and Linda Bowden (Richmond North Primary School). Material by Diane Dunne (formerly Special Education consultant Metropolitan South West) is also incorporated.

Individual needs

One of the greatest challenges which faces teachers and teacher-librarians is assisting students who have poor reading ability. Because these students have not acquired basic reading skills, their progress in other subject areas is progressively more restricted. Other difficulties, such as inappropriate behaviour, often arise, and this lessens the focus on the student's reading difficulties, especially if the student is removed from the class.

The importance of giving every student opportunity to become a competent reader cannot be overstated. Reading is a tool which gives students the key not only to further learning but also to their functioning in the world outside the school.

The old argument about whether high self concept as a learner leads to high achievement or high achievement leads to a high self concept is almost over. . . . data supports the view that the behaviour comes first and the self concept later. In other words if you can provide a lot of high success experiences for kids, their self concept will improve.

Berliner, D. Successful teaching. Panorama Vol.2 1980, pp2-5.

Teachers need to be aware of individual students' reading abilities and to select materials that will allow them to have success. Every teacher is a teacher of reading with an aim to provide students with skills in reading so that they are able to read to learn.

When selecting reading materials, teachers and teacher-librarians need to be aware of the purpose for which they will be used. Will they be used for learning to read, reading to learn, reading for pleasure or a combination of these? With the purpose in mind, the following specific questions then need to be asked:

Will the material appeal to the student?

The presentation of the material is fundamental to the student's willingness to use it. Students may be influenced by:

- size and variety of print
- illustrations, pictures and diagrams
- format (size, paperback vs hardcover)
- match of text and illustration
- length of book, story, chapter, article
- ease of access to information: index, glossary, headings, sub headings

Is vocabulary controlled?

For students who are learning to read, it is important that the material has controlled vocabulary, ie words which are repeated throughout so that there are opportunities provided for practice. Controlled vocabulary therefore promotes recall and fluency, and enables the student to feel more confident when reading.

How appropriate is the level of language?

Areas to consider are:

- word difficulty
- sentence patterns
- grammatical complexity
- consistency of language level throughout

Is the material age appropriate?

The suitability of the content for the intended reader needs to be examined. While the older student may have a similar reading ability to younger students in the school, often the use of the same material is inappropriate.

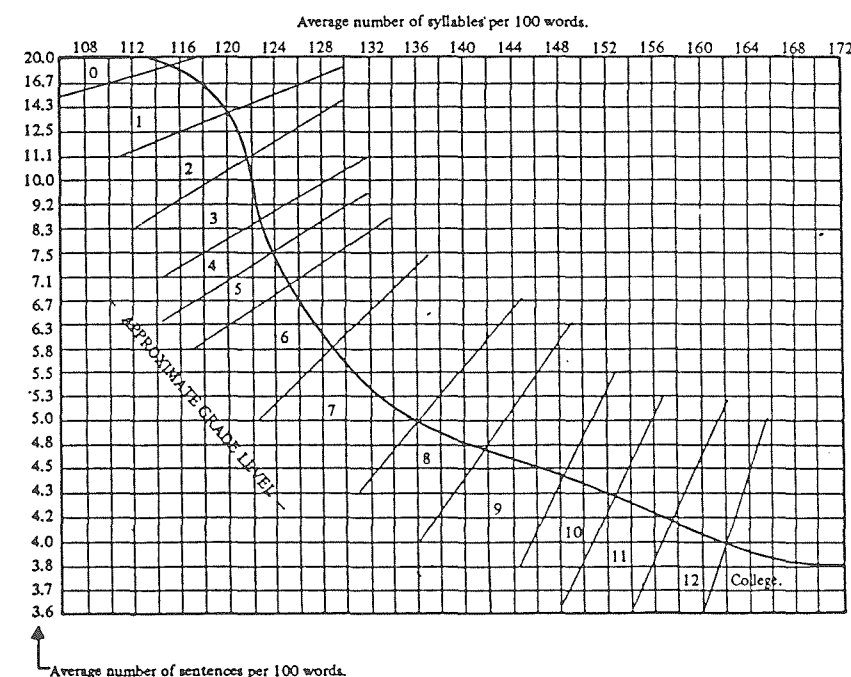
Is the material instructionally appropriate?

The reading material selected must also be matched to the student's reading level.

To assist in determining whether material is instructionally appropriate for students informal reading inventories can be administered. These are useful in determining the readability of materials. Readability can be determined in the following way, using the Fry formula.

1. Select a 100-word passage.
2. Count the number of sentences in the 100-word passage
3. Count the number of syllables in the 100-word passage
4. Plot the 2 points on the Fry graph to determine the readability level of the passage selected.

Fry's Readability Graph



Assisting students to use materials

Students who are experiencing learning difficulties, will not only need to have the appropriate materials available, but will also need assistance in the use of those materials.

Adapting books

In order to promote learning, it may be necessary to organise materials in a systematic way. This may involve the development of units which the student can then work through either with the teacher or independently. The number of units designed for the material will depend on its length.

The following is an example of how a book may be adapted.

• **Word lists** can be compiled and used to determine the student's progress in identifying the words used in each unit. Words can be tested on a regular basis to determine whether the student is accumulating a reading vocabulary and is ready to progress to the next unit.

• **Comprehension activities** are designed to give students further opportunities to interpret questions and locate information within the material.

• **Language sheets** can be designed to give students practice in completing simple language activities such as alphabetical order, using the dictionary.

Make a sentence:
lights, coming, streets _____
truck, corner, round _____

Punctuate:
jack ran and we started to walk along the street

forget the pigs said jack

Alphabetical order:
dark, cops, after, corner _____
between, kicked, beside, forget _____

Rhyming words:
dark light yell round
b _____ s _____ s _____ b _____
m _____ f _____ f _____ s _____
st _____ r _____ t _____ f _____

• **Activity sheets** resemble language sheets and give students further practice in using words from the word list.

Fill in:
li _ _ t _ be _ _ e _ n b _ _ _ e _ _ _ r g _ _

Write about:
policeman _____
forget _____

Unjumble:
ghilts _____ cronre _____ encfe _____ ruckt _____

Unjumble:
streets coming on the lights were on

Finish:
The police car _____
There was a crash _____

• **Cloze passages** are used to give students practice in using prediction strategies. In lower levels of material the words can be included on the page to assist the student in making an appropriate choice.

• **Written expression** activities are included to enable students to retell parts of the story in their own words. A stimulus picture from the story is provided.

• **Find-a-words** are used as an activity to give students practice in matching words.

Cooperative planning for, and teaching the student with learning difficulties

Teachers of students with reading difficulties need to be aware of the differing demands that reading in the content areas places upon them. These demands include

- adjusting to the differing style and structure of expository materials to that of narrative.
- understanding technical and subject orientated vocabulary.
- interpreting illustration, tables, charts, graphs and maps.
- making this information their own.

The classroom teacher, support teacher (learning difficulties) and teacher-librarian can aid this process by cooperatively planning the lessons so that the needs of students with reading difficulties are met.

The following is an example of how by cooperative planning and teaching year 8 students were assisted to do library research on the topic 'The Himalayas'.

The aim was to have the students actually using written prints, diagrams and maps to answer the set questions. The teacher-librarian gathered together a book box. The exact passage in each book was identified, tasks were set, printed on cards and put into each book.

Book: World Book H 6
R030 WOR

Page 222

On the map provided shade in the Himalayas

Complete : The Himalayas form a natural barrier between _____

Book: Encyclopedia of the world and its people
R 910.3 ENC

Page 956 (Himalayas)

1. What are the Himalayas?
2. List the names and heights of the highest peaks.

The class was broken into small groups and the class, their teacher, support teacher (learning difficulties) and the teacher-librarian worked in the library.

The advantages of using this method are

- the students did not get lost finding the relevant books
- the students could quickly identify the relevant passage, map or diagram
- the student had set questions to answer and the answers were presented as their own notes.
- the teachers could be sure that the materials used were at the students' reading level
- because of small groups the support teacher (learning difficulties) or teacher-librarian could give individual assistance where needed.

Conclusion

It is important that a delay in acquiring good literacy skills should not inhibit the ability of the student to develop the information skills that are essential components of both their living and leisure skills. The selection of appropriate materials and assistance with the use of those materials are ways in which teachers and teacher-librarians can support such students. ❖

International Literacy Year 1990: school-based activities

Dr Norman McCulla, chairman of the Department of School Education's Task Force for ILY, and Fay Gardiner, Library Services, worked together in the preparation of this article.

In February this year the Director-General wrote to schools providing details of International Literacy Year (ILY) and inviting contributions at a local level (see Director-General's Memorandum 90.021)

A significant number of schools have already taken advantage of a proforma supplied with the memorandum to provide details of the ways in which they are celebrating the year.

Some themes are recurrent:

- author visits
- readers' theatre
- anthologies of children's writing
- establishment of local, national and international penfriendships
- parents as reading and/or writing partners
- buddy systems, in which older students become reading and/or writing partners for younger students
- establishing a school magazine
- highlighting literacy at school assemblies
- close liaison with the local newspaper
- multicultural storytelling: parents/community members from different ethnic groups represented in the school read/tell stories in their native languages.

Community involvement

A striking factor in the information provided by the schools is the number of activities involving parent participation. One of the more unusual projects is that devised by Canterbury South Public School which has set up a committee of parents and teachers to meet regularly to promote literacy awareness and support adults in need of literacy skills and development.

Punchbowl Public School has acquired DSP funding for a community participation program in which a number of books in English, Arabic, Vietnamese and Greek have been purchased. Parents are to attend orientation evenings after which they will assist in the preparation of books for borrowing. Students will then take a book home every evening for their parents/siblings to read to them. The school is also making use of DSP funding to implement the 10-week ELIC course, Literacy for Life.

On a grander scale, the Avalon District is establishing a cluster-wide reading program. The working party which will include teachers, parents, community representatives, therapists from Mona Vale Hospital and educators, will organise programs, arrange



funding of programs and establish ongoing initiatives in improving literacy. Programs are to be at levels of teacher development; school-based programs for students; home-based programs for families; and individual programs for families at risk.

Other celebratory projects

Other apparently unique projects devised to celebrate International Literacy Year include:

Reading weeks

Each teacher at Kandos Public School will choose a novel to read to the students who in turn choose the group they wish to go to. The novels are to be read each afternoon for the last 2 weeks of terms 1 and 3.

Local history research

All 38 students from Bullarah Public School, which now stands alone where once there used to be a town, are interviewing local people to research the history of Bullarah. The school will then produce a book on the history of the area and the book will be launched with the full fanfare of author signings.

Doll exhibition

As a variation on the well-worn theme of book character parades, Newport Infants School is planning an exhibition of dolls depicting a book character, each accompanied by an appropriate caption or the book from which s/he comes.

Culinary adventures

Chullora Public School is having a workshop day to produce an Arabic/English cookbook. It will entail a combination of cooking, tasting, writing and computer publishing.

Author exchange

Each term Cringila Public School will produce a book of K-6 stories in English and community languages for presentation to Balgownie, Mt Keira Demonstration, Lake Heights and Primble Public Schools. The authors will travel to each school to present the book in person and to mingle with their peers.

Students as reviewers

Year 7 students at Toormina High School are being encouraged to become reviewers of new books. A section of the library is to be devoted to these reviews.

Clearly the enrichment that will flow from school activities in International Literacy Year will be felt not only by school students but by whole communities. ❖

Developing a literature-based reading program



Katina Zammit is executive teacher at Summer Hill Public School.

**'We learn to read by reading . . .
we learn to recognise new
words, we learn everything else
to do with reading. . .'**

**'Learning to read takes place
almost despite ourselves . . .'**

As these words from Frank Smith (1976, p. 97; 98) indicate, learning to read is a very active process. Students who are given the opportunity to read meaningful texts improve their ability to read and to read for sustained periods of time - a necessary skill for future members of our society.

A teacher's role is to provide an environment conducive to students learning to read, motivating students to want to read. Around this one can then develop a literature-based literacy program. Simultaneously the program will also develop basic skills: comprehension, vocabulary development and language development in a meaningful context. students' learning can be easily extended with long term benefits.

Children's literature provides children with a variety of models written by authors. These books can form the core of a literature-based reading program, as well as influence children's writing when studied in detail.

It has taken me 3 years to develop the program described here, adding and modifying it for each new class and as my confidence developed.

To begin

At the beginning of the year I always establish a reading time every day in which everyone in the class, including me, reads. I do this either by using my own

large library of children's literature I have collected over the years or by arranging a bulk loan from the library.

The length of the USSR (Uninterrupted Sustained Silent Reading) or DEAR (Drop Everything and Read) can be increased gradually over the year. On my Year 4 class I started with 10-15 minutes (depending on their restlessness) and increased to 20-30 minutes by the end of the year. For older students you may feel beginning with 20 minutes is more appropriate and increase to 30-40 minutes a day. Silent reading is a daily habit at a set time every day. I have found that first thing in the morning is good, but other teachers have found that straight after lunch or recess is more convenient. This enables their classes to choose or change their books before recess or lunch and be ready as soon as they return to class.

Whatever you choose - stick to that time! Read with your children, it can be anything you want to read - staff meeting minutes, an adult text, a magazine, a children's literature book, whatever. Your model reinforces the value of reading. Each student keeps a record of the books they read on a file card, with date and the name of the book. Keeping this up to date is the responsibility of the student.

Students who are poor readers gravitate to the picture story books that I read to the class and read them over and over again, thoroughly enjoying them each time, practising their reading in a non-threatening environment. As the year progresses some of them take on more challenging texts and their reading takes off.

USSR encourages students to read for a length of time. It also allows students of all levels of ability to read a book to themselves. At the beginning of term 2 I initiate a sharing session after USSR when a student is chosen to share what they have read and questions from others are allowed.

I also serialise books to the class. I have found short humorous books hold their attention from years 3-6 and best to begin with. Later as they become more used to serial reading the text can be lengthened. When possible, it is also thematically based.

Author study

For the past few years I have begun the year with an author study of Percy Trezise and Dick Roughsey that tied into social studies and Australian history. I developed worksheets to accompany each of the books that I was able to borrow from the library - either

a single book, 2 books or a pack of 4 books. These sheets included activities involving comprehension questions, word recognition (find-a-words) vocabulary development exercises, dictionary skills and cloze passages, concentrating on descriptive words. Slower readers were given more time to study a book, with extra reading activities e.g. ordering/sequencing events and text.

The class was organised into groups of 4 students, each with a book. The group read the legend and completed a worksheet, working co-operatively to complete the worksheet. After completion of 1 book the group moved on to another. Groups at this stage were mixed in ability.

At the same time as this was happening in the class I read a different Trezise/Roughsey book each day in which we discussed the illustrations and the 'meaning' of the legend. This was then linked to the way legends were illustrated by other authors. A comparative study now developed and groups looked at a variety of legends provided by the teacher-librarian and after reading them and looking at the illustrations they reported back to the rest of the class. A final comparison was drawn between the texts of Roughsey and Trezise and those compiled by Pamela Lofts, for example *Dunbi the Owl*, *Warnayarra*, *the Rainbow Snake*, *The bat and the crocodile*. Each of the Lofts books available was read and a comparative analysis of the 2 styles made.

The other author studies that I attempted with the class were often done on a whole class basis due to lack of copies in the library. Works by authors such as Robin Klein, Roald Dahl, Pamela Allen, John Birmingham, Janet and Allan Ahlberg are not only easily found but are also able to cater for a variety of abilities in a class through choice of texts.

Picture story books formed the core of my program. Sometimes they would be integrated with social studies themes, sometimes with writing, sometimes for the pure enjoyment of literature and to provide a wide variety of styles to the class. During Bookweek the teacher-librarian and I would plan cooperatively to read and discuss the nominations and the merits of each short-listed book in the Picture Book of the Year section of the Children's Book Council Book of the Year Awards.

The students began to develop very good critical analysis skills and were able to name authors and their books with confidence and explain why they liked/disliked a book, as well as looking at the illustrations and the style of the illustrator in more detail. I was also developing more confidence in the use of literature in the classroom and as we both became accustomed to it, the more varied the activities/ideas became.

Moving into second term

At the beginning of term 2 literature-based reading groups were organised into 'roughly' ability groups of 4 or 5 members to begin with. This enabled the groups to be workable and to progress at their own pace. Initially I gave each group the book that they were to read plus comprehension questions to answer together. I thought this was too much like a chore and changed to an alternative arrangement but the students didn't perceive it in the same way - they liked answering the questions! These answers were then stored in their group's folder for marking. Over the years I have adapted this into worksheets with comprehension and/or other activities related to the books being used but continued with having a folder for each group to store their work in. Apart from reading, a lot of oral language and negotiation took place in the class during literature groups.

Each group was expected to progress through a set number of texts and complete appropriate worksheets. In this very structured environment I was able to determine each student's ability in relation to others in the class more accurately, while providing a means by which students learnt the organisational aspects of the way literature groups ran in my class and ways of responding to literature. It also provided scaffolding for me.

As the term progressed I decreased the amount of structure in terms of the books they were to read. With the aid of the library I was able to have a large number of book packs - multiple copies as well as books with tapes. The groups could now choose from a variety of texts - non-fiction, plays, narratives, etc. Multiple copies of worksheets were available as the group finished their book. These were completed as a group, not individually. I found this strategy provides more discussion about the book as well forcing the group to work cooperatively. It also wastes less paper.

'The students began to develop very good critical analysis skills and were able to name authors and their books with confidence and explain why they liked/disliked a book'

Assessment of each student's contribution to the progress of their group was made by moving around the groups, observing the decision making skills of the group and listening to them as they read. It was up to the individual group to organise themselves - all read individually and then complete worksheets or take turns to read the text. I prefer that they take turns at reading the book, to develop their oracy skills and support each other. Some groups had to be rearranged later as they were having serious problems with their group's dynamics.

Providing less structure

This organisation continued from the end of term 2 through into term 3. Again I felt that the class needed a change in their literature groups activities and a reorganisation of the members of the groups. The potential was there for the students to take control of their learning. So I withdrew the worksheets and provided even less structure for the groups in their responses to the books. A choice of responses taken from *Books alive!* by Susan Hill was listed on cardboard and displayed in the room. Each group could choose a response only once and present the end product to the rest of the class.

Activities after reading

- Tape record your favourite part of the story
- Write a Who's Who of the characters in the book
- Set the book up as a Readers' Theatre
- Design a crossword puzzle or find-a-word from the story
- Make up a set of questions about the book
- Design and make a mobile
- Present the book on overhead projection plastic - only 5 sheets!
- Write a new ending to the book
- Paint a poster of a scene from the story
- Change the story into a comic strip

It wasn't long before the individual groups were coming up with other responses. By the middle of term 4, groups were self-motivating. Having a book of plays to begin with as a choice, assisted the class in providing an alternative to a written or artistic response. As well as this, the use of Readers' Theatre in the class provided ideas for alternative.

'The benefits for students and the sense of fulfilment for the teacher make it worthwhile. It can work!'

Organisation of my literature-based program involved the following types of grouping:

- small groups with a book each
- small groups with one book
- pairs sharing a book
- individual reading of books at own pace
- use of listening post for one group, each with a book or sharing a book between two.

This meant that over the year groups changed and students mixed with many others in the class - the groups were not fixed for the whole year. The work each group did varied over the year and went from a lot of structure imposed on them initially to greater freedom — if they wished to, they could negotiate to do another response to the book. Over this time, I built up a 'bank' of worksheets related to specific books for use in other classes.

An action plan

A literature-based reading program, as with any 'new' program in the classroom needs time for everyone to become familiar with the concept and for the teacher to feel comfortable using the books. It also requires some resources. Based on what I have done, a simple plan of action for a teacher could be:

1. Borrow books from library as a bulk loan
2. Begin Uninterrupted Sustained Silent Reading
3. Serialise a book and have an activity/activities for class to work on — either a picture story book or short humorous novel
4. Small groups work on books chosen by the teacher, activity supplied by the teacher (either 1 book per group or 2 books per group is possible if no book packs are available)
5. Small groups work on books of their own choice, activity supplied by the teacher
6. Small groups work on books of their own choice, response decided by the group

Only move on to the next strategy when you feel confident and are prepared to change, and the students are ready. The first 3 points are easily organised. Author studies, book studies and theme-based literature can find their place in the scheme at any time that you feel they are appropriate and want to try them with your class.

The above plan can work in a library situation also, with the teacher being able to supply support to the program and supervision of groups. Some teachers may find it more beneficial to use the open library time for a literature-based unit, planned cooperatively, and using the resources in the library and the teacher-

librarian's knowledge of the books available to support the unit. The implications for the library are mainly in terms of provision of resources for this type of program to work:

- Have multiple copies of books packed together for easy borrowing by teachers
- Provide many book packs of different degrees of difficulty
- Purchase good literature
- Purchase literature-based teacher resources

A literature-based reading program does involve quite a lot of organisation and resources but it is possible to implement in any class. The benefits for students and the sense of fulfilment for the teacher make it worthwhile. It can work!

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∞ The learner in control - part 3

Fran Moloney, School and Executive Development Branch, presents a further case study of how a school, in this instance, Mt Brown Public School, is implementing Libraries in N.S.W. government schools policy statement and Information skills in the school.

Introduction

Earlier case studies in this series have highlighted the steps some teachers and teacher-librarians have taken to implement *Libraries in N.S.W. government schools policy statement and Information skills in the school*. In most cases they have used cooperative program planning and teaching as a strategy for developing the information skills their students need.

These teachers have found that information skills seem to be most effectively taught (and learnt) through planned lessons using resources selected for a particular learning purpose. Gwen Gawith in her book *Information alive* (1987) describes the teacher's role as 'setting up assignments so that the students [need to] use the skills as a part of doing the assignment [and] if they are having problems [the teacher can] show them some specific skills and ways around the problem' (p.4).

She equates this process with 'Discovery learning or Conferencing in Process Writing' (p. 4), strategies with which most teachers are already familiar. Students

will learn the skill they need when they need to learn it. The vital part is the planning beforehand to ensure that the learning opportunity does arise. Cooperative program planning and teaching is a very successful strategy for doing this, combining the class teacher's knowledge of the student's specific needs and abilities, with the teacher-librarian's knowledge of appropriate resources. By planning together they can set up learning situations where students can discover what they need to know, and by teaching together they can work with the students to assist them in developing the skills they need.

Mt Brown Public School

At Mt. Brown Public School near Dapto on the South Coast, the staff has already moved a long way along the road to developing successful and independent learners. It hasn't been an overnight process as the teacher-librarian and two classroom teachers attest.

Doreen Teasdale, the teacher-librarian, has been at Mt Brown for 17 years; Jayne Peters, (a year 1 teacher)

almost as long; while Bev Carver, (a year 2, 3, 4 teacher) is a comparative newcomer, on the staff for a mere 2 years.

The status of the library is high at their school. The staff sees it as a focus for language, social studies and science and it is the starting point for many activities. The school's part-time allocation has been designated 'library'. A minimum amount of release from face-to-face teaching time is included but that too is 'library time'.

The importance of the library and the teacher-librarian in the school is not coincidental. Doreen has been actively building on every opportunity to come her way since her arrival at the school. She sees herself as a school resource and admits that she has willingly put in very long hours. Whilst acknowledging that this should not have to be the case, she feels that, initially at least, most teacher-librarians wishing to make changes and develop innovative programs in their schools have to work particularly hard at it.

The process began at Mt Brown in 1976 when it was selected as a pilot school for trialling the *Communicating* document. This was seen as a chance to develop resource-based units of work by the teachers and teacher-librarian. Cooperative planning was on its way.

Since then a lot has happened. There have been changes of executive but generally the staff at Mt Brown tend to 'dig-in', with few transfers out, so that teachers have become involved over quite a long period of time and have remained so. Many staff have come from schools where the library was not integrated and believe that the teacher-librarian's attitude is vital to getting and keeping, people interested. They also believe that the rest of the staff needs to be open to change. At Mt Brown success has built on success. The process began with just a few teachers willing to work with Doreen and everyone else has joined in over the years.

Doreen's dedication was obvious from the start when, as an ex-infants executive, she decided to involve the infants students and staff in the library program in the years before infants were given an official library allocation. At this stage she planned library lessons around the class program but taught them separately since there was no opportunity to team teach. Doreen had always seen herself as a teacher first, and was involved in many school activities and committees, so she took it for granted that as teacher-librarian she would still be part of the team — and no-one ever questioned it!

'... students have developed skills far beyond those the teachers had anticipated...'

With a library foundation as strong as this, built up over ten years or more, the publication of the Library Policy and information skills documents didn't present any shocks to the staff at Mt Brown. Any new ideas that Doreen had acquired from her involvement in teacher-librarian groups in the region, had been presented and implemented along the way with the enthusiastic

support of her staff. Jayne and Bev are at pains to emphasise the benefits that have flowed on to the students from every change that has been made. In fact they say that the students have developed skills far beyond those the teachers had anticipated.

As cooperative teaching became a more practical option all the teachers began working with Doreen in the library. Doreen's time is now completely taken up with her teaching role. As she grew in her commitment to the benefits of team teaching she realised that she would have to relinquish some of her administrative responsibilities.

Increased student responsibilities

At this stage she made a list of things that could be handed over to the students. All the students have learnt very quickly to be responsible for their own borrowing and returning. Monitor and date due stamps were abolished. Every student became his or her own monitor, and was allocated a pocket for borrowing. Pockets are kept in alphabetical order, in grades and this year all students (16 classes K-6) organised for their own pockets to be put in the correct place for their grade. Students quickly became independent as the onus was put on them to borrow correctly and to return their books to the correct shelf in the library. Even kindergarten students borrow independently by the end of Term 1 and start returning their own books by Term 2 — gaining great satisfaction in the process.

To encourage the younger students, the staff have devised a series of coloured achievement stickers for the students' library pockets. Having a library bag; being able to fill out the book card; knowing the title of a book, etc, are all indicated by stickers and at a glance teachers can see what the students can do or need to learn — a combination of incentive, monitoring and evaluation.

Each year students are taking on more responsibility and coping very well with it. They see the library as theirs and the benefits for them are obvious. The benefits for the teachers include knowing that when

they send students to the library to work independently, the students can find, select and use resources successfully.

If the students are locating, selecting, borrowing and shelving their books with minimal teacher or teacher-librarian input, *what are the staff doing with their time?* They are teaching. The library timetable is full. There is no administration time allocated, although Doreen is able to negotiate time as she needs it. Every class has a 1 1/2 hour (primary) or 1 1/4 hour (infants) library time each week. Sessions are thoroughly planned and all class teachers team teach with Doreen. The ESL teacher and the support teacher learning difficulties (STLD) often choose to team teach in the library too, so in a lot of cases there are 3 teachers working together.

The timetable is fixed but not rigid. A flexible timetable was trialled but so many other activities were happening in the school that most classes could only get to the library at the same time each week. This time was allocated and the class can use all or part of it as required. As well as the timetabled class, several groups of up to 6 students from other classes can be working independently in the library while the teacher-librarian is teaching. The independent workers may have received their library pass as a reward — part of the school's Personal development program which identifies the library as an ideal environment to develop cooperation among students.

Moving to a student-based approach

This system begs the question — *What are all these teachers and students actually doing in the library?*

Units of work have been developed and taught cooperatively for many years now but there has been ongoing change and development in the processes involved. The teachers interviewed describe the change as *content-based* moving through *skills-based* to the current *student-based*. The planning conference between teacher and teacher-librarian is now the starting point. Cooperative program planning is not the end, but one of the means used to meet students' needs.

Initially teachers chose their unit of work, eg pirates, space, health, dinosaurs etc, and taught the *content* using library resources. Then they moved to choosing the unit and incorporating some *library skills* into the content which the teacher-librarian taught in library lessons. The next step was to devise a list of skills, based on the *information skills* approach, and

'Cooperative program planning is not the end, but one of the means used to meet students' needs.'

integrate them into the unit at the planning stage. This was successful but the teachers discovered that many students developed skills beyond those documented, while others required skills at an earlier developmental level. The planning process became on-going.

Currently, teachers discuss the *students' needs* with the teacher-librarian before they even consider

the unit. Then a new unit is devised or an existing one adapted to set up the learning situations required. Even then they are ready to respond to any individual child's needs as they work through the unit. Since three teachers usually work together in the library — class teacher, teacher-librarian, and either ESL or STLD — students are rarely in groups of more than 10 which makes individual attention a real possibility. Parents also assist teachers in the library in several sessions, reducing the student/adult ratio even further.

Every student has the opportunity to work on each of 3 aspects of any unit in their 1 1/2 hour session:

- computer use
- information skills
- language-based activities

Students make word banks (developed from focus questions) which they produce on the computers housed in the library. Once they have discussed the topic with their teacher and planned what they are going to do, the students are expected to develop focus questions based on their decisions, and select, with the help of their teacher, suitable classroom resources from the library, using the catalogue and shelf labels as guides. Teachers' knowledge of the library and the resources available has developed so much over the years that the teacher-librarian doesn't need to be involved in the physical selection of resources although she is very much involved in the planning beforehand.

Literature is also integrated into various units of work. Many factual units incorporate literature whilst many literature-based units incorporate information skills. Doreen's attitude is that literature has become even more exciting since class teachers become involved in literature-based reading and holistic language. She 'complains' that she has to hide new books long enough to process them, while Jayne and Bev admit to occasionally 'stealing' new resources before they are processed!

The information skills component of any assignment grows out of the students' needs so that planning sessions with each teacher will vary enormously. The

unit becomes a vehicle for students to learn or practise a range of new skills. Where it is necessary to teach a new skill through a particular kind of resource, the small group approach makes it feasible without putting too much strain on available resources.

Post-programming

The teachers have tried using a number of planning pro formas but have found that preferences varied, so now each teacher uses their own programming format and the teacher-librarian uses a plain note book and keeps examples of students' work as a record. Teachers also provide her with copies of units which include the 'library' component.

Time for planning also varies from a 5 minute discussion in the corridor to a lengthy planning session. Most units are not developed from scratch but those that are new take time to plan. All units are constantly evolving, changing and improving. If necessary, teachers will organise a formal planning session with Doreen, while at other times planning will be fairly ad hoc.

Because they have decided to focus on responding to students' needs, often they start with only a skeleton plan and document the details later. They call it 'post-programming'. For example, recently they had planned a lesson using encyclopaedias when a student asked what the 3 letters on the book number were for. In response the group was given a lesson on the way call numbers are made. This was later recorded in the lesson 'plan'.

A good example of the way units of work are used is the Pirates unit that Doreen is currently working on with Jayne and Year 1. It is used to teach students the skills of factual writing, use of contents, glossaries and computer data bases. (Previously they had simply 'learnt about pirates and read Pugwash'.) Students will do their writing in class using library resources. They will then work in the library to develop the glossary (from their word banks) and lists of contents. Finally they will illustrate and publish their work. Later in the year a unit on Space will be used to revise these skills as well as the skills of defining, locating and selecting.

Since the teachers are so involved in all aspects of library use and Doreen has no fixed administration time, she negotiates with staff (with the full support of the principal) to withdraw her teaching services for a period of time when she needs to 'catch-up'. She may request 2 full days to process large amounts of new material, but makes sure that no class is without her services more than once in a term. At these times the teachers and students continue to use the library without her.

Doreen expresses concern about becoming redundant but according to Jayne and Bev there is no chance of that. Her commitment and enthusiasm are essential, as are her support and ideas. Doreen calls it 'being pushy in a nice way' but the staff sees her as a person with the essential ability to take the initiative when required and to step back once teachers are confident enough to take the lead themselves. They are also aware that the task is never finished. As they reach one goal another challenge will always arise. The impression is that they thoroughly enjoy working in this way.

Taking the initiative

Mt Brown staff is obviously highly motivated, progressive and open to change, even though they see themselves as fairly ordinary. What about schools where teachers aren't so involved or committed or even convinced that change can be a good thing?

Doreen, Bev and Jayne all feel that the essential starting point is to demonstrate how successful this approach is with students. For Doreen the best way is to 'go with the goers and forget the knockers'. Start with anyone who is interested and assume that others will follow as success breeds further success. She is aware that it is usually the teacher-librarian who takes the initiative (because she is the one with access to the information available about new strategies and techniques) and that the teacher-librarian has to prove that she is not throwing yet another obstacle in the teacher's path. Her advice is 'acknowledge the teacher's heavy load and show that, rather than adding to it, you can share it. Be prepared to work hard and get involved in all aspects of school life. Keep the channels of communication open and sell yourself and your ideas on the basis of the benefits available for both teachers and students.'

The achievements at Mt. Brown are undoubtedly impressive. Doreen, Bev, Jayne and the rest of the staff have taken their own advice. The students have been allowed to take responsibility for their learning and have achieved much more than the teachers thought they could.

The process began, however, a long time ago with a very determined and committed teacher-librarian, a supportive principal and a few interested teachers. Jayne, Bev and Doreen are adamant that such change and progress is possible in any school, that if they were working elsewhere they would be prepared to start at the beginning, convinced of the value of what they were doing.

Reference

GAWITH, Gwen *Information alive!* Auckland: Longman Paul, 1987. ❖

< The Macquarie Area Resource Sharing Group: 10 years young!

Maureen Nicol is teacher-librarian at Dubbo High School.

The Macquarie Area Resource Sharing Group (MARSG) is the local library network encompassing schools in Dubbo, Narromine, Gilgandra, Wellington and Dunnedoo. The Macquarie Regional Library, the Orana Education Centre, and the Dubbo TAFE Library are associate members, providing the all important facilities of centralised storage and meeting venues and services such as secretarial and circulation systems for the group.

Most of the school libraries in Dubbo and the surrounding district have been members of MARSG since its inception, fulfilling the requirements of an annual subscription to the value of 5c a primary student or 10c a secondary student. As a result these schools have enjoyed the invaluable benefits of having access to an impressive collection of cooperatively owned educational resources that would usually be beyond the purchasing power of any one library and/or be needed on an infrequent basis. In addition, all member teacher-librarians have the opportunity to attend our meetings once a term at which reports are provided of various regional and statewide library developments, and a variety of professional development activities are conducted.

Over the 10 years MARSG has been in operation we have welcomed many excellent guest speakers to our meetings (in particular our Book Week meetings); speakers such as Walter McVitty, Libby Gleeson, Libby Hathorn, Duncan Ball, Nan Hunt, Patricia Bernarde; Charles Sturt lecturer Judy Parker, and former School Library Services head Jean Hart, to name a few. All guest authors have also made visits to member schools for talks to students. This successful programme has been one of the highlights of MARSG's existence.

Indeed the authors' tours, have given MARSG a high community profile. The idea of having an annual dinner followed by a talk by our guest or guests has been a great success in terms of numbers attending and publicity generated. In fact, in 1989, our regular venue for these functions had to be changed to the Western Plains Zoo function centre, so that we could accommodate the 120 people who wanted to attend our dinner with Libby Hathorn, Libby Gleeson, and Alan Baillie.

MARSG meetings have also looked at computers and libraries through demonstrations and hands-on experience with state of the art technology. PROLIB, the Librarian's Apprentice, ASCIS online, and Keylink have all been examined and their implications for Western Region school libraries discussed at length. We have conducted teleconferences with Library Services; targetted some of the problems experienced by the teacher-librarians in small schools in our area; organised general resource displays from local booksellers and specific topic displays such as that provided by the regional Aboriginal education consultant.

Members of MARSG have also produced a computer-generated union list of serials (there have been 3 editions) which has meant that a greater range of educational periodicals is available to all our students. At the same time schools have been able to rationalise their periodical collections.

Our current project is to utilise our cooperative funds to purchase resources on specific themes that we have identified as the most 'popular' research topics. Purchases will be multi-media and be sufficient in number and content to cope with the inevitable range of abilities in most multi-stream groups. Once purchased, these resources will only be available for loan as a complete package. The teacher-librarian and the classroom teacher will be saved a great deal of time in locating appropriate resources and the respective library will be spared the expense of purchasing multiple resources to cope with full class requirements in these areas.

Other activities planned so far for 1990 are a visit by representatives from Ashton Scholastic, a demonstration of the CD-ROM Compton's Encyclopaedia by a Britannica representative, a workshop and dinner with Gwen Gawith, and a continuation of our tradition of a writers' tour for Dubbo and the surrounding district.

As the above activities show, not only do the teacher-librarians in the member schools have access to valuable professional development activities but students in the Macquarie area reap important educational benefits from the provision of scarce resources and contact with successful and stimulating Australian authors. ❖

< Thesaurus of NCIN terms

Nigel Paull coordinates NCIN, the New South Wales Curriculum Information Network.

Online access to NCIN or its national counterpart ACIN allows the user to free-text search the abstracts attached to records on the database. By combining terms a search can be tailored to specific needs, thus minimising online time and therefore costs.

When the NCIN/ACIN abstracts are written certain educational terms and school subjects are joined together. This is only done if retrieval will be enhanced, or, if the combination of the two words has a separate meaning from the meaning of the words if they are searched individually. Joined terms facilitate searching for online users. To search using these terms, simply type in the joined words with a normal space between them.

Educational terms

across curriculum
case studies
information skills
intellectually handicapped
living skills
mixed ability
oral history
personal development
policy statements
peer support
problem solving
road safety
school community
self concept
slow learners
small school
small group
special education
staff development
staff participation
student welfare
staying on
word processing

School subjects

Aboriginal studies
ancient history
Australian studies
business studies
computing studies
general studies
health studies
home economics
home science
industrial arts
legal studies
media studies
modern history
physical education
social science
social studies
society and culture
textiles and design
visual arts
women's studies ❖

< Introducing 1990 NCIN regional co-ordinators

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Metropolitan South West: Ms Virginia Elliot
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Cartwright Resource Centre
Willian Drive Cartwright 2168
phone (02) 607 5921 fax (02) 602 3137 or

Ms Heather Martin
Senior Education Officer
161 Bigge St Liverpool 2170
phone (02) 600 3110

Metropolitan West: Ms Jane Robinson
Consultant Professional Services Centre
Albert & O'Connell Streets North Parramatta 2151
phone (02) 683 9647 fax (02) 683 5898

You can assist the NCIN/ACIN database to expand by contributing copies of your school's programs, policies and units of work to your regional co-ordinator or send 2 copies direct to
NCIN Library Services Private Bag 3 Ryde NSW 2112. ❖

OASIS Library at Oak Flats High School: somewhere down the track?

Doug Jenkins is teacher-librarian at Oak Flats High School.

At the beginning of Term 3 1990 Oak Flats will have completed 2 years of work with OASIS Library. Many changes have occurred since the article that considered the introduction of OASIS Library to the school (*scan* vol.8 no.4 May 1989 pp 26-27). Some of the changes that have occurred and their implications for the school management of OASIS Library are the basis for what follows.

The second major version of the software

Oasis Library has expanded the number of modules available to include Acquisitions and Periodicals. In addition, the Circulation module at Oak Flats is now fully implemented.

Circulation

Each member of the school community now has a library I.D. card that they should produce for borrowing. All barcoded items can be borrowed via the automated system. Until recently, other items were borrowed using the 2 card manual system. Operating a dual circulation system caused many frustrations, so a system was sought to enable non barcoded items to be borrowable via the automated system.

It works in this way: Blank book cards have been labelled 'Fiction', 'Non-Fiction' etc. and allocated a barcode. When a non barcoded book is presented for a loan transaction, one of the 'dummy' book cards is inserted into the book pocket of the item being borrowed. The item's book card is signed by the borrower and filed in the normal way. The borrower's barcode and the item's 'temporary' barcode are wanded with the light pen. OASIS records the transaction as a 'Non-Fiction' or 'Fiction' loan (whichever is appropriate of course). To check the details of the borrowed item, the filed original book card needs to be consulted.

The advantage of this idea is that it enables all loan transactions to be processed by the automated system. This means that all overdue notices and the enforcement of borrowing limits can be handled by OASIS. It was also very difficult with a dual

circulation system to enforce our 'no loans while items are overdue' policy. This short cut to a fully automated circulation system overcomes those difficulties and is much easier for library staff to manage loan transactions.

However, this process is not universally appropriate to all OASIS library users. An appropriate amount of cataloguing data should be in the system before such a strategy is contemplated. More importantly perhaps, when library staff are satisfied that most of the high usage items have been entered into OASIS, then this strategy is worth consideration.

The idea does, however, lend itself well to Vertical/Pamphlet File materials. At Oak Flats few Vertical File (VF) materials have been fully catalogued. Hence, a simple but effective way of using OASIS to record their borrowing transactions is desirable. Vertical File loans work like this:

- items to be borrowed are placed in a plastic hang-up style bag that has its own book pocket
- a barcoded book card labelled 'Vertical File' is inserted into the book pocket for each item that is to be borrowed
- the borrower's barcode and the temporary VF barcode are wanded with the light pen and the transaction is recorded by OASIS.

The major disadvantage for this type of loan is that the system cannot record the subject of the material that has been borrowed. For Oak Flats the simplicity of having a reliable system for VF loans that integrates it with all other automated loans outweighs this disadvantage.

Periodicals

Work on the implementation of this module began early in Term 1 1990. As journals were received they were catalogued and accessioned in OASIS. This resulted in a slight delay in processing time but by the beginning of Term 2 most of the data for the journals received at Oak Flats had been entered. The

process for the receipt of journals and the accessioning time is now quite negligible.

However, there are problems with some of the details that OASIS will allow you to record. For example, there is no means of recording Volume and Number for those journals using that notation. Moreover, the space allowed for comments about each particular journal is rather brief, and there is no simple way of recording whether or not the journal is included in an indexing service such as **Guidelines**.

There are not enough categories to record the frequencies of the issues of the journal. For example, there is no 'bi-monthly' category, nor the facility to add other frequency options.

No doubt some, if not all, of these comments are being taken into account for the next version of the software. (*Editor's note*: the OASIS team assures us that these comments are indeed being taken into account!) Overall, the management of periodicals in the school has been enhanced and they are now borrowable via the automated system.

Acquisitions

This module has not been fully implemented at Oak Flats. It is used at the moment to act as a 'Wish List' to keep a record of all those items that would be desirable to purchase. As funds become available the items are selected from the 'Wish List' and an order is generated for our bookseller.

ASCISRECON and the SAU record ordering trial

ASCIS has released Recon and the School Administration Unit (SAU) has conducted a record ordering trial for Term 1 1990. While ASCISRECON was expected, the SAU record ordering trial came as something of a surprise. Since much of the collection will be retrospectively catalogued using ASCIS records, this seemed too good an opportunity to pass up. Accordingly:

- Some 3,000 records with ISBN numbers have been requested as part of the SAU trial. This will not give a high hit rate but it did enable a quick and fairly effective participation in what is essentially a short term trial.
- Work on ordering retrospective records via ASCISRecon has also begun. Items are collected from student returns. If they have not been barcoded, or a record requested from

the SAU trial, then a search is conducted for an ASCIS order number. The order number is recorded in ASCISRECON as well as the Accession number of the item, the item, given some notation (e.g. RECON 2/90) then returned to the shelves. Meanwhile original cataloguing takes place for items that have no ASCIS records.

Curriculum documents and audiovisual materials

The school's **Appleworks** files for curriculum documents and audiovisual materials was converted by the SAU into OASIS format and downloaded into the system in mid-1989. Having had some experience with the problems downloads can cause to authority files in OASIS, some work was done on the **Appleworks** files prior to conversion. For example, the audiovisual index had keyword type descriptors rather than ASCIS subject headings. Instead of creating a lot of problems for the Subject Authority File in OASIS, the descriptors were made searchable as keywords. Each item was also given the correct GMD code (e.g. SO for sound recordings); this saved another editing job later on. These items will need to have appropriate subject headings added and undergo individual editing for any other problems in the bibliographic record. Barcodes were allocated by OASIS but have not been attached physically at this stage to each item. This will be done progressively, mainly once the items have been borrowed. Some consideration will have to be given to the implications of this method for stocktaking at the end of 1990.

The greatest advantage is that these materials are now in OASIS and are searchable. Building up the computer catalogue quickly via downloads is useful, but it helps to have some knowledge of the difficulties they can create for the unwary.

Expanding the network

Oak Flats currently has an ELS (1-4 machine) network with a fileserver, a workstation at the circulation desk and 2 enquiry terminals for library users. With over 7,000 items now in the data base and the card catalogue closed since Term 3, 1988, there is a need to consider expanding the network to allow for more enquiry terminals. Plans are being made to enable a 1-100 machine network to be set up. This will involve the fileserver being upgraded along with the network software at a cost of some \$2,500. Over a 4 year period the purchase of 2 work stations per year will bring the library up to 10 enquiry terminals. This will allow 1 enquiry terminal to 3 students in an average sized class.

The volume of items in the catalogue and the enormous increase in loan transactions now makes a more sophisticated (and faster) backup procedure necessary. Hence a cassette tape backup has been purchased by the school P & C and is currently being installed.

The system administrator

As system administrator the teacher-librarian has an expanded role. You are now also responsible for the upkeep of the system. Any faults, errors or failures are for you to deal with. Each week brings a new challenge as you learn something new about the system or some notion about the software that you had not seen before. The dynamic nature of software development and the time lag in receiving appropriate documentation makes most planning and implementation decisions quite difficult.

Automation is certainly not a panacea for library management; it generates its own set of management decisions. Library management is more efficient using OASIS, but the teacher-librarian needs to realise that any computer system will at some time fail. The management of the library and its systems has to be flexible enough to remain operational during system failures.

At Oak Flats, failures follow Murphy's Law - they always happen when you least expect them. For example, during one of our busiest lunchtime borrowing periods the workstation monitor at the circulation desk died. Loans had to continue (by writing down in a book the barcode of the borrower and the barcodes of the items to be borrowed for later entry into OASIS) while the systems administrator logged out the workstation blind. Fortunately a spare monitor was available and was able to be installed and remain in use while the faulty monitor was being repaired.

Fileserver hardware problems are not so easily resolved. It does not take very long for the system administrator to realise that most technical problems are beyond your scope and you can become adept at making calls to the OASIS Support Line for help. For example at this very moment the Library fileserver has a problem. It does not retain its 'set-up' information once it is switched off. This has to be entered every morning when the fileserver is logged on and this will remain the case until the next school holiday period when we can afford the time for it to be sent away for repairs.

Other fileserver problems, like a hard disk failure, can be disastrous. It seems that it is going to be essential for some sort of hardware bank to be built

up in clusters and/or regions so that schools can replace faulty hardware temporarily while their own is being serviced or repaired.

Once down the path of automation there really is no turning back. Schools will find it very difficult to operate without appropriate hardware backup. Indeed, the knowledge that hardware will at some time fail deters some schools from considering any early introduction of automated systems.

The school library is virtually dependent on OASIS once it is partially automated. When the system is down you are not only without a circulation system, with book returns piling up unable to be processed, but equally important, you are without a catalogue. OASIS does allow extensive reporting — hence you can do printouts for example, of Subject and Author catalogues. Because of the nature of computer systems they are, however, always out of date and take quite a considerable amount of time to print.

Solutions and resolutions

Hopefully the few difficulties mentioned will be resolved as OASIS software is enhanced and the system becomes more common in New South Wales schools. Despite the frustrations when things do go wrong, it is hard to think back on how the library coped with a poor cataloguing system and a laborious and inefficient circulation system. The success of OASIS at Oak Flats High is demonstrated by the increase (at least double) in library borrowing in 2 years and the success experienced by students in locating information. ♦

Acknowledgements

For permission to reproduce book covers, the editors are indebted to Collins Educational for **Design and communication**; Educational Supplies for **Down amongst the gum leaves** (Dominie); Longman Cheshire for **Technology drawing**; McGraw-Hill Book Company for **Technical drawing**; Oxford University Press for **A map of nowhere** and **The story makers II**; Pan Books for **Two weeks with the Queen**; Penguin for **The message** (Hamish Hamilton Children's Books); Thames and Hudson for **Rooms by design**; Thomas Nelson for **Rotten apples**; and Turton & Chambers for **The dearest boy in all the world**, **The penny-mark**, **Picnic on the moon**, **The story of Bobble who wanted to be rich** and **A way from home**.

The views expressed by contributors to this issue of scan are not necessarily those of the Editors or the NSW Department of School Education.

resources ■■

■■ Technical drawing 7-10

Publishers were recently requested to submit for review current resources which support the Technical drawing years 7-10 syllabus. This bibliography consists of those items considered most relevant to the syllabus.

The items, which are listed alphabetically, were reviewed by Allan Collins (Killarney Heights High School), John Everett (Kirrawee High School), Tony Ward (Asquith Boys High School) and Trevor McAllister (Industrial arts consultant, Metropolitan North region).

The bibliography was coordinated by Kevin Channells, Senior Education Officer, Library Services.

ARDEN, Stuart **Advanced technical drawing** [videorecording]. Classroom Video, 1988 [604.2]

A good instructional video, this covers a broad area but is especially useful in explaining the different types of drawing, trimetric technique, graphic illustration and the use of technical aids such as templates to illustrate methods of quick construction of drawings. Some parts are slow and tedious but the elapsed time facility, coupled with the table of contents, can ensure that students are shown only appropriate sections. Teachers also need to ensure that it is shown only to those students with the necessary drawing skills to cope with the level of work illustrated. A. Ward
LEV: Lower secondary Middle secondary Upper secondary
AVAIL: \$65.00
EVAL: Highly recommended ASCIS 448394

BRADLEY, G.J. **Advanced technical graphics**. Brooks Waterloo, 1989 (Graphics for secondary schools) ISBN 0-86440-409-3 [604.2]

Using easy-to-follow step-by-step drawing instructions to support the large print text, the book provides comprehensive coverage of plane geometry, orthogonal projection, solid geometry, architectural drawing and pictorial presentation. A very brief section on cabinet drawing is included. Though the architectural drawing section is limited to domestic constructions, there are useful lists of conventional representations and abbreviations. A. Collins
LEV: Middle secondary Upper secondary
AVAIL: Paper \$26.95 ASCIS 616101

REID, William **Architectural model masters**. Hawker Brownlow Education, 1988 [720]

The copy masters, with simple if time consuming assembly directions, allow students to cut and paste models, some of famous buildings, which illustrate

various aspects of building design. The history, advantages, disadvantages, aesthetics and examples of particular structural systems and actual structures are clearly presented in accompanying teacher's notes. A. Collins
LEV: Lower secondary Middle secondary
AVAIL: Paper \$27.45 ASCIS 620543

MILSOM, David **Basic graphicacy**. Macmillan Education, 1987 ISBN 0-333-43792-6 [001.56]

All areas covered, logos, graphs, mapping, orthogonal representation, isometric and pictorial drawing, are presented in a brief, easy-to-read format, with clear diagrams and a minimum of text. Sections are discrete, not relying on the topic before or after, so isolated chapters can be used by the reader. Questions for student use are included in each section. There is a particularly good section on logos. The emphasis on British examples and standards does make some topics unsuitable for use. J. Everett
LEV: Lower secondary
AVAIL: Paper \$12.95 ASCIS 407319

OWEN, Peter **The complete manual of airbrushing techniques**. Collins Australia, 1988 ISBN 0-7322-0001-6 [751.4]

A very sound coverage is provided on equipment and materials, art technique and airbrush applications. Attractively presented and with many clear photographs, drawings and explanations, this would serve as an ideal resource for anyone starting out with airbrushing. Useful ideas for introduction of the subject in the classroom are also included. As well, a study of the various renderings would provide useful information on the use of colour to give the illusion of shape and texture. Because airbrushing has a limited application in the syllabus, however, this book could not be considered as more than a useful reference.

T. McAllister
AUD: Professional
AVAIL: \$45.00 ASCIS 450808

ARDEN, Stuart **Contemporary technical graphics. Book 2.** McGraw-Hill, 1989
ISBN 0-07-452126-8 [604.2]

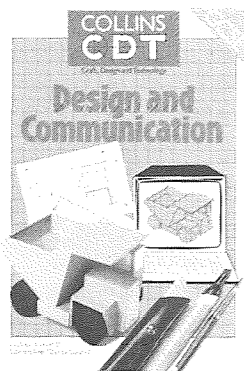
Pictorial drawing methods, architectural drawing and rendering are all presented with large, clear, step-by-step illustrations of everyday objects. The large, pad-style format makes the book very easy to use. Opportunities to practice skills are provided in the exercises. A. Collins
LEV: Lower secondary Middle secondary Upper secondary
AVAIL: Paper \$29.99
EVAL: Highly recommended ASCIS 486265

Design [videorecording]. Classroom Video, 1989 [745.4]

Although this video gives a clear explanation of each element of design, backed up with abstract and real examples, it is useful only for advanced classes where students appreciate the finer aspects of presentation of drawings and are able to use the principles of design to enhance their work. A. Ward
LEV: Middle secondary Upper secondary
AVAIL: \$65.00
EVAL: Consider before buying ASCIS 481540

CRAMPTON, K. **Design and communication.** Collins Educational, 1988 (Collins CDT) [745.4]
ISBN 0-00-322033-8

An attractive presentation with plentiful black-and-white and colour illustrations, this British text boasts a good section on computer graphics. The elements of design and the design approach to problem solving are thoroughly covered, and the content also includes basic drafting skills and orthogonal drawing, rendering, presentation and elementary mechanics, electronics and materials. There is a useful section on the application of design and drawing in industry. While the volume's British origins limit its curriculum relevance to some extent, it is nevertheless a useful reference. T. McAllister
LEV: Lower secondary Middle secondary
AVAIL: Paper \$22.95 ASCIS 491350



YARWOOD, A. **Design and communication.** Hodder and Stoughton, 1989 [745.4]
ISBN 0-340-40710-7

Intended as a text for the British Craft, design and technology: Design and communication subject, this attractive volume covers the design process; basic background to drawing (including orthographic, pictorial, perspective, freehands, symbols, graphs and charts); model making; colour, shading and tinting and building drawing. There are also sections on craft and technology and computers. Exercises and project ideas are plentiful, making it a useful source of supplementary material for teachers. A. Ward
LEV: Lower secondary Middle secondary
AVAIL: Paper \$19.95 ASCIS 488008

FAIR, David **Design graphics : drawing and presenting your design ideas.** Hodder and Stoughton, 1987 [745.4]
ISBN 0-340-40529-5

This volume's asset is its clear and concise manner of dealing with basic rendering techniques, and thus would be an ideal starting point. The use of coloured paper, airbrushes, pencils and markers in rendering are dealt with thoroughly, but sections on other aspects of drawing, such as orthogonal, single and two-point perspective and linework are somewhat superficial. The book offers some useful ideas for assignment and classroom activities. T. McAllister
LEV: Lower secondary Middle secondary
AVAIL: Paper \$17.95 ASCIS 450025

DYSON, David **Drawing your worlds : graphic communication, theory and practice.** Heinemann Educational, 1987 [741.6]
ISBN 0-85859-447-1

Many excellent ideas and activities for design/problem-solving based teaching of lobes 1-3 are included in this book. As well as basic presentation techniques and rendering methods, there are also limited descriptions of many other relevant topics such as basic orthogonal, isometric, oblique and perspective. While presentation is piecemeal and disorganised, it is otherwise a good source book for the teaching of design/problem-solving skills. T. McAllister
LEV: Lower secondary Middle secondary
AVAIL: Paper \$19.95
EVAL: Highly recommended ASCIS 383392

SCRINE, Rick **First technology.** Hodder and Stoughton, 1989 [600]
ISBN 0-340-41159-7

An attempt is made to draw together science and design by showing how things work, the design process, methods of drawing the design, materials and their uses, and problem-solving techniques, but this book is more relevant to design and technology than to technical drawing. The text, which is well supported with line drawings, would require a fairly advanced reading level. J. Everett
LEV: Middle secondary Upper secondary
AVAIL: Paper \$15.95 ASCIS 606884

ANDERSON, R. **Introducing CAD with AutoSketch.** P.C.S. Publications, 1989 [001.64]
ISBN 0-947225-07-2

With very clear instructions and a logical sequence of lessons, a step-by-step introduction to computer assisted drafting using AutoSketch is provided for the first time user. Each lesson has a list of learning objectives and a set of review questions. A. Collins
LEV: Lower secondary Middle secondary
AVAIL: Paper \$9.75
EVAL: Highly recommended ASCIS 620046

ANDERSON, R. **Introducing CAD with AutoSketch teacher edition.** P.C.S. Publications, 1989 [001.64]
ISBN 0-947225-06-4

Each of the lessons in this sequence has clearly stated objectives, OHP masters and assignments to be set. Transparency masters for screen menus are also included. Instructions are very clear, though there is a limited use of explanatory diagrams. A. Collins
AUD: Professional
AVAIL: Paper \$11.75
EVAL: Highly recommended ASCIS 620042

PICKERING, Howard **Introducing graphics [worksheets].** Jacaranda Milton, 1989 [604.2]
ISBN 0-7016-2676-3

The inclusion of lettering, simple orthographic projection, plane geometry and mapping make this set of worksheets relevant to Lobe 1 of the technical drawing syllabus. While there is a logical progression through the large, clear drawing exercises, more instructional material could have been included. As well, products within everyday experience, rather than abstract block shapes would have made better subjects for the drawing exercises. A. Collins
LEV: Lower secondary
AVAIL: Paper \$7.95 ASCIS 620286

PICKERING, Howard **Junior graphics.** Jacaranda Milton, 1988 [604.2]
ISBN 0-7016-2588-1

A good overview of many areas of technical drawing, including materials and equipment, geometric construction, solid geometry, pictorial drawing, is presented in this text. Diagrams are clear, artwork is good and the index is thorough. Large pages with many small drawings and a lot of text gives the volume a traditional textbook feel. The use of problems which rapidly become quite difficult, to cover each topic area, limits the usefulness of this text with lower secondary students. J. Everett
LEV: Middle secondary Upper secondary
AVAIL: Paper \$16.95 ASCIS 616109

REID, Grant W. **Landscape graphics.** Whitney Library of Design, 1987 [712]
ISBN 0-8230-7331-9

An outline of the landscape designer's task from the design process through freehand drawing, concept sketching, drafting, lettering and presentation plans is presented in a clear and easy-to-read format with plenty of supporting diagrams. While the plans of actual sites which are contained in the first section may be too detailed for school use, they do form an interesting background to the later sections of the book. J. Everett
LEV: Middle secondary Upper secondary
AVAIL: Paper \$31.95
EVAL: Highly recommended ASCIS 619902

Mechanical drawing practice for trade and tertiary students. Standards Assoc. of Australia, 1988 [604.2]
ISBN 0-7262-5172-0

The national standard drawing principles and concepts of mechanical drawing are treated exhaustively. As well as terminology and abbreviations, lettering, symbols, scales, projection, dimensioning and tolerancing are included. While it may be beyond the scope of the secondary syllabus, the book would serve as a good reference for teachers. A. Collins
AUD: Professional
AVAIL: Paper \$20.52 Standards Assoc. of Australia PO Box 458 North Sydney 2059
EVAL: Highly recommended ASCIS 619912

APPERLY, Richard A **pictorial guide to identifying Australian architecture styles and terms from 1788 to the present.** Angus & Robertson, 1989
ISBN 0-207-16201-8 [720.994]

An overview of 200 years of Australia's architectural development is presented, making this book relevant to the architecture modules. The concise text, covering background, characteristics, construction, key architects of each era, and selected further reference material for each listed style, is accompanied by many black-and-white photographs with relevant architectural features outlined. While all photographs are clear, their small size, sometimes 6 to a page, makes details on some of the elaborate buildings difficult to see. J. Everett

LEV: Middle secondary Upper secondary
AVAIL: \$39.95 ASCIS 618983

CANTACUZINO, Sherban **Re-architecture : old buildings, new uses.** Thames and Hudson, 1989
ISBN 0-500-34108-7 [720.28]

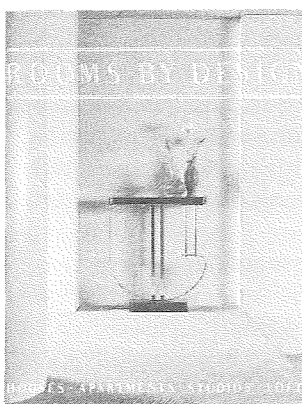
A very detailed account is furnished of buildings that have changed their function with the passage of time. The former role of each example is given, together with clear photographs, illustrations and text covering the conversation to its new use. Though the excellent examples of restoration/renovation of buildings may be beyond the scope of the syllabus, the text could serve as a useful teacher's reference for the architectural drawing 2 module. J. Everett

AUD: Professional
AVAIL: \$79.95 ASCIS 620401

ARDEN, Stuart **Rendering techniques** [videorecording]. Woodmill Craft & Education, 1989 (Woodmill schools series) [741.2]

The rules of composition and drawing and the use of coloured paper to give tone and texture are featured in part 1. Part 2 covers exterior rendering, with careful consideration given to the rise of shadows and reflections. The use of special effects such as profile lines, reflections and background is covered in part 3. While the composition section is not clearly explained, and despite the poor quality reproduction, the video does provide very useful sections for students to gain experience with presentation drawings for both interior and exterior architectural work. A. Ward
LEV: Middle secondary Upper secondary
AVAIL: \$56.00 Ed Pennell School Supplies PO Box 509 Sutherland 2232 ASCIS 477350

HARTJE, Gerd **Rooms by design : houses, apartments, studios, lofts.** Thames and Hudson, 1989
ISBN 0-500-01475-2 [747.7]



Outstanding photography and colour reproduction provide excellent examples of the potential in room design. The limited text adequately supports the many full and half page photographs. Though the content is beyond the scope of the syllabus, there may be some limited relevance to the architectural drawing 2 module, particularly as a reference text. J. Everett

LEV: Upper secondary
AVAIL: \$59.95 ASCIS 620399

MILLER, Les S. A. **A. code standard building methods : Modern building techniques** [videorecording]. Woodmill Craft & Education, 1989 (Woodmill schools series) [690]

The standards used in building constructions in Australia are quickly outlined. The contrast between established and newer building methods is illustrated by use of old film with voice-over, and demonstration of such new methods as use of pre-fabricated walls and plywood floors which emphasise cost efficiency. The poor quality reproduction is a distracting feature, and some dialogue is cut mid-sentence. Scanning and search would be facilitated by inclusion of an elapsed time counter. A. Ward

LEV: Middle secondary Upper secondary
AVAIL: \$56.00 Ed Pennell School Supplies
PO Box 509 Sutherland 2232 ASCIS 619973

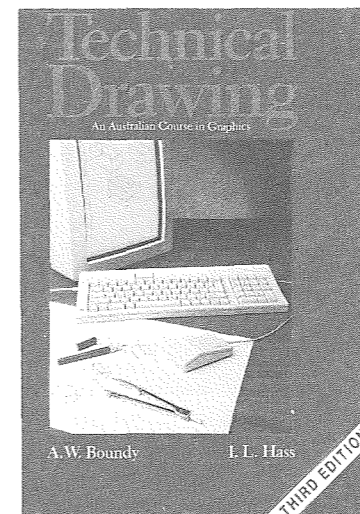
PICKERING, Howard **Senior graphics.** Jacaranda Milton, 1988
ISBN 0-7016-2272-5 [604.2]

Although written at a level more suited to year 11 and 12 Industrial technology students, this is a good general drawing text which offers extended explanations of drawing methods. Contents include equipment, plane and solid geometry, orthographic projection, pictorial drawing, surveying and presentational graphics. Two colour print and a thorough index will aid the reader. A weakness is the use of abstract shapes instead of common consumer products to illustrate drawing methods. A. Collins
LEV: Upper secondary
AVAIL: Paper \$26.95 ASCIS 418500

BOUNDY, A.W. **Technical drawing : an Australian course in graphics.** McGraw-Hill, 1990
ISBN 0-07-452668-5 [604.2]

Well set out with good examples and useful graded exercises, the text is relevant to the cabinet and furniture drawing, descriptive geometry, folded sheet materials, general drawing, mechanical engineering, architectural drawing, solid geometry and technical illustration modules of the syllabus. Though there are plenty of illustrations to support the text, many of the mechanical items to be drawn in the exercises may not be relevant to students. A. Ward

LEV: Middle secondary Upper secondary
AVAIL: Paper \$30.00
EVAL: Highly recommended ASCIS 619041



STANDARDS ASSOCIATION OF AUSTRALIA
Technical drawing for students. Standards Assoc. of Australia, 1988
ISBN 0-7262-5173-9 [604.2]

The drawing standard covers terminology, layouts, lines, lettering, projection, views, sections, scales, dimensioning, conventions and symbols and has been prepared especially for student use. Presentation is clear and easy to follow. The index is very comprehensive. A stapled binding and loose amendment insert will require some reinforcement to stand up to frequent use. A. Collins
LEV: Lower secondary Middle secondary Upper secondary
AVAIL: Paper \$6.12 Standards Assn of Australia
PO Box 458 North Sydney 2059
EVAL: Highly recommended ASCIS 475772

Technical drawing. Part 101. General Principles. Standards Assoc. of Australia, 1984
ISBN 0-7262-3165-7 [604.2]

The basic principles of technical drawing practice including terms and phrases, layout of drawing sheets, line thicknesses and usage, lettering, scales, dimensioning, sectioning and methods of projection are set out in this standard. It is clear and concise with an extensive index. Drawings are easy to read, but text, while readable, is of a specialist nature and will require some experience. This resource has widespread relevance to the Technical drawing syllabus. J. Everett

LEV: Lower secondary Middle secondary Upper secondary
AVAIL: Paper \$37.44 Standards Assn of Australia
PO Box 458 North Sydney 2059
EVAL: Highly recommended ASCIS 619915

Technical drawing. Part 201 mechanical drawing. Standards Assoc. of Australia, 1984
ISBN 0-7262-3166-5 [604.2]

Excellent line drawings are a feature of this reference and will be easily understood by pupils and teachers alike. Standard recommendations are set out for dimensioning, tolerancing, representing various mechanical features or parts and methods and symbols for surface texture. An extensive index facilitates ease of use. The broad coverage of this volume ensures its widespread application in Technical drawing courses. J. Everett

LEV: Lower secondary Middle secondary Upper secondary
AVAIL: Paper \$56.16 Standards Assn of Australia
PO Box 458 North Sydney 2059
EVAL: Highly recommended ASCIS 619872

Technical drawing. Part 301. Architectural drawing. Standards Assoc. of Australia, 1985
ISBN 0-7262-3842-2 [720.28]

Standards for drawing architectural work including symbols, dimensioning, colouring, etc. are conveyed through very clear diagrams and text. Indexing is extensive. This clear, concise document will be widely and easily used by both students and teachers. The flimsy cover will need reinforcement. J. Everett
LEV: Lower secondary Middle secondary Upper secondary
AVAIL: Paper \$16.92 Standards Assn of Australia
PO Box 458 North Sydney 2059
EVAL: Highly recommended ASCIS 376494

Technical drawing. Part 401. Engineering survey and engineering survey design drawing. Standards Assoc. of Australia, 1984
ISBN 0-7262-3190-8 [604.2]

Recommendations for engineering survey and engineering survey design drawing practice are set out in this standard and include symbols, abbreviations and dimensioning. The volume has clear diagrams, an excellent index and is easy to read. Its limited relevance to the Technical drawing syllabus, however, makes it more suited to teacher reference. J. Everett
AUD: Professional
AVAIL: Paper \$30.60 Standards Assn of Australia
PO Box 458 North Sydney 2059 ASCIS 619910

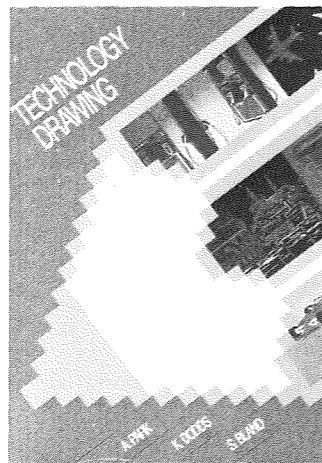
Technical graphics [videorecording]. Classroom Video, 1985 [604.2]

The content, which includes measuring point perspective and simple solid, product and architectural rendering, is presented in a very instructional way. The commentary and camera angles are quite good and the elapsed time facility, with an accompanying table of contents, allows easy location of appropriate sections. The picture is so bad, however, that it detracts from the content. A. Collins
LEV: Middle secondary
AVAIL: \$65.00 ASCIS 400886

ARDEN, Stuart **Technical rendering** [videorecording]. Woodmill Craft & Education, 1989 (Woodmill schools series) [741.2]

Part 1 of this video covers drawing layout, including treatment of background foreground, middle ground, horizon line, texture, tone, composition and contrast. Part 2 covers the use of papers, media and application techniques. Part 3 provides demonstrations for accompanying master copies. Good examples are used throughout, and the narration is very clear. The video is too long to be shown in 1 sitting, and the inclusion of a time lapse counter would have facilitated access to the 3 sections. As well, the poor reproduction is distracting. A. Ward
LEV: Middle secondary Upper secondary
AVAIL: \$56.00 Ed Pennell School Supplie
PO Box 509 Sutherland 2232 ASCIS 477351

PARK, A. **Technology drawing**. Longman Cheshire, 1989
ISBN 0-582-87469-6 [604.2]



A useful overview relevant to lobes 1-3 is provided in the treatment of such topics as drawing equipment, presentation drawings, flowcharts, maps and charts, plane geometry, pictorial drawing, solid geometry, architectural drawing, orthogonal drawing and computer assisted drafting (CAD). Diagrams and sketches are clear and well set out, and the

index is wide ranging and easy to use. While this may serve as a useful ideas resource, each of the many sections is quite short. The text progresses very rapidly, and none of the topics is dealt with in depth. Consequently, exercises set for students are not adequately introduced. J. Everett
LEV: Lower secondary Middle secondary
AVAIL: Paper \$26.99 ASCIS 614930

The timber industry [videorecording]. Classroom Video, 1988 [674]

A well produced video with good detail and camera work, this gives adequate information for use in schools without dwelling on particular topics for any length of time. It deals with the history of the timber industry in Australia, application of pre-fabricated frames for building, the production of veneer, plywood and particle board, and furniture making. There is no elapsed time facility to aid searching. A. Ward
LEV: Lower secondary Middle secondary Upper secondary
AVAIL: \$65.00 ASCIS 432079❖

■ Professional reading for teacher-librarians

Some of the following resources were selected from materials which publishers send to Library Services for entry on the ASCIS database and for review in scan; additional materials were requested specifically for this bibliography which was coordinated by Michelle Ellis and Jill Buckley.

LIMA, Carolyn W. **A to zoo subject access to children's picture books**. Bowker, 1989
ISBN 0-8352-2599-2 [011]

Some 12,000 fiction and non-fiction picture books under 700 subjects are listed in this American publication, which is an excellent reference tool and selection aid for teacher-librarians. The subject guide forms the bulk of the book and lists titles by author under subject headings. Full bibliographic details arranged by author are provided by the bibliographic guide. Title and illustrator indexes complete the access points. The usefulness of the resource is further enhanced by the instructions on how to use the book in the preface and by the subject heading list complete with cross references at the beginning of the guide.

M. Ellis
AUD: Professional
AVAIL: \$85.00
EVAL: Highly recommended ASCIS 622595

SAWYER, Wayne **Access to books 3**. Nelson, 1989
ISBN 0-17-007437-4 [011]

These 3 volumes achieve their aim of 'giving adolescent readers some starting points in their search for books of interest to them'. Reviews (fiction and non-fiction) by adult and adolescent contributors are organised into 4 themes (which are appropriate and interesting) per volume. The reviews are direct and easy to read, with personal comments from adolescent readers contributing to their impact. This is not a comprehensive listing, rather a selection from Australian and international literature by a group of experienced teachers, librarians and adolescent readers. This is a valuable resource for literature promotion and collection development. J. Buckley
AUD: Parents Professional
AVAIL: Paper \$34.95
EVAL: Highly recommended ASCIS 489825

In the same series:

DELLIT, Jillian **Access to books 1**. Nelson, 1985
ISBN 0-17-007435-8 [011]
ASCIS 489820

WILLIS, Ken **Access to books 2**. Nelson, 1989
ISBN 0-17-007436-6 [011]
ASCIS 489824

RONAI, Kay **All the best : a selection celebrating twenty-five years of Puffins in Australia**. Penguin, 1989 (Puffin books)
ISBN 0-14-034095-5 [823.008]

Thirty popular Australian stories from Puffin make up this anthology. Both classic stories and current works are included. The extracts, which include humour, adventure and realism, represent the diversity and quality of Australian children's literature. Each extract is introduced and followed by comments by the author on themselves and the writing process. This collection is rewarding because the extracts have been well chosen and are of sufficient length to develop reader involvement. It will introduce many readers to new authors, as well as providing a valuable resource for parents, teachers and librarians involved in promoting Australian literature. J. Buckley
AUD: Parents professional
AVAIL: Paper \$12.99 ASCIS 603770

ALDERMAN, Belle **The Ashton Scholastic guide (to best books for children**. Ashton Scholastic, 1989
ISBN 0-886896-382-8 [011]

Titles in this book have been arranged under various headings ranging from nursery rhymes to realistic fiction. A short plot summary is accompanied by an assessment of the particular qualities of the resource, a suggested interest level, a series note and a reference to the publisher. Titles selected have been chosen on the basis of a number of criteria including high artistic and literary quality but most importantly on the grounds of 'whetting the appetite for more'. The list of titles provides a valuable tool for collection development and will also assist in the creation of bibliographies on various themes. M. Ellis
AUD: Parents Professional
AVAIL: Paper \$8.95 ASCIS 476733

McVITTY, Walter **Authors & illustrators of Australian children's books**. Hodder & Stoughton, 1989
ISBN 0-340-38742-4 [820.9]

Children and adults alike will find a wealth of fascinating information in this handy reference guide to authors and illustrators of Australian children's books. Each entry contains a brief biography and a description of the nature and value of the person's

work. Where possible the people themselves have supplied information on their approach to their work and the motivations for particular books. The listings are very comprehensive, covering both the past and present. The inclusion of photos of the authors and illustrators, and dust jackets or illustration from some of their books make this an excellent and fascinating resource. M. Ellis

AUD: Parents Professional

AVAIL: \$39.95

EVAL: Highly recommended ASCIS 607271

BARSTOW, Barbara *Beyond picture books a guide to first readers*. Bowker, 1989

ISBN 0-8352-2515-1 [011]

Both collection development and compilation of bibliographies for literature-based reading programs would be aided by this excellent American publication designed as a guide to both fiction and non-fiction first readers for K-6 students. Ease of use is supported by the arrangement of the book into 7 sections commencing with 200 outstanding titles, followed by the annotated bibliography of a further 1500 titles. Five indexes including subject and readability follow. The inclusion of the selection criteria in the preface adds to the usefulness of this resource. M. Ellis

AUD: Professional

AVAIL: \$75.00

EVAL: Highly recommended ASCIS 622577

WILSON, George *Books for children to read alone: a guide for parents and librarians*. Bowker, 1988

ISBN 0-8352-2346-9 [011]

The 350 titles included in this American publication have been chosen for their appeal to children and for their readability, based on the Spache formula and Fry scale tempered by the opinions of young readers. Books are organised into 7 sections, beginning with wordless picture books and moving to books for Year 3 students. Sections begin with a list of titles classified under the headings: easy, average, or challenging, followed by annotated entries which include subject and genre. Indexes to series, subject, readability, author and title conclude the book. This would be good selection aid for developing literature-based reading collections. M. Ellis

AUD: Professional

AVAIL: \$72.00

EVAL: Highly recommended ASCIS 622568

SHORT, Hazel *Bright ideas using books in the classroom*. Scholastic, 1989

ISBN 0-590-76015-7 [372.13]

The introduction briefly outlines the concept of

literature-based programs and suggests the many aims and approaches that can be used, from projects where the aim is to promote good literature to those encompassing many curriculum areas. The many ways one can use a literature-based program are illustrated through lessons based on specific books. The book concludes with a description of the author's successful literature week and a list of other titles suitable for literature-based programs. M. Ellis

AUD: Professional

AVAIL: Paper \$16.95 ASCIS 606767

SUTHERLAND, Zena *Children and books*. Scott, Foresman, 1986

ISBN 0-673-18069-7 [809]

There are 2 main approaches in this new edition of a classic text in children's literature. One is an emphasis on understanding children, their needs and stages of development, their responses to literature and ways of introducing them to literature. The other is an overview of the range of children's literature, based on a genre approach. Comprehensive characters on each literary genre highlight outstanding titles and authors. The literature used is mostly American, with few Australian writers mentioned. Extensive bibliographies and numerous black and white illustrations accompany each chapter. Both subject and author/title indexes are included. J. Buckley

AUD: Professional

AVAIL: \$60.00 ASCIS 622260

ECCLESHARE, Julia *Children's books of the year*. Andersen, 1989

ISBN 0-86264-262-0 [011]

The best children's books published in Britain in 1989 are collected together in this resource. Prize winners of British awards are listed, followed by over 300 annotated entries under 13 chapter headings including picture books, early reading, poetry, and science and technology. Author, illustrator, and title indexes are included. M. Ellis

AUD: Parents Professional

AVAIL: Paper \$12.95 ASCIS 620658

HENRI, James *Cooperative planning and teaching: Australian theory and practice*. Centre for Information Studies, Charles Sturt University, 1990

ISBN 0-949060-09-7 [371.1]

This is a collection of articles on cooperative planning and teaching from 9 different contributors, the majority of whom are teacher-librarians. The editor, James Henri, provides a theoretical rationale for co-operative planning and teaching, but the real value of

the collection lies in the articles from practising teacher-librarians and a support teacher learning difficulties, all of whom are committed to, and enthusiastic about, cooperative planning and teaching. The select bibliography is excellent and contains many references to recent SCAN articles on co-operative planning and teaching. M. Ellis

AUD: Professional

AVAIL: Paper \$20.00 Centre for Information Studies
PO Box 588 Wagga Wagga NSW 2650

ASCIS 626134

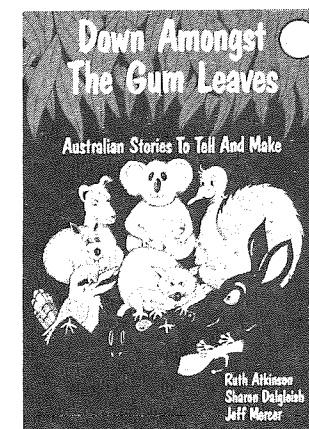
ATKINSON, Ruth *Down amongst the gum leaves: Australian stories to tell and make*. Educational Supplies, 1990

ISBN 1-86251-039-3 [808.5]

This resource provides a new look at the traditional art of storytelling. The book consists of 15 original and appealing stories with accompanying instructions and blackline masters to encourage children's involvement through 6 media including feltboards and stick puppets. Each story section ends with suggested follow-up activities which link the story to the major infants and lower primary curricula such as maths and science. M. Ellis

AUD: Professional

AVAIL: Paper \$15.95 ASCIS 625966



TAYLOR, Denny *Family storybook reading*. Heinemann, 1986

ISBN 0-135-08249-3 [028.5]

Directed principally at parents this resource provides both a theoretical framework for the importance of the shared storybook session and practical ideas for capitalising on the learning experience. The book is divided into 6 easily-read chapters with main points summarised in bold type throughout the chapter. This resource would be of assistance to the teacher-librarian planning an inservice for teachers, parents and the community on support for the reading program in a school. M. Ellis

AUD: Parents Professional

AVAIL: Paper \$16.95 ASCIS 397758

NADELMAN, Lynn Ruth *Fantasy literature for children and young adults and annotated bibliography*. Bowker, 1989

ISBN 0-8352-2347-7 [016.80883]

Some 3,300 fantasy novels and collections for children from grades 3-12 are included in this annotated bibliography of fantasy recommended by at least 2 professional reviewing sources. Annotations are organised under 10 headings including high fantasy, animal fantasy and time travel. The short annotations include information on grade level, citations of reviews, awards won, and symbols for outstanding titles. The second part of the volume comprises a research guide providing extensive bibliographies on the history of fantasy, teaching resources, and some 600 authors. The introduction, guide to use, bibliography of review journals and author, title and subject indexes further assist the user. M. Ellis

AUD: Professional

AVAIL: \$75.00 ASCIS 622593

DANIEL, Helen *The good reading guide: 100 critics review contemporary Australian fiction*. McPhee Gribble, 1989

ISBN 0-86-91416708 [823.009]

Contemporary Australian fiction (1968-1988) is the subject of this collection of reviews. The bibliography has been compiled by critics and reviewers who were asked to nominate their favourite works. The volume is therefore very positive, similar in concept to a good restaurant guide. It would be a useful resource for secondary school librarians seeking to strengthen their collections of Australian writing. J. Buckley

AUD: Parents Professional

AVAIL: Paper \$16.00 ASCIS 486721

STODART, Eleanor *Good science books for children an annotated list of select titles*. Children's Book Council of Australia, A.C.T. Branch, 1989

ISBN 0-909612-10-2 [016.5]

The authors of this selected list of science books have sought to show the wide scope of resources that are available for developing an interest in, and informing the child about, the world around us. The annotated entries, grouped into 4 age groups ranging from the very young to the older reader, illustrate a variety of styles and approaches to the topic and include fiction as well as non-fiction. The inclusion of a section on assessment criteria for science books makes this a valuable tool for collection development, particularly in the primary school. M. Ellis

AUD: Parents Professional

AVAIL: Paper \$2.00 ASCIS 609439

BREEN, Karen **Index to collective biographies for young readers.** Bowker, 1988
ISBN 0-8352-2348-5 [016.92]

Some 9773 people are listed in this guide to collective biographies. The titles have been chosen from 4 American libraries and from guides for New York city schools. Whilst there are many non-Americans listed, the trend is to American people and subjects and to American publications, thus limiting its value for Australian school libraries. M. Ellis

AUD: Professional
AVAIL: \$85.00 ASCIS 623011

Information power : guidelines for school library media programs. American Library Association, 1988
ISBN 0-8389-3352-1 [027.8]

This joint publication of 2 prominent American associations concerned with libraries supports the direction of the **Libraries in NSW government schools policy statement** and **Information skills in the school.** Major issues are addressed in each of the 8 chapters including aims of the library and its program, roles of members of the partnership, the development of information skills, and educational leadership role of the teacher-librarian. Each chapter concludes with a summary of main points and an extensive bibliography. This is a well-designed, very readable resource, providing an international perspective for teacher-librarians. M. Ellis

AUD: Professional
AVAIL: Paper \$19.56 ASCIS 489800

CLYDE, Laurel A. **Into the future : school libraries for an information age.** Western Australian CAE for the School Libraries Section (WA Group), Australian Library and Information Association, 1989
ISBN 0-7298-0071-7 [027.80994]

This volume consists of transcripts of papers presented at a 1-day conference held late in 1988. Its purpose was to encourage teacher-librarians to begin to identify their future role. Speakers highlighted national and international developments, outlined new forms of information technology and provided an overview of current thought in research on reading and learning theory. This positive and informative resource offers teacher-librarians a chance to catch up on current development in information technology. J. Buckley

AUD: Professional
AVAIL: Paper \$11.00 ASCIS 471858

STILLER, Margaret **The joy of children's books.** Tiltli, 1989
ISBN 0-7316-4758-0 [011]

Both fiction and non-fiction for children are included in this bibliography. Fiction is listed alphabetically by author, and non-fiction by Dewey number. A contents guide lists fiction according to theme or subject. Fiction titles are given an age level estimate and a 1-line description, but picture books are not differentiated from novels. The non-fiction selection includes many books on Christian religion. This is a useful resource for teacher-librarians wishing to develop collections on a particular topic. J. Buckley

LEV: Parents Professional
AVAIL: Paper \$10.00 plus postage ASCIS 440845

The Literature Base February 1990 Vol 1 Issue 1. [Journal]

There is a place in the market for a journal specifically directed at literature-based reading programs in schools. This particular journal has the potential to fill this gap but unfortunately a number of problems suggest that one should await further issues before making a final judgment. The range of articles presented provide a wide range of approaches to a literature-based reading program including specific book studies, an author study and a thematic study (in this issue the ever-popular dragons). The bibliographies contained in different articles are drawn from the best and most appealing of the literature available. However, only 2 of the articles are signed and neither signed article gives the credentials of the author. In spite of the claims by the editor that the best articles are those by teachers, only 1 article can be assigned with certainty to a teacher. Articles by teachers would be more useful if background information on the class and teacher were provided at the beginning of the article. The article on the picture book in the secondary school was a disappointment: it was merely a short annotated bibliography devoid of any practical suggestions or approaches to the topic and contrasts unfavourably with other articles, for example, 'Playing with picture books' by Wendy Michaels in **English Teachers' Association of NSW Newsletter** (April 1986). As suggested earlier the potential is there, but this issue fails to take up the challenge. M. Ellis

AUD: Professional
AVAIL: \$18.00 Subscription for 4 issues
The Literature Base 10 Armagh Street Victoria Park WA 6100

WARD, Patricia **Managing local studies collections.** Local Studies Section, Australian Library and Information Association, 1990
ISBN 0-86804-272-2 [026]

At first glance it may appear that this very detailed resource, aimed more at the public library than the school library, has very little to offer the teacher-librarian. However, interest in the preservation of local studies material is growing in schools and this book provides useful information on the many aspects of the topic including identification, organisation, access, and preservation of materials. In the second part of the book a suggested policy for a local studies collection and several of the sample forms would provide a useful model and approach for the teacher-librarian or teacher within a school. M. Ellis

AUD: Professional
AVAIL: \$16.00 ALIA members, \$20.00 non-members
\$2.00 postage ALIA PO Box E441 Queen Victoria Terrace ACT 2600 ASCIS 622885

Picture book creators at work [picture]. Era, 1986
ISBN 0-908507-53-4 [070.5]

The processes involved in creating a picture book are examined in this kit, which comprises 5 wall-charts, an audio tape and a resource book. Amanda Graham's original draft manuscripts, complete with alterations and editor's comments allow students to follow the stages involved in developing the story. Colour wall-charts show draft sketches by Donna Gynell and the photographic references she used in developing ideas. The collaboration between author, illustrator and editor is featured. This is a stimulating, useful resource with the added bonus of extremely well-designed (magic bag) packaging, which allows all parts of the kit to be conveniently stored. J. Buckley

AUD: Professional
LEV: Middle primary Upper primary
AVAIL: \$34.95 Magic Bag \$8.95 ASCIS 239653

HILL, Susan **Readers theatre : performing the text.** Curtain, 1990
ISBN 1-875327-01-0 [808.5]

This is a useful resource for teachers and teacher-librarians seeking to make books come alive through readers' theatre. The author hopes that as scripts are created from books the students' enjoyment, knowledge and understanding of language structure will be increased. Chapters contain practical suggestions for lessons and activities which will develop the students' competence in developing and performing scripts. Suggestions for book titles and

approaches, as well as the inclusion of copyright-free material enhance the appeal of this resource. M. Ellis
AUD: Professional
AVAIL: Paper \$17.95 ASCIS 624312

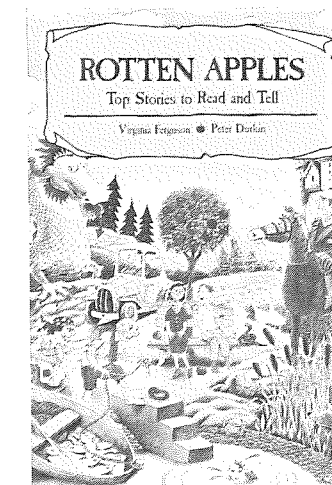
SADER, Marion **Reference books for young readers authoritative evaluations of encyclopedias, atlases, and dictionaries.** Bowker, 1988
ISBN 0-8352-2366-3 [011]

Unfortunately the appeal of this well-designed selection aid is lessened because the majority of material reviewed is American. The exception is the encyclopaedias, where their availability in Australia makes the evaluations and comparative charts relevant. The value, for Australian librarians, lies in the chapters which introduce different reference materials. Sections on encyclopaedias, atlases, dictionaries and thesauri, begin with an excellent outline of the selection criteria which should be employed when evaluating each type of resource. Resource sharing networks might consider the purchase of this reference book. M. Ellis

AUD: Professional
AVAIL: \$89.00 ASCIS 456075

FERGUSON, Virginia **Rotten apples : top stories to read and tell.** Nelson, 1989
ISBN 0-17-007530-3 [820.8]

Stories with great appeal to children in years 3-6 are compiled in this anthology. The authors' experience and understanding of children is evident - these are great stories, begging to be read or told. Most are traditional, and all are humorous. Audience participation is encouraged. Clear presentation with black-and-white illustrations and large type will also attract individual readers. The stories, suggested for the 7-



12 age group, have been chosen by many groups of children over many years, and will probably live up to the authors' promise of 'four hundred minutes of golden, wide-eyed silence!'. J. Buckley
AUD: Parents Professional
AVAIL: Paper \$17.95 ASCIS 480202

PRICE, Helen *Stopping the rot : a handbook of preventive conservation for local studies collections..* LAA, NSW Branch, 1988
ISBN 0-86804-0673 [025.8]

Everything you would ever need to know about conserving library materials is clearly explained in this publication. Why library materials deteriorate, prevention and care, storage techniques and basic conservation methods are explained. The straightforward explanations include clear diagrams. The commonsense approach and practical orientation of this resource will enable teacher-librarians to take better care of any old and important resources in school collection. J. Buckley

AUD: Professional

AVAIL: Paper \$12.00 ALIA members \$16.00 non-members \$2.00 Postage ALIA PO Box E441 Queen Victoria Terrace ACT 2600 ASCIS 424086

DUNKLE, Margaret *The story makers II : a second collection of interviews with Australian and New Zealand authors and illustrators.* Oxford University Press, 1989
ISBN 0-19-554965-1 [823]

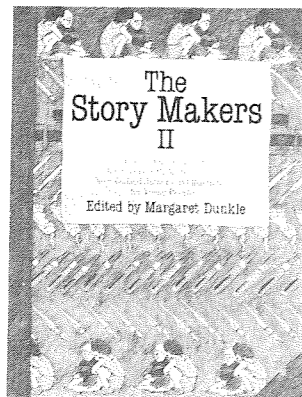
A wealth of fascinating material is to be found in this collection of interviews with over 60 Australian and New Zealand authors and illustrators. Those you were unable to find in her first collection *The story makers* will most probably be found in this collection which like the first, contains favourites, such as Lilith Norman, and outstanding new talents, such as Paul Jennings and Graeme Base. Each contributor is brought vividly to life with the inclusion of a photograph, and information such as favourite author or food, growing up, and advice to the young author or illustrator. M. Ellis

AUD: Professional

LEV: Middle primary Upper primary Lower secondary

AVAIL: Paper \$16.95

ASCIS 488743



HENRI, James *The teacher-librarian as manager : a selection of case studies.* Centre for Information Studies, Charles Sturt University, 1990
ISBN 0-949060-07-0 [027.80994]

Designed principally for tertiary students undertaking teacher-librarianship studies, this book presents a series of case studies organised under a number of headings including collection development, resource management and curriculum collaboration. Each section begins with a brief statement designed to suggest concerns and approaches to the topic. All case studies conclude with a number of discussion points. This resource might be useful for cluster groups organising professional development. M. Ellis

AUD: Professional

AVAIL: Paper \$20.00 Centre for Information Studies PO Box 588 Wagga Wagga NSW 2650

ASCIS 626120

DILENA, Mike *Teaching resourcefully.* Nelson, 1989
ISBN 0-17-007361-0 [372.13]

Practical examples of the many ways in which resource-based learning has been approached by both primary and secondary teachers are provided in this resource. Chapters on planning, and the variety of resources available, from print to people, provide models for teachers and teacher-librarians. While the book's focus is resource-based learning, reference is made to information skills, and the role of the teacher-librarian. The view of the information skills process and the teacher-librarian's role is limited to the location of resources and ignores the more dynamic role the teacher-librarian plays in the process. M. Ellis

AUD: Professional

AVAIL: Paper \$14.95

EVAL: Consider before buying

ASCIS 480249

BEHAN, Kate *Understanding information technology : text, readings and cases.* Prentice-Hall, 1990

ISBN 0-7248-1235-0

[001.64]

Designed primarily for use by Australian tertiary students and academic staff involved in information studies, this book focuses on explaining why and how information technology is used before studying the details of how it works. The straightforward and informative content covers: needs; computer systems; data management; communications and output; systems development; and social issues. The content is illustrated by extensive use of examples of library applications; practical, challenging case studies, review questions and additional exercises reinforce the theoretical framework of each chapter. Selected readings illustrate applications and add perspective to the text. M. Rennie

AUD: Professional

AVAIL: Paper \$39.95

ASCIS 620663 ❖

■ Fiction for older readers

The following is a selection of books which have recently arrived at Library Services.

CLARKE, Judith *Al Capsella and the watchdogs.* University of Queensland Press, 1990
ISBN 0-7022-2294-1

In the war between the generations only the names change. Al Capsella, in the thick of his struggle for the supposed independence of adulthood, is alternatively delighted and perplexed by the realisation that his mother is still fighting her own battles for freedom from parental vigilance. A great yarn, told with zest and rollicking humour, this one can be handed on to the watchdogs -- oops! *parents* -- when the teenagers have finished with it. F. Gardiner

LEV: Lower secondary Middle secondary

AVAIL: Paper \$8.95

ASCIS 625878

LILLINGTON, Kenneth *An ash-blond witch.* Penguin, 1989 (Plus)
ISBN 0-14-032742-8

Sophie and her father are sent from the 22nd century to observe the medieval village Urstville in this thought-provoking, witty fantasy. Particularly entertaining is the exploration of stereotypical roles in relation to the themes of love, power and superstition. J. Stevens

LEV: Upper primary Lower secondary Middle secondary

AVAIL: Paper \$5.99

ASCIS 486861

PHIPSON, Joan *Bianca.* Viking Kestrel, 1989
ISBN 0-670-82645-6

Hubert and Emily see a mysterious girl rowing a boat on a lake appear from fog, then disappear back into it in fear. Their father, a doctor, has on the same day an incoherent woman brought to him who has lost her daughter, Bianca, under bizarre circumstances and is nearly mad with worry and grief. The family realize the girl is Bianca, but no easy reconciliation is possible. Bianca refuses to see her mother; old sorrows and terrors must be confronted first. An intriguing psychological drama, this is also a thoughtful portrait of adolescent emotions and relationships. M. Lobban

LEV: Middle secondary

AVAIL: \$17.99

ASCIS 485602

Bizarre : ten wonderfully weird stories / compiled by Penny Matthews. Omnibus Books, 1989 (An Omnibus/Puffin book)
ISBN 0-14-034280-X

Contributions to this thematic short story anthology come from contemporary Australian writers, including

Gillian Rubinstein and Libby Gleeson. The improbable, rather than the occult, provides the material for the stories, which range widely in subject matter. The well-crafted stories make absorbing reading. J. Buckley
LEV: Upper primary Lower secondary
AVAIL: Paper \$6.99 ASCIS 481166

DUGON, Nora *Clare Street.* University of Qld. Press, 1990 (UQP young adult fiction)
ISBN 0-7022-2266-6

Kelly Ryan, Allie Jones and the other residents of Clare Street return in this sequel to *Lonely summers*. Kelly is smitten with handsome, but unsettled, Nicholas Watson, Allie finds challenges in a new job and we meet a runaway teenager. Characters, contrived in their diversity nearly to the point of tokenism, wander somewhat aimlessly through an almost non-existent plot. N. Kallenberger
LEV: Middle secondary
AVAIL: Paper \$9.95 ASCIS 610216

JOHNSON, Pete *The cool boffin.* Collins, 1989
ISBN 0-00-673373-5

Steve is a boffin - slang for the good boy who always does the right thing but is never part of the 'in crowd'. When an unlikely lie makes him an accidental hero, the in crowd discovers him and his life takes a change of direction. At last Steve believes the rest of the world will see the real him. Before he realises it though, the real Steve has disappeared into carbon copy of everyone else, but popular. It takes a near-tragedy to jolt him back to reality. Well-rounded and authentic characters are the strong point of this meaningful but entertaining story. N. Kallenberger
LEV: Middle secondary
AVAIL: Paper \$6.95 ASCIS 478053

ORGEL, Doris *The devil in Vienna.* Simon and Schuster, 1989 (A Sprint book)
ISBN 0-671-69953-9

The events leading up to Hitler's annexation of Austria are viewed from the perspective of 13-year-old Inge in this gripping and memorable novel. The reactions of her Jewish family to the rise of Nazism and the growing complexities of her friendship with Lieselotte are told with immediacy as letters, diary entries and first person narration. This

autobiographical novel has won several prizes, including the New York Times Best Book Award. It puts the political and moral complexities of war and persecution into an absorbing personal context.

JJ. Buckley
LEV: Middle secondary Upper secondary
AVAIL: Paper \$8.95 ASCIS 475582

WIGNELL, Edel *Escape by deluge*. McVitty, 1989
ISBN 0-949183-24-5

A bunyip has long been trapped in a drain below a building in inner Melbourne. Obsessed, Shelley is unable to concentrate either at home, school or swimming training. The novel spans a week in 1972, culminating with the torrential floods then experienced. Flashback chapters develop the history of the Yarra River from the viewpoint of Aboriginal people. This carefully structured and well balanced handling of Aboriginal mythology within an urban setting is absorbing and exciting. Exact historical and geographical placement add to the underlying tension of this fantasy. J. Buckley

LEV: Upper primary Lower secondary
AVAIL: \$14.95 ASCIS 475511

PAUSACKER, Jenny *Fast forward*. Angus & Robertson, 1989
ISBN 0-207-16222-0

What would happen if you could change your perception of time just as you change the speed of a video? Keiran finds out, using his grandmother's invention to fast forward himself out of troubling and boring situations. He is able to press the pause button and play tricks on his friends, fast forward through lessons at school, and rewind into the past. However, Keiran finds that managing the device is very difficult. This short, funny novel is narrated in the first person, charting Keiran's feelings. Black and white drawings by Donna Rawlins add to the contemporary feel of the novel. J. Buckley

LEV: Upper primary Lower secondary
AVAIL: \$14.95 ASCIS 487713

SEBESTYEN, Ouida *The girl in the box*. Hamilton, 1989
ISBN 0-241-12745-9

Jackie, the girl in the box, is writing in the dark. In a cellar, she thinks. She writes (in vain) to her parents, friends, teacher, the police; and she writes a piece of fiction which is really her own journey of self discovery as she tries to make sense of her desperate plight. Although there is some ambiguity to the ending, this is

a chilling and profoundly disturbing novel, the more so for the clarity and excellence of the writing and the lack of sentimentality. F. Gardiner

LEV: Lower secondary Middle secondary Upper secondary
AVAIL: \$19.99 ASCIS 615215

KAYE, Geraldine *Great comfort*. Dautsch, 1988
ISBN 0-233-98300-7

In a most satisfying sequel to *Comfort herself*, Comfort is now 14 and at boarding school in England. Her Ghanaian father sends for her to spend the summer holidays in Ghana, much to the disapproval of her English grandparents who are her guardians. At first Ghana reinforces her feelings that she is an alien wherever she is: too black in England, too white in Ghana. However, her wily Ghanaian grandmother's parting gift of a carved chameleon makes her feel for the first time that belonging to 2 cultures may mean she is a home in 2 worlds rather than none. Comfort's feelings of alienation echo those of many adolescents; she is a feisty young woman whose growth to self-acceptance makes absorbing reading. M. Lobban

LEV: Lower secondary Middle secondary
AVAIL: Paper \$9.95 ASCIS 466360

STEWART, Maureen *Henry and Voula: an off-beat love story*. Penguin, 1989 (Puffin books)
ISBN 0-14-034239-7

Henry finds an excuse to write to Voula when he needs information about Greece for a project. How else can a 14-year-old boy tell a beautiful Greek girl he thinks he loves her? Told as a series of letters, this is a warm and funny story of cultural differences and of growing up. N. Kallenberger

LEV: Upper primary Lower secondary
AVAIL: Paper \$6.99 ASCIS 490328

BAILLIE, Allan *Hero*. Penguin, 1990 (Viking)
ISBN 0-670-83096-8

A flooded Hawkesbury River brings swift and dramatic challenges, changes and choices in the lives of 3 local high school students. Their stories are told independently but parallel with chapters devoted to each character in turn, with all 3 eventually converging as they unite in a dramatic rescue. The pace of the story is sufficient to engage the intended audience as is the diversity of characters, who, with their different socio-economic backgrounds, make some important self discoveries. F. Gardiner

LEV: Upper primary Lower secondary
AVAIL: \$16.99 ASCIS 616184

DANN, Colin *Just Nuffin*. Hutchinson, 1989
ISBN 0-09-174092-4

Just Nuffin is quite a long novel (248 pages) for its intended upper primary audience, and its tedious descriptions, stilted dialogue and thin plot make it seem much longer. Roger's boring summer holiday with Mum and Dad is enlivened by Dad's discovery of a cruelly abandoned puppy, which Roger makes his own. Nuffin is a boisterous and destructive puppy and the novel details his horrendous exploits and Roger's constant battle to keep him after each fresh misdemeanour. Peripheral family tensions add to Roger's woes and make the novel unnecessarily dour. M. Lobban

LEV: Upper primary
AVAIL: \$14.95 ASCIS 479616

LEVY, Lee-Anne *Letters to Lisa*. Penguin, 1989
ISBN 0-14-012637-6

Nerida writes often to her friend Lisa, recounting her difficulties and experiences in intimate, chatty letters. The usual range of adolescent concerns - friendship, sexual experiences, family and school form the focus of the letters. This novel conveys realistically the concerns of this age group in an immediate, easy to read style. The device of letter writing gives the author tight control over character development and builds humour from the irony inherent in Nerida's capacity for self-delusion. J. Buckley

LEV: Middle secondary Upper secondary
AVAIL: Paper \$8.99 ASCIS 475184

COOKE, Trish *Mammy, sugar falling down*. Hutchinson, 1989
ISBN 0-09-173836-9

Elizabeth leaves her grandmother's Dominican home to live in England with her mother. The book is a collection of incidents in her new life, including the title story about her first sight of snow falling. There is a curious blend of realism and fantasy as Elizabeth at first talks to the familiar food in the kitchen until she feels more secure in her strange surroundings. The food is an integral part of everything that happens in the house, participating in all its happenings and small dramas. The stories are warm and domestic, but centre around a transplanted culture which is very remote from young Australians. M. Lobban

LEV: Middle primary Upper primary
AVAIL: \$16.95 ASCIS 479537

MARK, Jan *Man in motion*. Viking Kestrel, 1989
ISBN 0-670-82670-7

Lloyd has a new home, a new school and an older sister who already has new friends. His old friends exist only at the other end of the phone, too far away to visit, so socially, life is bleak. As the school term begins, his interest in sport brings him friends: cricket with Salman, swimming with Kenneth, cycling with James and badminton with Vlad. But it is through his interest in American football and meeting Keith, that Lloyd comes to some important learnings about what friendship is -- and isn't. This wisdom is imparted with a light hand and gentle wit; authentic characters ensure credibility. N. Kallenberger

LEV: Middle secondary
AVAIL: \$22.99 ASCIS 618224

CROSS, Gillian *A map of nowhere*. Oxford University Press, 1988
ISBN 0-19-271583-6

Truth and reality pose dilemmas for Nick as he moves between his new relationship with his friend and the



demands of his brother. Nick enjoys the choices he is posed in adventure games, but is troubled with difficult decisions in real life. He is set up by his older brother's friends to provide background information for their planned robbery. Doing so makes him feel important, yet involves betraying the trust of his friend's family. Notions of

integrity and personal responsibility are sensitively examined in this compelling, credible novel. J. Buckley
LEV: Lower secondary Middle secondary
AVAIL: \$26.95 ASCIS 490311

BAILLIE, Allan *Mates and other stories*. Omnibus Books, 1989 (An Omnibus/Puffin book)
ISBN 0-14-034332-6

Aspects of friendship are sensitively explored in this short story collection. There is plenty of action, both exciting and gently humorous as the interweaving stories form a complex view of the relationships between friends. The stories combine insight into the capacity and foibles of human nature with an eye for detail. They would be suitable for reading aloud, and as discussion starters. The high interest of the subject and simplicity of style should make this collection accessible to a wide readership. J. Buckley
LEV: Lower secondary Middle secondary
AVAIL: Paper \$6.99 ASCIS 485911

LIMB, Sue **Me Jane**. Orchard, 1989 (Orchard originals)
ISBN 1-85213-172-1

Jane is 15; her hips aren't as slim as she'd like and Larry Payne doesn't know she exists. Life changes when Larry begins to notice her - and not just for Jane. With her friends Lorette, Wayne, Ginger, Mike, Sudeshna and Andy, Jane begins to discover who she really is, what friendship means and what love is all about. These common themes in teenage fiction are handled here with authenticity, insight and good humour. Despite its British setting, this lively, fresh story will strike a chord with Australian readers.

N. Kallenberger

LEV: Middle secondary

AVAIL: Paper \$13.95

ASCIS 609147

O'NEILL, Judith **The message**. Hamilton, 1989
ISBN 0-241-12709-2

Unhappiness, caused by his fears for his soldier father, and his belief that he is unloved and unappreciated by his family, lead 14-year-old Don to run away. Don, vulnerable and confused, is offered a bed and friendship by Sal and her group and is thus drawn into their world of extraordinary ideas and strange messages from the radio. The setting, WWII rural Victoria, is less than convincing and the novel, whilst appealing, lacks the sureness and emotional intensity of the author's earlier work.

M. Ellis

LEV: Lower secondary Middle secondary

AVAIL: \$19.99

ASCIS 602253

PILLING, Ann **Our kid**. Viking Kestrel, 1989
ISBN 0-670-82584-0

Frank, our kid, is at 14 the youngest member in an all-male household and feeling very bewildered by life in general, but particularly by love in its myriad forms. Being the youngest does not necessarily equate, however, with being the least perceptive and wise; Frank does, in fact, know more about life and love than he appreciates at this stage. The characters (from a broad spectrum of society) are all realised with an exquisite depth: no one is wholly bad or good and, as well, the reader is given insights into the forging of those characters. F. Gardiner

LEV: Upper primary Lower secondary Middle secondary

AVAIL: \$22.99

ASCIS 618228

BAWDEN, Nina **The outside child**. Gollancz, 1989
ISBN 0-575-04601-5

When she makes a most unexpected discovery about her family, Jane, one outside child, is fortunate to have the support of another one, her friend Plato Jones. Their investigation of her newly discovered situation provides the reader with a novel which, as well as being riveting, is also peppered with, for the most part, splendidly eccentric and endearing characters. Though the less endearing exceptions are drawn with an inferior, less deft brush, their significance is not so great as to spoil an otherwise satisfying novel. F. Gardiner

LEV: Upper primary Lower secondary

AVAIL: \$19.95

ASCIS 611349

McCAUGHREAN, Geraldine **A pack of lies : twelve stories in one**. Oxford University Press, 1988
ISBN 0-19-271612-3

Illusion and allusion are at the heart of this intriguing novel in which the failing antique shop owned and mismanaged by Ailsa's mother is invaded by MCC Berkshire from Reading. MCC's standard sales pitch is to weave so fascinating a story about the item being appraised that avarice triumphs and the customer leaves laden. Each item attracts a story of a different genre, giving the reader a potpourri of tastes from romance to horror. But McCaughrean, who won the Carnegie Medal and Guardian Children's Fiction Award for this novel, saves the best for last: the reader is left not only with a pack of lies (perhaps) but a kitbag of questions over which to ponder. F. Gardiner

LEV: Upper primary Lower secondary

AVAIL: \$26.95

EVAL: Highly recommended

ASCIS 478274

KAPLAN, Bess Rebecca Devine. Oxford University Press, 1988
ISBN 0-19-271609-3

Rebecca is a 10-year-old girl who narrates her life as the daughter of a Jewish shopkeeper. When her mother dies in childbirth, Rebecca's world is turned upside down. Her father now becomes the caring adult and her mother's spirit just a cruel haunting, but gradually the child comes to terms with her mother's tragedy and learns to accept her stepmother. Insights into Jewish practices and celebrations are presented as well as some dilemmas a child faces in a Christian society. The simple, forthright style underlines the reality of the feelings expressed. J. Pogson

LEV: Upper primary Lower secondary

AVAIL: \$22.95

ASCIS 452465

POPLE, Maureen **The road to Summering**. University of Qld., 1990 (UQP young adult fiction)
ISBN 0-7022-2267-4

A broken marriage, cross-cultural romance, sibling and parent-child relationships, the mystery of parents' early lives, serious accidents, coma and coma-awakening therapy: you've seen the soapie, now read the novel. And, if the popularity of soapies among youngsters is any guide, lots of them will do so and enjoy it. For, whilst this is not great literature (the tangled web of sub-plots and undistinguished characterisations ensure that), it is a good read.

F. Gardiner

LEV: Upper primary Lower secondary Middle secondary

AVAIL: Paper \$9.95

ASCIS 616638

KEMP, Gene **The room with no windows**. Faber, 1989
ISBN 0-571-15401-8

A holiday with a friend's family is the first time the teenage protagonist of this mystery has spent away from her domineering grandmother. First person narration realistically conveys the inner thoughts of Mixpah, whose name and background are explained at the story's conclusion. The narration is interspersed with an interior monologue which prefigures the action, contributing to the dream-like, ambiguous mood of the story. This sensitive portrayal of teenage relationships is set within a suspenseful and well-paced thriller. J. Buckley

LEV: Lower secondary Middle secondary

AVAIL: \$19.99

ASCIS 489962

HILL, Deirdre **The smiling Madonna**. Hodder and Stoughton, 1989
ISBN 0-340-50995-3

Fourteen year old Maria visits Italy with her father, meeting her Italian family for the first time. Her father wants to remarry and live in Italy, but has been unable to discuss this with his daughter. Maria has to come to terms with her father's needs and her own confusion at being half Australian and half Italian. Maria's struggles and triumphs in her new relationships are set against a background of travel in Tuscany which culminates with the famous horse race of Siena, the Palio. The strength of the book lies in Maria's growing self acceptance and understanding. J. Buckley

LEV: Middle secondary Upper secondary

AVAIL: \$14.95

ASCIS 480172

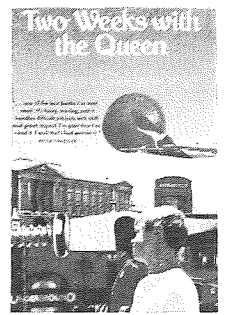
GLEITZMAN, Morris **Two weeks with the queen**. Pan, 1990
ISBN 0-330-27183-0

Colin is egocentric, a divergent thinker and one of the world's great doers; he is also a 12-year-old boy whose little brother is dying of cancer. To reveal that Colin's search for the best doctor in the world, leads him to a dying AIDS patient and his homosexual partner, would infer that this novel is unrelievedly sad. In fact, it is full of humour, with strong messages about compassion. F. Gardiner

LEV: Lower secondary Middle secondary

AVAIL: Paper \$7.99

ASCIS 618472



GUY, Rosa **The ups and downs of Carl Davis the third**. Gollancz, 1989
ISBN 0-575-04569-8

Carl Davis III may well be brilliant but he is also obnoxious and unlikeable. Unfortunately, Rosa Guy uses him as a vehicle to espouse her thoughts on race and Black American history. He is not a well-suited vehicle however, and the dissemination of ideas would have worked better in a straight essay format than in the guise of pseudo letters. F. Gardiner

LEV: Upper primary Lower secondary

AVAIL: \$19.95

ASCIS 605307

KERVEN, Rosalind **Who ever heard of a vegetarian fox?** Blackie, 1988
ISBN 0-216-92340-9

Sarah and her older sister Caroline are passionately committed to animal rights. When they move to a small village in the English countryside their passion finds an outlet in dangerous, midnight sabotage raids on the snares and traps used on a local large estate. The theme of independence is sensitively explored as Sarah discovers that problems are never simple. She finds that she is caught, desperately trying to make sense for herself, between conflicting opinions and her own confused emotions particularly as she must stand against her loved and respected older sister. M. Ellis

LEV: Upper primary Lower secondary

AVAIL: \$22.95

ASCIS 445026 ♦

Flood\$ of help

Library Services has had many questions from schools wanting to know how best to help our flooded colleagues in Nyngan. We've talked to Kevin Lowe, teacher-librarian at Nyngan High School, and to others in Western Region. The requests are always the same: don't send books, equipment or other items, send money. This will allow the purchase of specific, relevant resources when and where necessary as the schools get back on their feet. Donations can be sent to the Department of School Education's 'Flood\$ of help' appeal through your cluster director.

Australian Museum Research Library

One of the finest natural history collections in Australasia provides rare and unique resources for professional and amateur researchers in environmental sciences, zoology, anthropology, earth sciences, materials conservation and museology. This extensive journal, monograph, archive and database collection is at the Australian Museum Library 6-8 College Street Sydney. Phone for details on (02) 339 8152.

Kids' Stuff

Kids' Stuff is the State Library of NSW's special exhibition celebrating Australian children's books, writers and illustrators over the last 100 years. All exhibits are drawn from the Library's incomparable collection of original documents, paintings, drawings and handwritten manuscripts as well as rare and first edition books. Many have not been exhibited before. Accompanying *Kids' Stuff* is another exhibition, *Recent Works, 1985-1990*, presented by the NSW Society of Book Illustrators, a kaleidoscope of illustrations from recent and yet unpublished children's books. See both at the State Library of NSW Macquarie Street Sydney. Phone for dates and details on (02) 230 1414.

Environmental Youth Alliance

Environmental Youth Alliance (International) unites environmental clubs in secondary and tertiary schools throughout the world. Founded in Canada, the Alliance works to share strategies and successes, and support new organisations. The Alliance has the support of noted environmentalist Dr David Suzuki. For more information contact Environmental Youth Alliance (International) PO Box 29031 1996 West Broadway Street Vancouver BC V6J 5C2 Canada.

Award winners

Newbery Medal for 1989

Number the stars (Houghton) by Lois Lowry.

Newbery Honour Books

Afternoon of the elves (Orchard Books/Watts) by Janet Taylor Lisle; **The winter room** (Orchard Books/Watts) by Gary Paulsen; **Shabanu: daughter of the wind** (Knopf) by Suzanne Fisher Staples.

Caldecott Medal

Lon Po Po: a Red-Riding Hood story from China (Philomel) translated and illustrated by Ed Young.

Caldecott Honour Books

Hershel and the Hanukkah goblins (Holiday) written by Eric Kimmel and illustrated by Trina Schart Hyman; **Color zoo** (Lippincott) written and illustrated by Lois Ehlert; **Bill Peet: an autobiography** (Houghton) written and illustrated by Bill Peet; **The talking eggs** (Dial) retold by Robert D. San Souci and illustrated by Jerry Pinkney. (Note: US publishers are listed.)

Children's Video Centre

Over 300 VHS videos are available for hire through the Children's Video Centre 40 William Henry Street Ultimo 2007. This collection, established by the NSW Council for Children's Films and Television, emphasises Australian-made programs, adaptations of children's literature and programs not widely available elsewhere. For more information, contact Shirley Jenkins on (02) 660 3106.

Practically Speaking

The second issue of **Practically Speaking**, the popular new series for the teaching administrator in the primary school, is now available. Combining current research with practical application in the work place, this issue contains pamphlets on establishing an open climate for professional development, supervising specialist and support teachers, managing administrative tasks and a case study on supervision. Both the first and second issues are for sale through Resource Services Sales Private Bag 3 Ryde 2112. Telephone (02) 808 9444.

Apology

The editors of *scan* apologise to Libby Hathorn for leaving her book **Thunderwith** off the Book of the Year Awards Shortlist that appeared in *scan* vol 9 no 2. It does appear, however, in the article on the Shortlist in this issue.❖