

# Scan

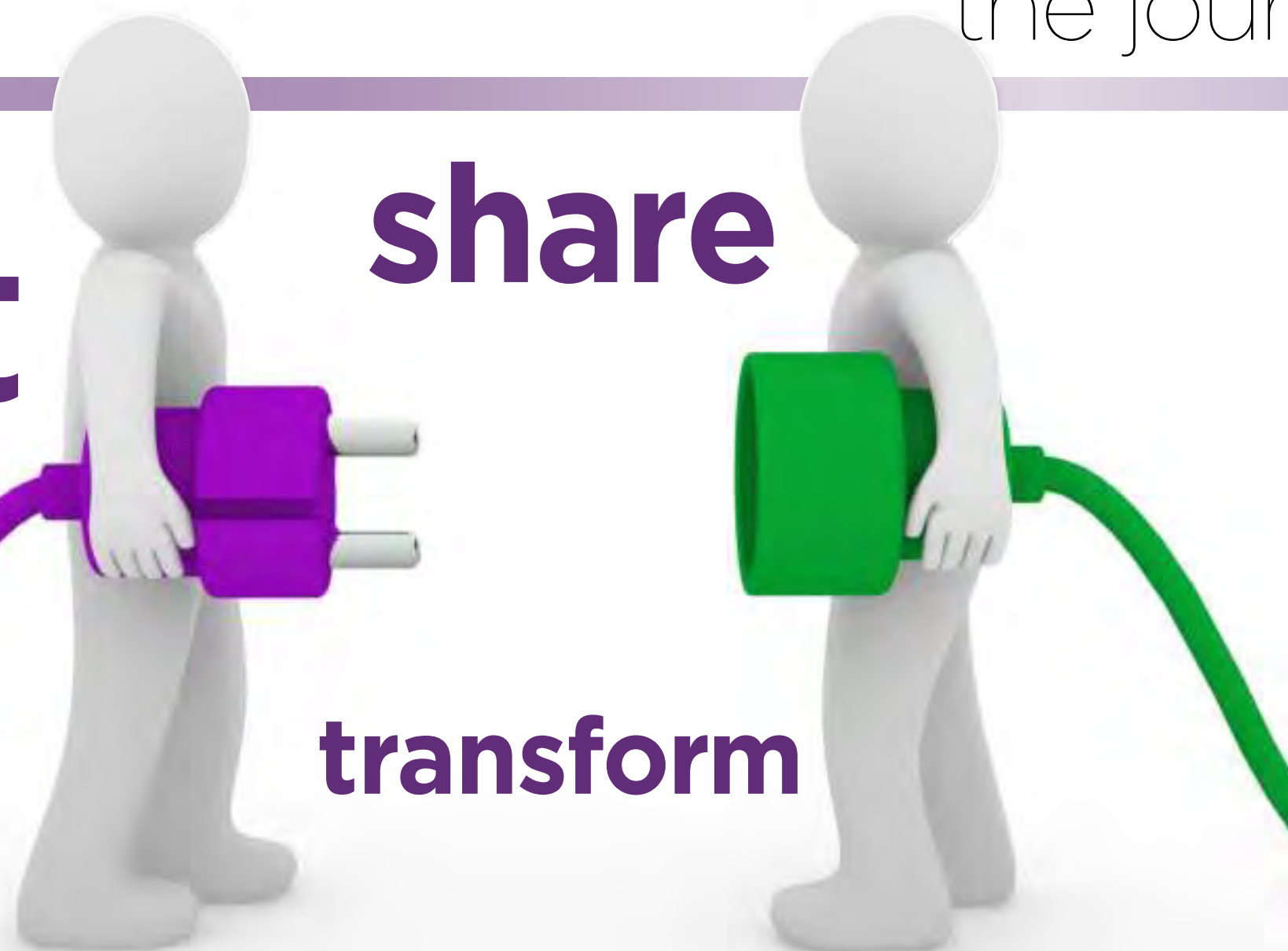
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## In this issue

Related texts for *Discovery*  
Teaching with technology  
Education for a fair go  
*WeCommemorate*  
Great ideas for Book Week

# Scan

*connecting learning and innovation*

Published by NSW Department of Education and Communities (NSW DEC), *Scan* is a quarterly refereed journal that focuses on the interaction between information in a digital age and effective student learning. *Scan*'s articles and reviews explore the use of curriculum resources in the learning environment.

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**Editor:** Margaret McEwan

**Editorial Support:** Cath Keane; Sally Rasaiah

**Graphic designer:** Realview Digital

Subscriptions and contributions welcomed:

**Email:** editor.scan@det.nsw.edu.au

**Web:** www.scan.nsw.edu.au

**Mail:** The Editor,  
Scan, Locked Bag 53,  
Darlinghurst, NSW 1300, Australia.

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## from the editor

Are you interested in connecting students to learning? The articles in this issue of *Scan* highlight some of the amazing ways this is being achieved every day in schools. Articles about the way schools are responding to the challenge of providing technology platforms for learning are inspirational. Other articles focus on how teacher librarians are taking every opportunity to promote student learning and engagement in their school communities.

You might notice that *Currents* has been replaced by *Reflections*. This section of *Scan* reflects on trends in learning and libraries.

Perhaps you would like to share how your school is connecting to learning with other *Scan* readers? Contact me at [editor.scan@det.nsw.edu.au](mailto:editor.scan@det.nsw.edu.au).

Margaret McEwan  
Editor



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### [Working for success in Area of Study: Discovery](#)

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### [Chromebooks and Google Apps for Education](#)

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### [Innovative practice with iPads: A whole school approach](#)

Annette Brunt, showcases how an innovative iPad project, recognised by two Apple Distinguished Program awards, has revolutionised teaching and learning at East Hills Girls Technology High School.



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### [Challenge, community and a fair go](#)

Wayne Sawyer, Professor of Education and Director of Research in the School of Education at the University of Western Sydney, highlights some of the key findings from the *Teachers for a fair go* research project, including the importance of learning communities, built around shared intellectual challenge.



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### [The STEPS Book Forum: Collaborating for success](#)

Julie Grazotis, Belinda Doyle and Stephanie Coard share how the St Clair and Erskine Park (STEPS) Community of Schools collaborated during Book Week 2014, to provide an opportunity for students to share exciting Australian books for young people.



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# reflections



Colleen Foley, Libraries Coordinator, Public Schools NSW, is responsible for policy advice and leadership for school libraries and information literacy.  
E: [colleen.foley@det.nsw.edu.au](mailto:colleen.foley@det.nsw.edu.au)

## How can your library meet your vision for learners and learning?

Collaboration, creative use of technology for learning, and engaging learners are common themes throughout this issue. *Scan* articles continue to offer inspiration for collaborative and transformative pedagogy. Teacher librarians can leverage these ideas and be partners and leaders for cultural change. The result will be improved student learning, within and beyond the physical Library classroom.

Pedagogy and learning spaces, including libraries, are undergoing change. Responding creatively to the needs of all learners is at the heart of a school library's responsibility for curriculum support.

Libraries and teacher librarians have always been powerful cultural icons: centres for equity in society and education. Two recent publications are essential reading for teacher librarians and those interested in great libraries for the future.

The *Future of library services for and with teens* discusses concepts relevant to all libraries. Key issues about the seismic shift that libraries must be part of are included. Libraries need to be places of connection and safety. Technology, and digital and other resources, provide participatory, flexible services in a welcoming environment. The new library system will enhance our capacity to do this.



*Forecasting the future of libraries* explores trends for all types of libraries, including school libraries. Significantly, it argues for *deepening involvement in pedagogy and learning*: the key brief of NSW Department school libraries.

## What about Department support for school libraries?

We are re-thinking and re-prioritising Department support for school libraries. For example, a new support website is in development. Department teacher librarians, principals, library staff and those interested in school libraries will have the opportunity to contribute to our renewed strategic priorities. Face-to-face focus groups are scheduled for June 23 in the Liverpool area, June 24 in the

Penrith area, and by VC, for rural and regional schools on June 25. A Department school libraries conference will be held in the last three weeks of Term 3. Further information will be circulated through teacher librarian professional networks and social media including DEC Yammer. Join the conversation already started!




**Oliver homepage at Banks Public School**


The implementation of the new library system, *Oliver*, for all NSW government schools is progressing well. By 15 May 2015, 83 schools had been moved to *Oliver*. The key focus in Term 2 is the *lighthouse* schools. Julie Grazotis, lighthouse school teacher librarian at Banks Public School,


says: *Students are excited about the looks and features of Orbit ...staff comment about the look and ease of use ...* Julie intends to take advantage of *Oliver* for teaching, using popularity searches and writing reviews for Premier's Reading Challenge activities.

Other *lighthouse* schools will start sharing their enhanced contributions to learning using *Oliver*, through *Scan* and the project website, once they have had time to become familiar with the new system. Up to date information about the library project is available for Department teachers on the *School library system* intranet pages and *Scan*. Watch the pages for ongoing updates.

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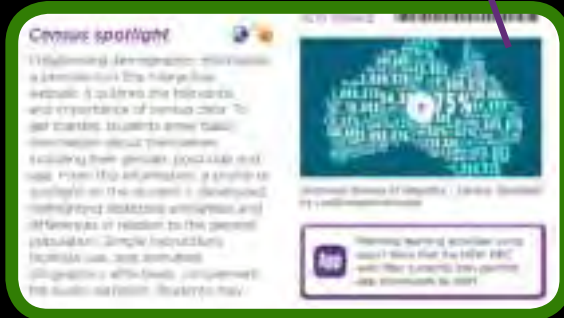
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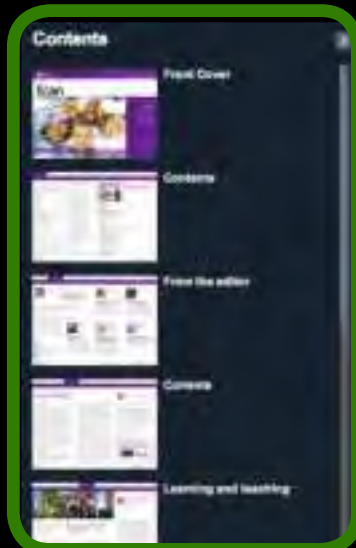
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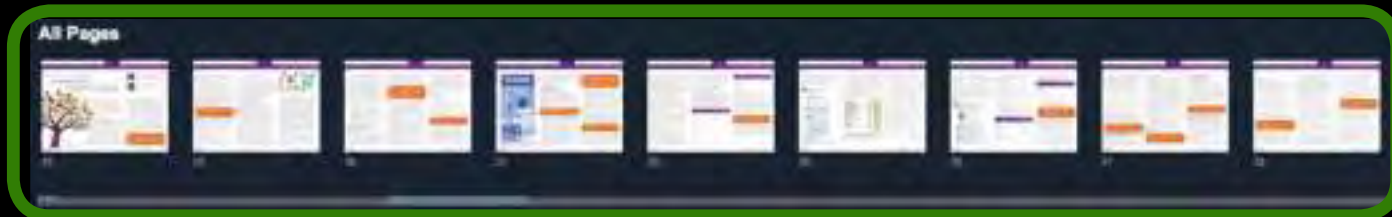
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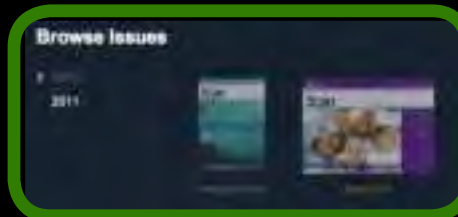
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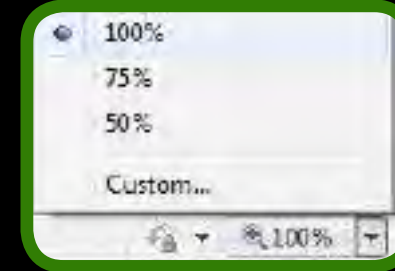
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For more tips, click here to view Scan's video taster.

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DEC gratefully acknowledges English Teachers' Association NSW for giving permission to repurpose material originally written by Michael Murray for ETA's [Area of Study Discovery: the concept](#) online esource.



Michael Murray is an education consultant who was formerly the Chief Education Officer, English, with NSW Department of Education and Communities. This article outlines how teachers of English can support students to select texts of their own choosing, to enhance their understanding of the Area of Study: *Discovery*.

# Working for success in Area of Study: *Discovery*

Area of Study is an important component of three HSC English courses: Standard, Advanced and English as a Second Language (ESL). It is, in fact, the common component of the Standard and Advanced courses, tested by a common exam paper (Paper 1). ESL has its own version of the Area of Study, called Language Study in Area of Study, which as the title suggests, has a stronger language focus.

In a [previous article](#) in *Scan*, Michael Murray outlined the broad requirements of the [English Stage 6 Syllabus](#) (the Syllabus) for Area of Study, as well as the specific requirements of [English Stage 6: prescriptions: Area of Study, electives and texts: Higher School Certificate 2015-2020](#). (Prescriptions) for the study of a particular concept in Area of Study for this year, and the next five years: *Discovery*.



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The Prescriptions document also provides a list of texts available for study in all three courses. Standard and Advanced students are required to study *one* text from the prescribed list; ESL students must study *two* prescribed texts. Students in all three courses must supplement the study of prescribed texts with texts of their own choosing, drawn *from a variety of sources, in a range of genres and media*.

### Overview

In this article, Michael provides guidance for selecting appropriate texts of own choosing. He suggests a process for analysing such texts to ensure that students stay focused on the specific requirements of Prescriptions. He also suggests activities to help students deeply explore the concept of discovery in a way that will prepare them for the challenges of the HSC English exam.

Some parts of this article will be re-used in the preamble for a list of suggested texts of own choosing, as well as other resources which will support the Area of Study: *Discovery*. This list will soon be available online. DEC teachers, students and teacher librarians will have access, initially through a sample list in *Oliver*, with a fuller version later. Consideration is being given to interim delivery to schools still using OASIS Web Inquiry.

### Texts of own choosing

The choice and use of texts of own choosing is a critical factor determining how well students perform in Section 3, and indirectly Sections 1 and 2, of Paper 1 in the HSC English examinations.

All students studying the Standard, Advanced and ESL courses need to understand the requirements related to texts of own choosing. English teachers and teacher librarians can guide students to choose appropriate texts of their own choosing.

### How many texts of own choosing are students expected to study?

Neither the Syllabus nor Prescriptions specifies the number of texts of own choosing that students must use to supplement the study of their prescribed text(s) for the Area of Study. Ultimately students will be asked to discuss one or more texts of own choosing, as well as their prescribed text(s), in Section 3 of [Paper 1](#) in the HSC English exam.

In recent years, the trend has been to require students to refer to one other related text of own choosing.

For example, the question in Paper 1 for Standard and Advanced in 2014 (when the concept for Area of Study was *Belonging*) was as follows:

*Question 3 (15 marks)*

*An individual's identity is shaped by the way they perceive their connections with others and the world around them.*

*How is this view represented in your prescribed text and ONE other related text of your own choosing?*

However, in previous exams students have been asked to use:

- *two* other related texts of your own choosing
- *at least one other* related text of your own choosing
- *other* related texts of your own choosing (i.e. an unspecified number, but two or more implied).

Clearly students need to have at least two other related texts of own choosing to meet the minimum requirements of the examination. However, the question in any given year will not necessarily suit the texts of own choosing that students have used in their preparation for the exam, so students are strongly advised to carefully examine and be prepared to discuss any of 3-5 texts of own choosing so that they are able to select the text(s) best suited to the question.

Furthermore, the close study of texts of own choosing will assist students to perform well in Sections 1 and 2 of Paper 1.

Section 1 gives students three or four unseen texts, all related to the concept prescribed for study, and asks them to answer several short answer questions



that require an analysis of these texts. Students who have analysed a range of other texts, including texts of own choosing, will be better prepared for these kinds of questions. The last question in Section 1 requires a longer answer making links across two or more of the texts provided. Again, if students have had practice making links between their texts of own choosing and their prescribed text, they will be better prepared for the demands of this question.

Section 2 asks students to write an imaginative piece of writing related to the concept prescribed for study. The exploration of the concept through a range of texts, including texts of own choosing, will help to develop the deep knowledge and understanding of the concept that students need to demonstrate to perform well in Section 2.

In summary, students are expected to study a range of related texts. They need to know 3-5 of these texts thoroughly to ensure they are well prepared for the examination.

### What kinds of texts should students look for?

The syllabus requires that students *draw their texts from a variety of sources, in a range of genres and media*.



To some extent, what texts students might look for will be determined by the kind of text they are studying for their prescribed text. It makes sense, for example, for students who are studying poetry for their prescribed text to focus on other kinds of texts when choosing other related texts.

Kinds of texts students could choose include:

- prose fiction, including novels and short stories
- drama, including scripts and performances
- poetry, ranging from short lyrical poems to verse novels

- nonfiction, including biography and autobiography
- film, including feature films, short films and documentaries
- media texts, including radio or television programs, feature articles and interviews
- multimodal texts, including websites, picture books and graphic novels
- visual texts, such as paintings, photographs and other works of art.

Note that some suitable texts might not fit neatly into one of these categories, but rather exhibit features of two or more kinds of text.

### What else should students consider when choosing other related texts?

In selecting texts of their own choosing, students should also consider:

#### Relevance to Area of Study: *Discovery*

Students need to analyse the [rubric](#) for Area of Study: *Discovery* carefully to ensure they understand what aspects of discovery they need to explore. Texts of own choosing must relate to this rubric.

See the [six-step guide](#) to analysing texts about discovery, based on this rubric. If students have difficulty using this guide to analyse a text of own

choosing then there is a good chance that the text is not sufficiently relevant to be useful.

### Accessibility for the student

A text that is accessible for one student will not necessarily be accessible to another. There is no point in students trying to use texts that they do not understand. Having said that, students will benefit by seeking texts they find challenging, rather than *easy*.

### Interest for the student

Students will enjoy identifying and using texts of personal interest, rather than texts given to them to study. The more personally connected students are to their texts of own choosing, the more motivated and confident they are likely to be when it comes to using these texts for Area of Study, including the examination.

### Opportunities to focus on how discovery is represented

At some stage students will be required to discuss the ways in which the concept of discovery is represented in their texts of own choosing. If they are experiencing difficulty in doing this for a particular text, they may be better off finding another suitable text. For example, students would be ill advised to use a painting as a text of own

choosing if they did not have a good understanding of the ways in which discovery might be represented in a visual text.

### Possible connections to the prescribed text

The Syllabus requires that students make connections between and among texts for Area of Study. Ideally, students should be able to demonstrate these connections in the response they write for Section 3 in Paper 1. Therefore, students should be able to make connections between a text of own choosing and their prescribed text, and indeed other texts of own choosing.

### Sophistication

All students should strive for sophistication in texts of own choosing, while noting the point made about accessibility above. Choosing easy texts generally does students no favours. Such texts provide limited opportunities to discuss the complex nature of discovery and the ways in which it is represented.

### Look for points of difference

In general, each additional text studied should add something new to the discussion, not just echo ideas and approaches already evident in the prescribed text. By choosing texts

that deal with discovery in different ways and from different perspectives, students will be more likely to reflect an understanding of the complex and dynamic nature of the concept of discovery.

### Introductory activities to help students explore the concept of discovery

The following activities could be used to open up students' thinking about the concept of discovery.

#### Develop a discovery mind map

- Brainstorm different kinds of discovery, e.g. emotional, creative, intellectual, physical and spiritual.
- For each type of discovery, cite examples from history, literature, the news and students' own lives.

#### Choose one example of personal discovery and write as a story

- The following scaffold could be used to structure and sequence the story:
- *Before*: What was life like before the discovery? What events led to the discovery? Was the discovery accidental or calculated?
- *During*: What was the nature of the

discovery? How did you think and feel at the time?

- *After*: What were the consequences of the discovery? Was life different because of the discovery? Did others view the discovery differently?

Write the story in first person, then rewrite in third person. Reflect on which of the two approaches:

- was easiest for you
- gave you most control as a writer
- enabled you to best capture the experience of discovery.

Experiment with other ways of writing your story by doing one or more of the following:

- disrupting the chronological sequence
- writing in a humorous tone, as opposed to a serious tone
- writing in present tense, as opposed to past tense.

Reflect on the impact of varying the story in these ways.

#### Explore *discovery* semantically

- Note that *discovery* can refer to both the process of discovering or being discovered as well as the actual *thing* discovered. Use the word *discovery*

in sentences to demonstrate your understanding of these different meanings.

- Consider synonyms of *discovery*. Write definitions and use in sentences to show how meanings vary.

**Keep a reader's (or viewer's) log**

During their first engagement with their prescribed text, students could maintain a log in which they record their discoveries of:

- a principal character or participant in the text
- a central theme or concern of the text
- themselves, as revealed through the experience of engaging with the text.

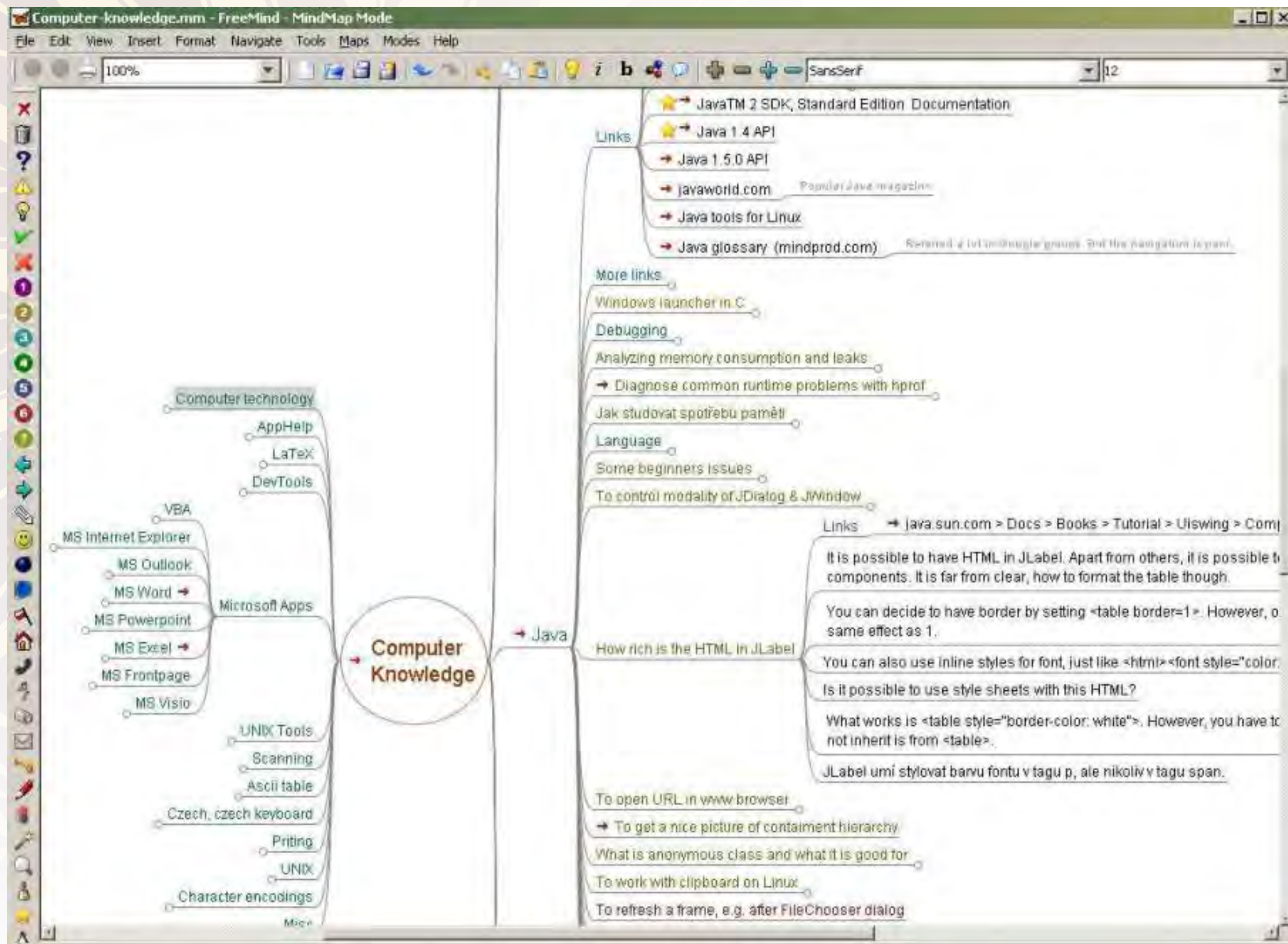
One way of organising the log is as follows (add more rows as required):

Chapter or episode or scene or poem/ date	Discoveries about character or participant in the text: XXXX	Discoveries about a central theme or concern of the text:YYYY	Discovery about self through the experience of engaging with the text	Other notable discoveries for the student

Once the first engagement with the text and the log are complete, consider these questions:

*In what ways is the experience of engaging with any text an act of discovery?*

*What discoveries did you make through your engagement with this particular text?*



Screenshot of a concept map made with FreeMind software.

## Synthesising to achieve deep understanding across texts

The Syllabus requires more than the analysis of texts for Area of Study. It also expects that students will:

*Explore, analyse and experiment with ... connections between and among texts.*

*Synthesise ideas to clarify meaning and develop new meanings.*

Closer to the end of their study of Area of Study: Discovery, the following activity will help students to synthesise their thinking and prepare for the demands of the examination.

### Concept map

Students should write down in 5 or 6 points what they have learned about discovery through the Area of Study. Students should read their points aloud and discuss, perhaps in groups, then take the opportunity to refine their points.

Use these points as the start of a personal concept map. Students may want to incorporate ideas from the discovery mind map they completed at the start of their studies, but it is likely that some of these earlier points would be further developed and some new points added.

Around these points add notes showing how these ideas are reflected in any texts that have been studied. Particularly useful are texts that demonstrate different perspectives in relation to these ideas. Ensure that the prescribed text relates to a few of the points, if not all. Other texts can also relate to more than one point.

Then add a further ring of notes identifying the main techniques used by the composers of these texts to represent their ideas about discovery. Ensure that for each technique, there is an illustration and a brief note about the effect of the technique.

Students could use an A3 sheet for their concept maps. Alternatively, they could use mind-mapping software, such as the freely available FreeMind software downloadable at <http://freemind.sourceforge.net/wiki/index.php/Download> or the Inspiration 9 software available for a free 30-day trial at <http://www.inspiration.com/Freetrial>.

Ask students to talk about the connections between and among the texts they have studied with reference to their concept maps.

Students could use their personal concept maps to help write extended responses to a range of essay questions. For example:

*How do composers show us the power of discoveries to transform lives?*

*In your answer, refer to your prescribed text and one other text of your own choosing.*

## References and further reading

Board of Studies (BOS) 2009, '[English Stage 6 Syllabus](#)', BOSTES, accessed 13 April 2015.

Board of Studies, Teaching and Educational Standards (BOSTES) 2014, '[English Stage 6: prescriptions: Area of Study, electives and texts: Higher School Certificate 2015-2020](#)', BOSTES, accessed 13 April 2015.

Murray, M 2014, '[Discovery: the new area of study for HSC English](#)', *Scan* 33.3 pp.39-44, accessed 13 April 2015.

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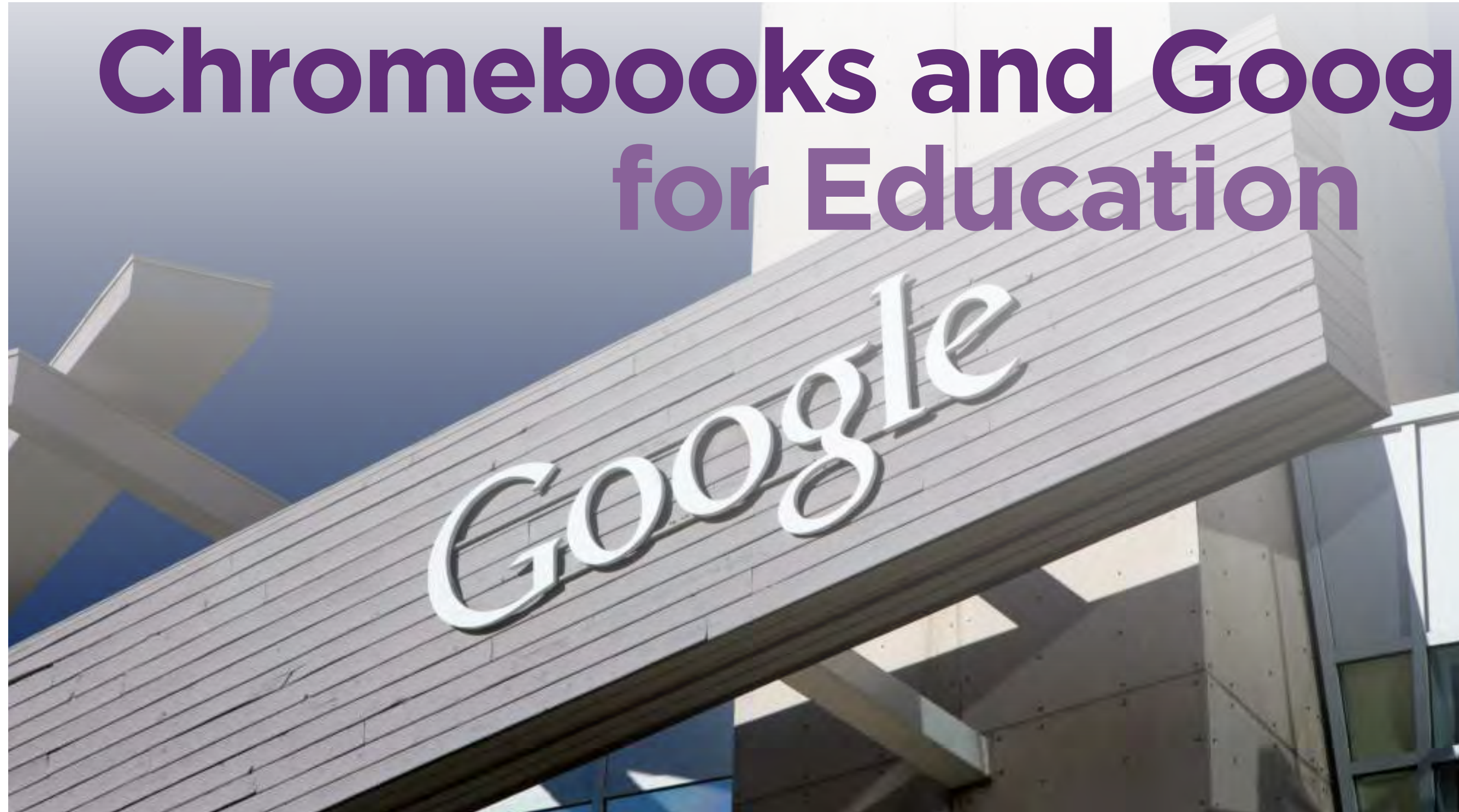
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Google Apps for Education is now available to all DEC staff and students through the DEC portal.

# Chromebooks and Google Apps for Education



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Soon to be the first future-focused high rise school in NSW, Arthur Phillip High is a city school located right in the heart of Parramatta. They have a long history of being pioneers in the integration of technology into teaching and learning.

## Working with the DER Laptops

Staff and students of Arthur Phillip High School were very excited when the Digital Education Revolution (DER) provided Year 9 students with a laptop in 2009. For several years teachers and students explored ways to use these laptops well in class. By 2011 it became apparent that it would be valuable to review units of work, significantly increasing the number of digital learning activities for students to complete, using their personal laptop.

In 2012 and 2013 teachers worked closely within their faculties to redesign and reimagine units of work. The aim was to strengthen and support



In 2014, a Google Apps for Education program was introduced at the school and a one-to-one Chromebook program was launched for students in Years 7, 8 and 9. Principal, Lynne Goodwin (left), Deputy Principal, Brad Main (middle) and Think3 Digital Learning Consultant, Dr Nerida McCredie (right) outline how this challenging and extremely rewarding initiative has enriched student learning.

the connections students had with their teacher, their topic and their classmates by creating a digital learning community hosted on the school's [Apple Wiki Server](#).

The digital units teachers created, provided students with a clear outline of each topic and then presented the content and concepts involved in a variety of ways. Explanations, diagrams, videos, maps and other multimedia resources allowed teachers to demonstrate and explore concepts clearly and helped students to engage and learn in their own way. The units contained group tasks, individual challenges, projects and extension activities.

Teachers were very aware that digital learning involves more than simply connecting to and reporting on content. It involves critical thinking, design and participation. It also relies on teachers to provide direction, moderate discussion and offer feedback. Therefore, these units of work also contained interactive simulations and scenarios for students to explore and analyse, as well as digital tasks specially designed by their teachers for them to complete. These often made use of Web 2.0 tools to organize and showcase students' understanding.

As well as hosting digital learning units, the Apple Server provided each student with a personal wiki workspace where they could publish tasks and work online. As they worked on completing their tasks, students received personal feedback and guidance from their teachers. They could use this space to showcase the quality of their work and it became a portfolio of their learning and achievements. Students were using their laptops regularly and completing a wide range of digital tasks.



**Students at APHS : engaged with 21st century learning**

### After the DER

In early 2013, the technology committee recognized that this model would not be sustainable moving into 2014.

Two critical challenges were:

- the impact of the increased intranet traffic on the reliability of the school server
- the end of funding to the DER laptop program.

A new place was needed to host the school's digital learning community and a device for students to use needed to be found, so they could continue to participate online. Like many schools, APHS faced the challenge of finding a manageable and affordable

solution that would let students continue to access the online curriculum, and enable teachers to innovate and further explore the potential of digital tools for learning.

During investigations of alternatives by staff, the possibility of using Google Apps for Education as a place to host and manage the school's digital learning community emerged as a real possibility. The features offered by the platform were encouraging, and with the launch of [Chromebooks](#) in Australia, it seemed likely that a suitable device for students to use was available.

In August 2013, the school signed up for Google Apps for Education and established its own domain. At this time, Google Apps were not available through the DEC portal. A selection of teachers and Year 8 students were provided with Chromebooks to trial. These teachers were asked to use Google Apps and Sites to design the most imaginative, innovative and richly resourced digital tasks they could for the Year 8 students to explore during a two day workshop. This was done to test if Chromebooks and Google Apps would work successfully on the school's wireless network, as well as to confirm that the digital learning experiences established on the existing Apple platform could be recreated. While the workshop days brought to light several technical problems, overall the trial was a resounding success. The students enjoyed working collaboratively on presentations and spreadsheets as well as completing design challenges and multimedia projects. After a little time spent troubleshooting the few technical hitches, teachers were confident that a robust and manageable solution for hosting the digital environment had been found, using Google Apps for



**Connect 2014 launch at Arthur Phillip High School**

Education. The challenge now faced by the school was to find a way to provide each student with a Chromebook.

### **Connect 2014**

It became clear that if this were to be a sustainable solution, the school would need to partner with families in the school community. While the school could manage the environment and design the learning experiences, families would need to provide their child with a Chromebook.

Invitations were posted to each family who had a student entering Year 7, 8 or 9 in 2014, inviting them to attend a special evening event at the school, the launch of Connect 2014. A very high number of families attended. At the launch, the school executive and lead teachers explained and demonstrated the Google Apps environment that had been created. Hands on activity stations were set up where visitors

could try out activities, simulations and interactive challenges. Over twenty teachers attended to answer questions families might have about the device or the learning environment. Hewlett-Packard was kind enough to courier in the only three HP Chromebook 11s that were in the country to show to parents. These were the Chromebooks selected for use in the project.

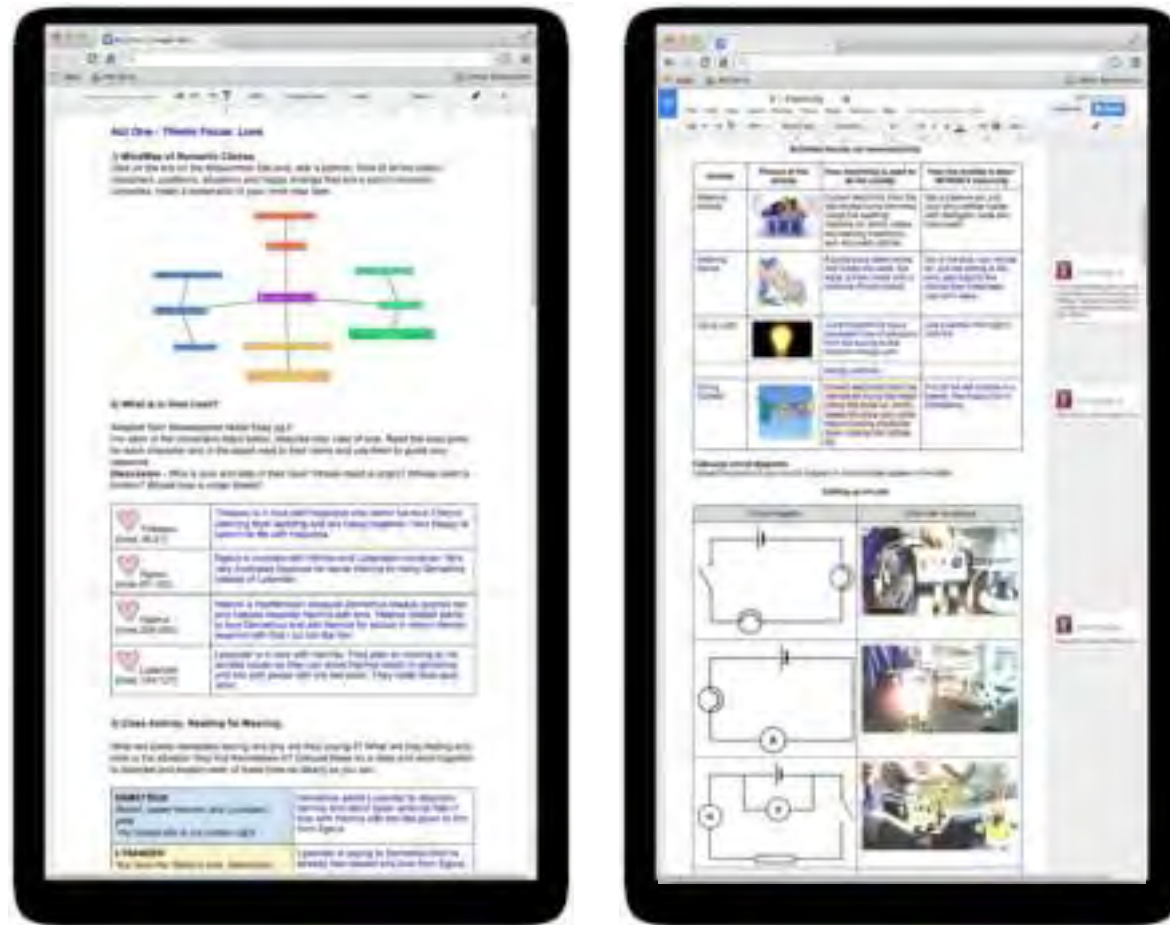
School families were excited about Connect 2014 and very interested in the digital units teachers had created. They were keen to support the project and partner with the school. Three possible purchase plans were provided for families to choose from. Many families signed up that night, and the take up rate over the following few days clearly indicated that the school would be in a position to start implementing Google Apps and Chromebooks in Term 1, 2014.

### **Google Apps and Chromebooks in action**

Students and teachers have been working within the new environment for a year and the school community is very pleased with the choices that have been made for students and the school.

Using Google Apps for Education, teachers have relocated existing digital topics to the schools' Google domain and, as the digital environment continues to expand, all new units of work are created here.

When a student launches Chrome in class, they navigate through the school's website to find their topic. In History, Year 7 have completed an online Crime Scene Investigation of a body found in prehistoric Denmark, Year 8 Science students watched digestion animations and interactives, Year 9 Geography students used their knowledge of natural hazards to manage simulated earthquakes, floods and bush fires and Year 10 analysed film clips and used



Examples of student work in English and Science

mind mapping tools to track the themes of *Macbeth*. The personal wiki space students had on the Apple Server has been effectively replicated in the Google Apps platform. As teachers publish each digital unit as a Google Site, they also design a corresponding Google Doc or Presentation. This file is a template set out to align with the activities hosted on the Google Site. It is here that students can work on tasks or publish and showcase activities they have completed and captured online. In readiness for class, these files are sent to each student's Google Drive in advance using [Hapara Teacher Dashboard](#), an invaluable management tool that also lets teachers easily monitor, comment on and collect their students' work.

This allows students to efficiently navigate between an online task and a publication place, helping them and their teachers keep track of their learning progress. As students complete a unit of work, these corresponding files fill with mind maps, notes from class discussions, timelines, Venn diagrams and written responses. They become a digital portfolio of their learning.



An overview of [Hapara's Teacher Dashboard](#) for Google Apps

There are several benefits to having students use a Chromebook that is managed by the school's Google Admin Console within its own domain. It means that the students' devices are configured to easily join the school's wireless network and access the school website. Having digital learning hosted within Google Apps makes it very easy to use Chrome Apps and Add Ons. It also ensures that students have full access to digital units - units designed to work seamlessly on Chromebooks. Indeed, this was the deciding factor in why the school chose not to implement an *any device* BYOD model at the school.

### Why Chromebooks?

During the exploration stage, before deciding on Chromebooks, staff tested the quality of students' online experience in the Google Apps learning environment on a range of different devices. It was found that the devices that would play every video format, launch all types of Web 2.0 tools and run any multimedia learning object, were laptops that were priced out of range for the community. The lack of consistency across the remaining options was a concern. Removing the web activities that couldn't be consistently accessed would reduce the interactivity of the digital learning environment, which was a key factor in student engagement. It was also important that teachers could be confident that the digital activities they designed would work for every student in every class. This ensures class time can be spent using technology for learning, not troubleshooting technological problems.



Student at APHS enjoying learning with Chromebooks and Google Apps





Units of work at Arthur Phillip High School, published on Google Sites.



## BYOD: Challenges to Learning Opportunities

Example Activity	Laptop 1	Laptop 2	Tablet 1	Tablet 2	Chromebook
Run a Gizmo science simulation	✓	✓	✗	✗	✗
Model Thinking Blocks for ratio activities	✓	✓	✗	✗	✓
Insert an images into a table	✓	✓	✗	✓	✓
Design a Text 2 MindMap	✓	✓	✓	✓	✓
Create a newspaper with interactive printing press	✓	✓	✗	✗	✓
Launch a BBC Bitesize probability task	✓	✓	✗	✗	✓
Create a Still Life artwork	✓	✓	✗	✗	✗
Run Spotlight Census activity	✓	✓	✗	✗	✓

Table showing the challenges to learning opportunities with BYOD

While teachers are pleased by how straightforward it is to create and manage quality digital learning, the students and their families are pleased with the device. It is attractive, lightweight and affordable. It boots very quickly and there are no on going costs for families. Students have reported that they find the activities clear and interesting.

Students at Arthur Phillip HS also like how accessible their subjects are, that their units are highly interactive and full of resources, and that they can work at their own pace. They also appreciate how easily they can share things with their teacher and receive personal feedback and support. They have been asked how the school's online environment could be improved

and while some students say they like it the way it is, others have asked for more visual presentations, challenges and educational games.

### Feedback

One of the most encouraging forms of feedback has been the remarkable decline in the number of suspensions and the significant increase in student attendance. Teachers are confident that the school's online learning environment has increased the level

of engagement in learning at the school. The cohorts of students and parents who have joined the school community in 2015 have embraced the program. More than 90 Chromebooks were purchased the start of this school year. Google Apps for Education and Chromebooks have shown that they can be used together in clever and creative ways to provide an exciting 21st century learning experience for teachers and students at Arthur Phillip High School.

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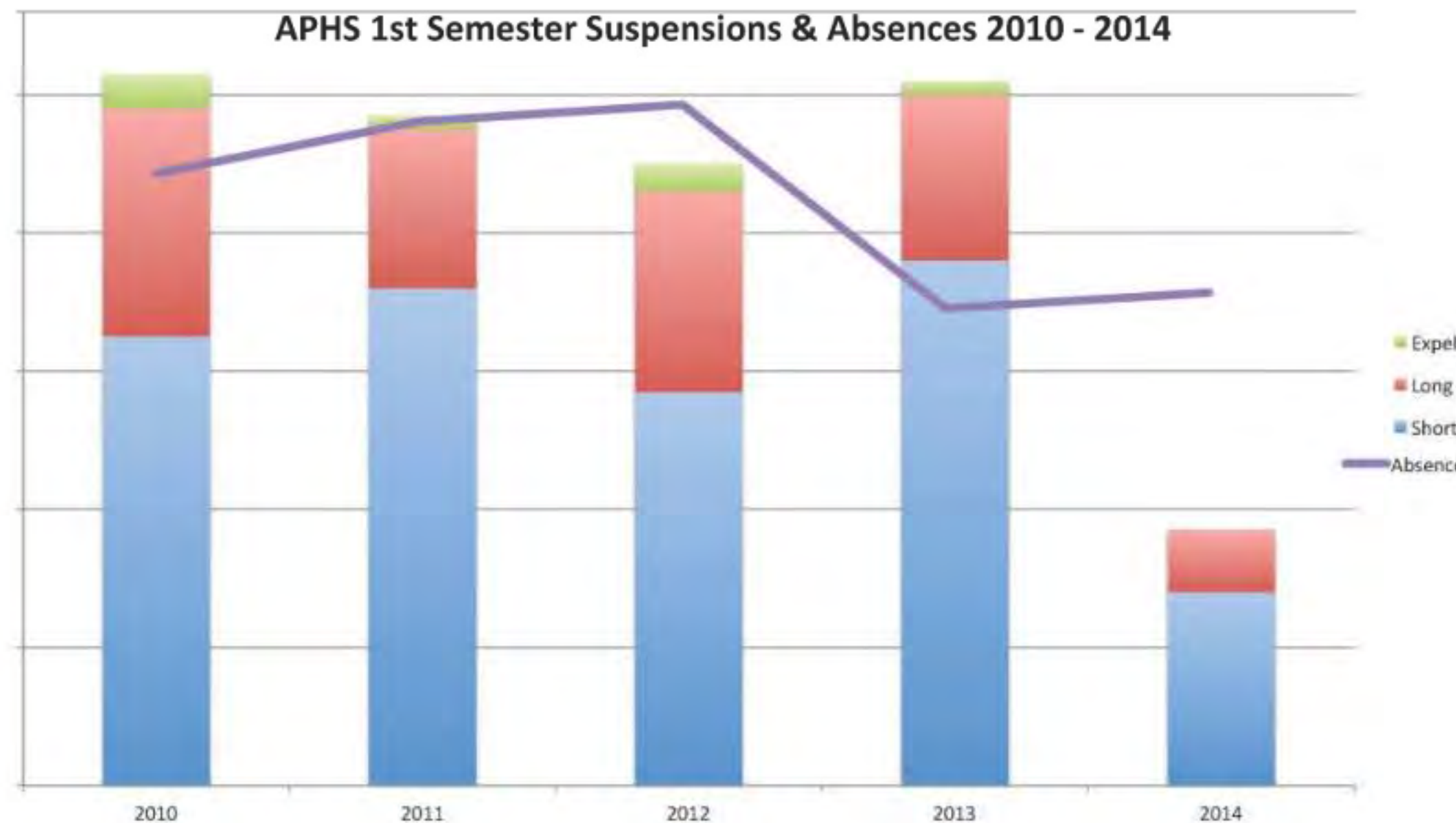
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APHS 1st semester suspensions and absences

# Innovative practice with iPads: A whole school approach



Students at East Hills Girls High School enjoy learning with their iPads



Annette Brunt, Deputy Principal at East Hills Girls Technology High School, shares how an innovative iPad project has revolutionised teaching and learning at the school. The success of the program is evident in the high levels of student engagement, and has been recognised by two Apple Distinguished Program awards.

## Whole school innovation

East Hills Girls Technology High School, located in south-western Sydney, has a student enrolment of over 1 000 students with 64% from backgrounds other than English. The school has an excellent reputation for high academic achievement, innovation and student leadership. The vision is to educate girls for a technological future and a wide range of course choices and opportunities in the sciences, humanities, arts and sport are offered. The Information and Communication Technology (ICT) Centre has state of the art technology to support students'

learning and the network is supported by an external network provider, who is employed by the school five days a week. [AirServer](#) on a MacBook or PC used with [AirPlay](#) on the iPad allows teachers and students to share iPad content, using their classroom IWB.

The school is future-focused and strives to be innovative in its integration of technology into teaching and learning. In 2011, the school plan identified the need for Year 7 and 8 to have increased access to technology. To address this need, *The Project of Tomorrow* was developed, which incorporated a *Bring Your Own Device* (BYOD) program for Year 7. Based on research conducted at the school, iPads were chosen. To implement the program, staff worked very closely with the school community, who strongly supported the initiative. Students in years 7, 8, 9 and 10 now have 1:1 access to technology through the integration of the iPad for learning. Students also have access to interactive textbooks for their learning in the classroom and at home.

Teachers were provided with an iPad, planning time and professional learning. Each faculty has a teacher representative on the iPad team. These teachers work collaboratively on creating units of work and sharing apps. Head teachers of each faculty provide strong leadership and lead the integration of the iPad into teaching and learning programs.

The 1:1 iPad initiative has been very successful. The school has been acknowledged for innovation and leadership, educational excellence and demonstration of an exemplary learning environment and has been recognised as an Apple Distinguished Program School since 2012, receiving the award on two consecutive occasions.



Apple Distinguished Program award certificate

## The role of the library

The school library has been reconfigured into a modern learning space with connected classroom facilities and interactive white boards. Apple Mac desktops have been installed in the research area to provide students with the opportunity to engage in more collaborative learning using applications like iMovie and iBook. The resource focus has changed from paper to digital, resulting in more access to digital content and learning resources. The library space continues to be redefined and will be launched as a dynamic learning space where students can actively collaborate in the manner that best suits their learning styles.

## Innovative practice in faculties

Innovative practice using technology is embedded in the schools' planning and pedagogy. Below are examples of teaching workflows and student work samples from a range of faculties across the school.

### Creative Arts

Students in Creative Arts (CA) in Years 7 and 8 participate in one period of performing arts as a part of their mandatory Visual Arts course. One of the most engaging activities is creating an animation with the [Puppet pals](#) app. They begin by creating a tableau of abstract concepts. The students then workshop ideas that are important in their own lives and write a script that reflects that discussion. The students then record and animate their scripts using [Puppet pals](#). Student work samples can be viewed on YouTube as shown



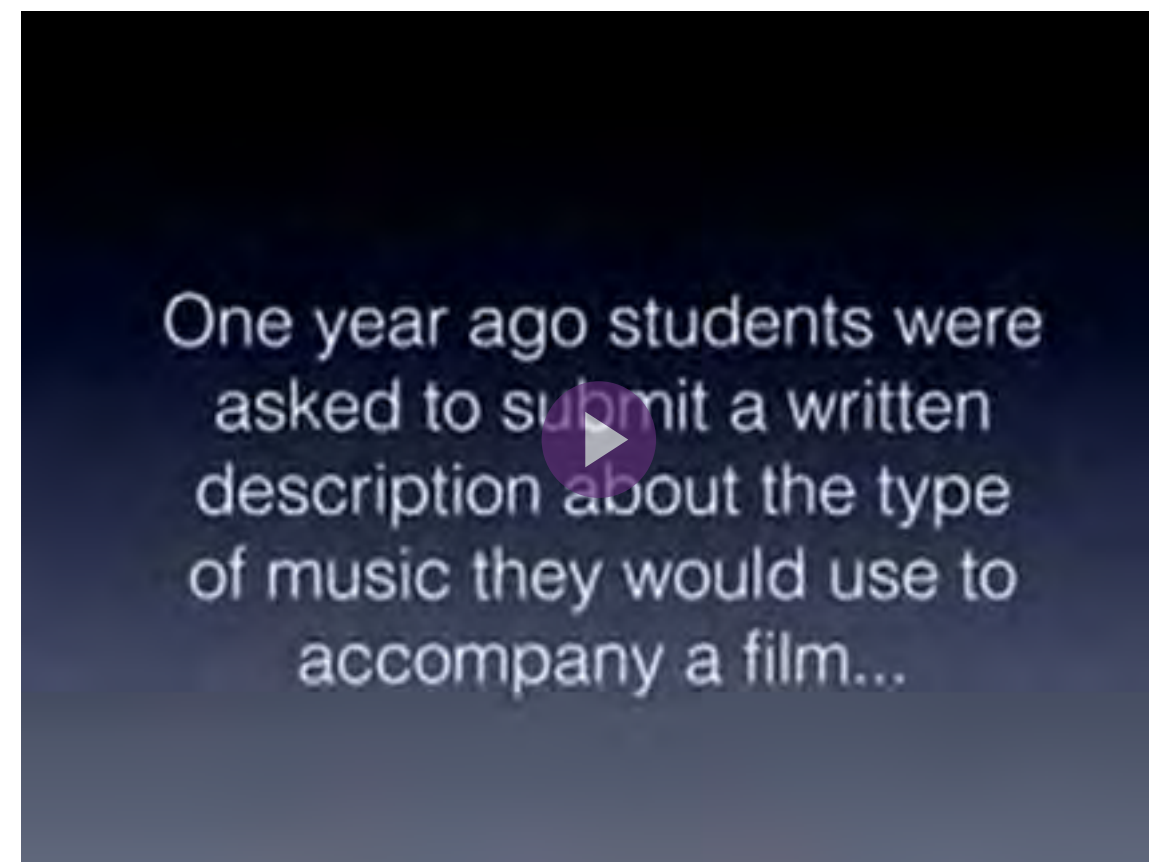
**Puppet pals animation: One hit.** Students script their lives as part of their Drama course



**Puppet pals animation: The problem of deforestation**

Music is exploding with opportunities for students who have been given access to digital apps that allow them to compose, notate, play instruments and create theme music. Technology has become central to the learning and teaching in this subject. Apps like [Notion](#) and [Garage Band](#) are used so regularly that they have replaced old methods and manuscripts. Students have also enjoyed playing with apps like [Ultimate guitar](#), as well as a range of percussion based apps.

The [short film](#) shown here demonstrates how iPads have changed learning activities in the Music classroom. It features music composed by students.



**iBook Music:** the changing face of music instruction at East Hills Girls technology High School

The following video shows one of the finished products created by a student in Year 7.



**Innovating with music apps:** [a new sound for A werewolf boy](#)

### Technology and Applied Studies

In Technology and Applied Studies (TAS) students are able to use their iPad at all stages of the design process as explained below. The process requires students to:

State and analyse the design brief:

- Students can use the [Pages](#) app to type up design brief, situation and limitations.
- Students then use the *Highlight* and *Define* functions of the [Pages](#) app to identify and analyse key words. This helps to clarify direction for the design project.
- A mindmapping tool, [Popplet](#), can then be used to ask analysis questions about the brief, for example,

What is going to be designed?  
Who is making the product?  
Why is the product being made?  
How will it be made?

#### Research:

- Students are able to access websites on their iPads to conduct research.
- Students can create photo collages of existing products/solutions.

#### Create and develop ideas:

- Students can sketch and experiment with ideas, colours and techniques using drawing apps.
- Students can create photo collages of ideas and processes using photo apps like [PicCollage](#).

#### Produce a final product:

- Utility tools such as cameras are used so students can lay out their designs and take photos before commencing work. These can be stored and organised on their iPads, and referred to during construction.
- Calculator apps can be used to make calculations during construction.
- Techniques can be researched before starting construction by searching YouTube for instructional videos and students can create their own, using images of techniques and iMovie.
- Visual storytelling.

In TAS students create an advertisement for their made objects in iMovie. [View an example](#) to see how they market their product.



[Video ad for the M Stand made on iMovie](#)

*\*Please note that the excerpts above and clips are from East Hills Girls Technology High School 'iPad's across KLAS' iBook, created in 2014.*

#### Language

In Language lessons students consistently work creatively and produce imaginative solutions to their assessment tasks. In the first example of student work, students are asked to plan a three day trip to Japan. This assignment had a numeracy focus and students were required to convert currency AUD\$ to YEN¥. This [YouTube video](#) provides an example of student work.

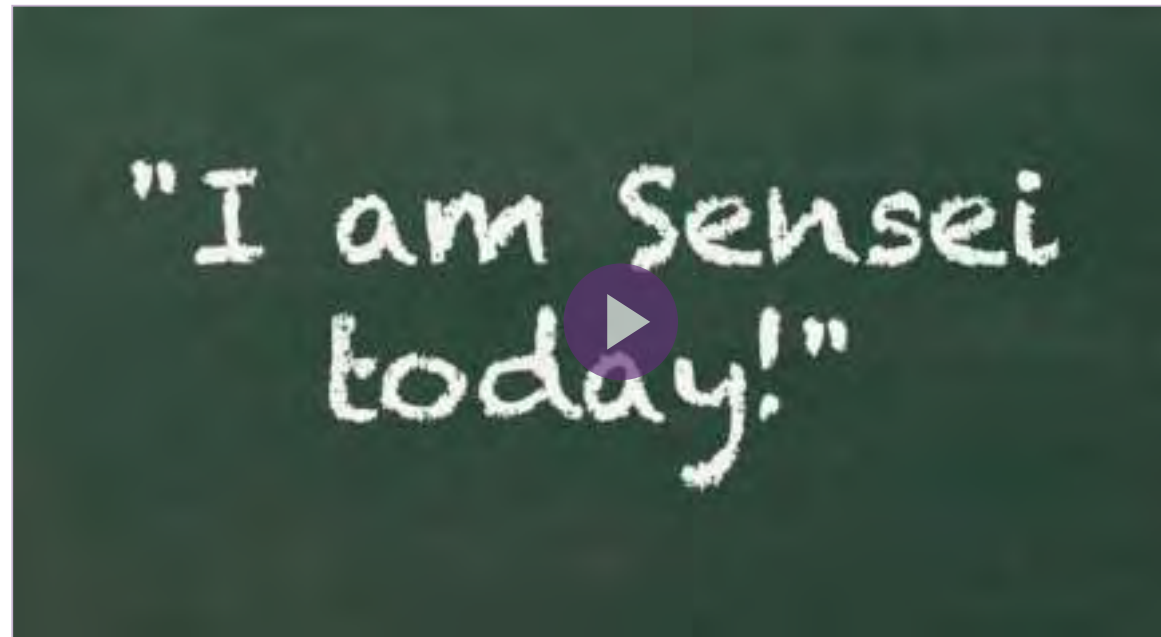


[Enjoying a new perspective on learning with iPads](#)



[My trip to Japan: a Year 8 innovation tour video](#)

The [second language example](#) demonstrates how students explore the diverse ways in which meaning is conveyed by comparing and describing structures and features of Japanese.



Year 8 language video: [Japanese 'te' form rules](#)

## Feedback

The impact of learning with iPads has been monitored throughout the process. In a recent survey, teacher comments included:

*I can easily annotate student work and place it online into their journals*

*iMovie allows me to see if they understood the task*

*The AirServer application allows more freedom for me in the classroom*

*Showbie is a great app that lets me collect and mark*

*student work. I can also give individual students different work which makes differentiating much easier.*

When asked how they felt about learning with an iPad students answered

*It's a lot easier and I don't have to carry a lot of heavy books around with me*

*It will help me in the future*

*I'd rather use an iPad than a laptop*

*I can be more creative*

*It has opened a virtual world where I can draw and paint*

At a recent tour of the school a teacher from another school described the innovative use of the iPad in a language lesson as *revolutionary*.

## Challenge-based learning

A team of teachers are also leading the way with the implementation of the first challenge-based learning (CBL) program for gifted and talented students at East Hills Girls. The students will work collaboratively to solve a challenge, take action and share their experiences. The big idea for the challenge is *Change* and students will be challenged with the task of *Changing a person's life*. Throughout the challenge, the teachers involved will teach a lesson focused on change, ask guiding questions and document the process in an interactive iBook. Students will



The CBL team at East Hills Girls Technology High School (L-R) A. Brunt Deputy Principal, K. Tolentino, ICT teacher, J. Gooch Head Teacher PDHPE, K. Luk, teacher, HSIE and H. Hammond, Head Teacher Science at a CBL training day.

be assessed on their articulation of what makes a compelling solution, their documentation of the process and results of their actions. At the end of the challenge the teacher iBook will be published online as an example of CBL for other schools in Australia while students will be encouraged to publish their work in a variety of locations. One way for students to publish is to create a video of their solution, post it online or share it locally.

## Future focus

The future is very exciting as the school continues to integrate iPads into teaching and learning practices. Staff are focused on extending the learning and implementing the use of [iTunes U](#) for both teachers



**Andrew Wright from iTeach working with Year 7 students to setup their digital learning portfolios on iTunes U.**

and students. In 2015, Year 7 students will create a digital learning portfolio using the iTunes U platform. Students will then upload assessments from each key learning area and use guided questions to reflect on their learning.

Teachers and parents will have access to these portfolios. Teachers will increase their use of online course delivery through the use iTunes U as a content delivery tool. Teachers have successfully created iTunes U

courses in Geography to differentiate the curriculum for students of varying literacy ability. The school is committed to increasing the use of online assessment and providing quality teacher feedback via apps such as *Showbie*. These complement existing online tools such as Moodle and *Edmodo*, which have been used in the school for the past eight years. This initiative, as part of the ongoing commitment to innovation in technology for student learning, will ensure that students are well prepared to tackle the challenges of a technological future.

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Hansel and Gretel: retold the LEGO® way by students at John Purchase Public School



In 2014, Kate McKenzie, formerly Kate Keily, was the teacher librarian at John Purchase Public School in Sydney's north-west. This article outlines how an exciting technology project using LEGO® kept Year 6 engaged with learning during their last term of primary school. Kate is now teacher librarian at Putney Public

School. Principal, Rhonda Russom, and the parent body have committed funds and support for modernising their library and bringing in a 21st century learning program.

## Building student engagement: Brick by brick

### Teacher librarians make a difference

Teacher librarians can have an enormous impact when supporting student learning within a school. The library is a unique classroom within the school. The physical space is often less constrained than a standard classroom and this gives teacher librarians more flexibility in their approach to learning tasks.

Quality learning occurs when children are engaged in an authentic task. Students of

the 21st century live in an exciting, and technological world and teachers often have to work hard to hold their attention and excite their imagination. This challenge is magnified for teachers of Year 6 in Term 4 of the school year. Students are at the end of their primary school life, and many are very ready for the new challenges of high school. Extra patience and innovation is badly needed.

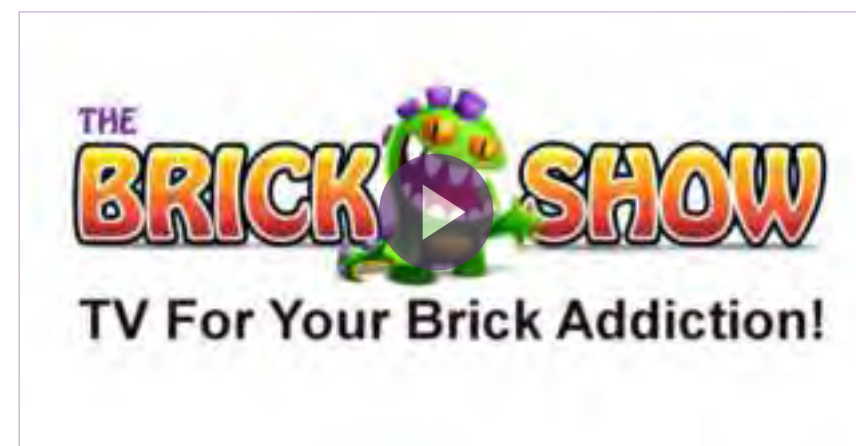
With these challenges in mind, the planning for Term 4 began. A meaningful project was required that met curriculum outcomes and provided some challenges. It also needed to be project-based and have a modern, technology focus. Settling for anything less demanding would be simply keeping these restless students busy.

### Brick fairy tales

A recently published book called *Brick fairy tales* by John McCann and Monica Sweeney (ISBN 9781628737325) provided inspiration. It retells classic fairy tales with all the images made in LEGO®. It is formatted as a simple graphic novel and students at John Purchase thought it was so cool.

They had been shown similar titles like, like [Brick Shakespeare](#) and the [Brick Bible](#). The release of The LEGO® movie had been huge. This was the opening – LEGO® was topical, current and popular.

The students could now produce their own brick fairy tale.



[Brick Shakespeare book review](#)



[The Brick Bible official trailer](#)

### The brief

The brief was delivered to the students. They were required to make their own brick fairy tale.

Each group had available to them a selection of LEGO®, and an iPad. There

were no specific instructions; it was up to each group to make their own decisions. The students were told that they could bring in some of their own specialty LEGO® to use but they would be responsible for it. They would need to bring it to their library each week, and it would stay in their care at all times.

Part of the brief was about group work, and every member of the group was to have a role. This idea of distinct roles was explicitly discussed before starting. It was observed that not all roles were the same, but all played a vital part in creating the final product. Each group would look at the strengths and weaknesses of the individuals in their group and divide the responsibilities accordingly to make the best use of their skills and talents.

Project-based learning in groups is a great way for students to develop important skills for the future. Modern work practice often entails being given a brief of what a client wants, and it is the job of the employee to work with others to provide a product that meets the client's needs. These skills include the ability to work as a team, define roles within a group, work to a time line and show initiative. This project facilitated learning opportunities for these important [general capabilities](#), more particularly described as *Work and enterprise skills* and *Personal*

and *social capabilities*. It was also imaginative and innovative, allowing students to show flair and originality.

This analogy of the modern workplace was used - this could be them in the future, working on a project team for a large corporation. The students needed to be mature and fair in the distribution of tasks, in order to achieve their objectives. Students responded well to this approach as it anchored the task in the real world and gave it relevance.

The task fulfils aspects of learning outcomes ([EN3-7C](#)), *a student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts* and ([EN3-8D](#)), *a student identifies and considers how different viewpoints of their world, including aspects of culture, are represented in texts*.

### The project

This project required:

- one iPad per group (average of 6 students)
- Book Creator app, iMovie (or any similar program)
- LEGO® or similar plastic building blocks.

Students were broken up into groups

of between five and seven, depending on class size and available iPads. In this instance, groups were deliberately mixed, with a broad cross section of ability, gender and friendship groups.

The school was scoured for any available LEGO®, which consisted of basic building blocks and a few odds and ends of specialist collections. Most schools will generally be able to gather basic blocks from throughout the school and by asking around.

[Specialist LEGO® kits](#) were purchased (from Moore Education Pty Ltd) that contained character figures, trees and a variety of hats, objects and props. There are quite a few LEGO® story writing kits available but only the character piece kits were bought as this kept cost down.

In total, about \$450 was spent on LEGO®.



**Students creating their own LEGO® fairy tale**

This resource is now within the school and can be borrowed and used by the whole school.

The process was quite simple.

Students were provided with a list of tasks to complete, and as outlined previously, they had to plan their own workflows. The list was:

1. Decide
2. Build
3. Shoot
4. Edit
5. Narrate
6. Finish.

Of course, students needed support to get organised and the process of

facilitation was very intense. The role of the teacher here was not to teach; but to facilitate learning and empower students to direct their own learning. It was very rewarding to see how well the students met the challenges that arose and many gained self-confidence during the process.

### Key factors in successful project delivery

The key factors of the project are:

- a 10 week time frame – of 1 hour per week
- every class had a group labelled 1,2,3,4,5 etc.
- the LEGO® needed to be divided, boxed and labelled with a group number; prior to distribution, so pieces were not missing when they filmed different scenes over a number of weeks
- students were not allowed to take pieces from another group's box. This was imperative with multiple classes using the boxes. The same pieces need to be there for Group 1 on Monday and Group 1 on Friday
- each group had: (a) A box of basic LEGO® and: (b) A box of specialty pieces like characters and props (flowers or trees).



They hid together from the Big Bad Wolf. After the Big Bad Wolf arrived at the pigs house he yelled " Little pigs, Little pigs let me in or I will huff and I will puff and I will blow your house down". Then the pigs replied " We will never, ever let you in" shouted the two little pigs.



The two little pigs? Where is number three?

## Evaluation

Like all projects, there were varying degrees of success. Some groups thrived on the freedom to make their own choices, while others needed a bit of a push to agree and collaborate. Some student groups produced simple interpretations of familiar stories. Others were able to explore the concept of appropriation and used their story to provide extra insights and explore cultural assumptions in the original tale.

The amazing thing was that every single group produced a digital book that retold a classic fairy tale and achieved the brief that they had been given. Every student was part of a successful team.



They dropped marshmallows on the way to the well so they wouldn't get lost.



## Hansel and Gretel: no boring breadcrumbs in this forest!

The most rewarding aspect was seeing some of the students who often struggle with traditional academic tasks, show their true potential. One particular student shone. While usually hard to engage, and disruptive in his behaviour, he was outstanding. He was a leader within his group, inclusive of his classmates and driven to complete the project. He came in at lunchtimes to complete difficult scenes and took great pride in his accomplishments. The project had appealed to him and provided an opportunity for him to show his unique skill set and achieve.

20 minutes later Hanzel & Gretel finally came back with the wood and gave it to their father.



Another LEGO® happy ending

## Conclusion

Embarking on a project like this always has its challenges. It requires a great deal of planning, careful consideration of educational value and a budget.

Fortunately, Principal Leonie Black and the school community, were very supportive of the idea. They saw first-hand the eagerness of students to work on projects in the library, and the engagement of students at John Purchase Public School when they are faced with a challenge. There had been other ambitious ideas before this that had all resulted in positive learning experiences for the students.

The success of this project in terms of student engagement highlights the importance of programs designed by teacher librarians and implemented in the library for creating a positive attitude to learning.

The research reported in this article was funded by the Australian Research Council under its Linkages program. The NSW Priority Schools Programs and Equity Coordination of the then NSW Department of Education and Training (NSWDET) was a project partner and co-funder.

# Challenge, community and a fair go



Kudryashka/Shutterstock.com



Wayne Sawyer is Professor of Education at the University of Western Sydney, where he is also Director of Research in the School of Education and a member of the Centre for Educational Research. Wayne currently researches in the areas of secondary English curriculum, curriculum history, effective teaching, literacy policy and pedagogy in low-socio-economic status (SES) schools.

## Education and a fair go

For over 15 years, the School of Education at the University of Western Sydney has run a research program about classroom engagement known as the *Fair go* program, which is concerned with equitable outcomes for students from low SES communities, and focuses on pedagogies that produce high level engagement. The program has gone through a number of iterations. Three examples of individual projects include:

- Long-term partnerships between academics and teachers in classrooms (Fair Go Team, 2006)
- co-researching with exemplary teachers of students from poor communities (Munns, Sawyer et al, 2013)
- working on models of teacher-to-teacher mentoring around engaging pedagogies.

*They experience from the inside is that concentration of disadvantage rather than disadvantage per se is the significant driver of educational under-performance.*

*(Erebus International 2005: 15)*

This article addresses the second of these; an Australian Research Council Linkage project known as *Teachers for a fair go*. The project focused on a group of 28 NSW teachers in contexts ranging from preschool to matriculation who were regarded as *exemplary* in engaging students from Priority Schools<sup>1</sup> with their education. The Priority Schools Program was an initiative of the New South Wales (NSW) Department of Education and Training and was a co-researching

<sup>1</sup>The Priority Schools Program gained its very *raison d'être* in setting out to narrow the equity gap for public school students in the poorest communities of NSW. To this end the program allocated considerable resources and energies to the professional development of teachers in the (then) 574 Priority Schools across the state (411 rural and 163 urban). The PSP was committed to addressing the educational effects of entrenched poverty through its work in schools and the Program's administrators saw classroom pedagogy as fundamental to their work. Teachers on the project all worked in Priority Schools

partner on the project.

The schools represented in the project serve communities that are in the lowest socio-economic strata of NSW. The experience from the inside is that *concentration of disadvantage rather than disadvantage per se is the significant driver of educational under-performance* (Erebus International 2005: 15). Despite the current plethora of discourse over the importance of the teacher in student success (eg Hattie, 2009), the *Fair go* program is not naïve about the importance of public policy on poverty for educational success in poor communities. Addressing the equity gap in education requires addressing a range of measures including:

- public policy on poverty
- public policy on educational equity

- teacher action in the classroom.

The *Fair go* program focuses on the part of that mix over which educators have most control: pedagogy.

### Overall findings

The overall findings of the *Teachers for a fair go* project have been published elsewhere (eg Sawyer et al, 2013; Munns, Arthur et al, 2012), and the project identified several learning experiences that contribute to improved learning outcomes for students in low SES communities. These are summarised here. *Fair go* classrooms are characterised by:

### Quality learning experiences

These include:

- *high cognitive work*, expressed through intellectual challenge and sustained conversations focused on teaching and learning
- *high affective commitment* by students, achieved through classroom community building

and a risk-accepting culture in the classroom

- *high levels of attention to focused and appropriate behaviour*, achieved by prioritising learning and targeting and minimising student resistance, along with thoughtful repertoires of practice.

### Inclusive classroom cultures

*Fair go* teachers implement processes which help learners to become part of the learning community. Students are recognised as valuable members of that community, and, what is termed the *insider classroom*. Some of these processes are:

- *building a community of reflection*, through promoting learning as a shared responsibility and providing support and time for reflection about learning
- *building whole-class responsibility* for self-regulation of behaviour



- *prioritising teacher inclusive conversations* through the conversational tenor of the class
- designing tasks which invite conversation and focus on learning
- *engaging students in self-assessment* through:
  - an environment of questioning
  - conscious building of cooperative
  - learning processes involving peer support for each other's work
  - support for personal task assessment processes
- *considering teacher feedback carefully*, linking back to the focus on learning, with high expectations and an emphasis on reflection and self-regulation.

### Strong support for individual students

In *Fair go* classrooms, students receive

strong, consistent, positive messages about:

- their *knowledge* and *ability*
- their degree of *control* of the classroom through the focus on learning, not compliance
- their *place* (their community and their classroom as a place of learning)
- their *voice* in the classroom, through collaboration, sharing and reflection (Sawyer et al, 2013).

### Contexts and challenges

When introducing the contexts in which these teachers worked, Munns, Hatton et al (2013) identify eight *themes* that *represent the complexity of the low SES teaching experience and that play out ...arguably across different low SES community and language groups through the developed world* (p. 34).

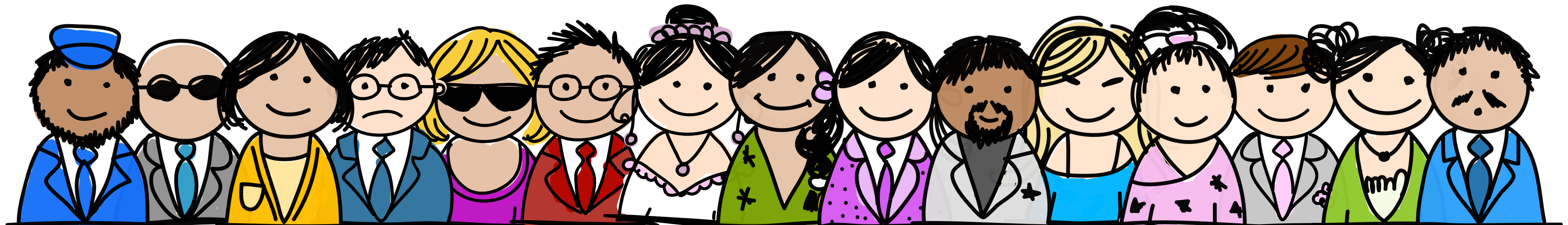
These concern populations of students:

- whose oppositional behaviour places significant physical, emotional and pedagogical pressure on the classrooms
- from impoverished housing estates
- from inner-urban multicultural communities
- who need support in achieving outcomes in literacy and numeracy and across all curriculum areas
- who are new to the language of the nation in which they find themselves (such as Language Background Other Than English (LBOTE) students), many of whom may be from refugee backgrounds
- from Aboriginal backgrounds
- living in remote communities
- with special needs (pp.34-37).

Not all schools in low SES communities are the same. As Munns, Hatton et al

(2013) point out, there are classrooms in low SES schools *where students are academically able, keen to be involved and not strongly pressured by the conditions of their existence* (p. 34). For example, a key challenge for one of the teachers was students who were too compliant and expected that schooling primarily equated with training for success in standardised testing.

Nevertheless, low SES contexts throw up a series of quite specific challenges, many around the intersection of these eight themes. Student histories in such contexts, can include for example, refugee trauma, violent backgrounds, inter-generational unemployment, transience affecting school attendance and negative family experiences with schooling. Community support for schools may be high with accompanying student aspiration, but may also be low, critical of the school, or even resistant. Some schools will have intersections of a number of these themes, such as



poverty, isolation, high proportions of LBOTE students and histories of inter-generational unemployment.

The effects of particular school structures can be intensified in such contexts. Student transition from primary to high school, in NSW for example, can mean moving from one teacher to too many teachers, too many rooms, too much separated learning and no integration; factors that can exacerbate already existing problems with schooling. Poor outcomes in the early years of schooling may never be made up later, especially if these outcomes are around literacy. Negative attitudes to schooling among students can manifest as peer pressure not to perform well. In such contexts, teacher attitudes can also become negative. High staff turnover can lead to lack of consistency in teacher-student interactions and help build a climate of reaction, rather than the school being driven by a vision. Broader systemic issues of

accountability through standardised testing and the operation of league tables through the publication of schools' results are inevitably damaging to schools in these contexts, such as, in Australia, through The National Assessment Program - Literacy and Numeracy (NAPLAN) and the [MySchool](#) website. This damage then becomes further exaggerated against a background of media with their own ideological agendas.

### Meeting the challenges: teachers as researchers

A fundamental part of the *Teachers for a fair go* project was the role of the teachers as researchers of their own and others' practices (Munns and Sawyer, 2013; Mayes and Sawyer, 2014). The research commitment that teachers undertook in joining the project was to:

- write about their practice on engagement (as part of the

- application/selection process)
- agree to be the subject of a case study, but also to co-author the case study itself
- read and respond to the case studies of other teachers on a project intranet
- participate in an intensive cross-case analysis over six days at the conclusion of all the case studies.

### Cross-case analysis

The last of these processes meant that at the conclusion of the case studies, all of the teachers, academic researchers, research assistants and an external *critical friend* assembled for six days to interrogate the data and develop cross-case analyses. During these days all co-researchers carried out fundamental research work by:

- reviewing data
- coding and categorising data
- re-considering previous categorising

- mapping findings against literature.

On these specific days, it was particularly the work of Haberman (1995, 2005) that informed practice. Processes included:

- defining key issues and key terms
- re-conceptualising the data
- interrogating the taken-for-granted (*We know high expectations are important. How do we achieve buy in from the students?*)
- interrogating the explanatory force of the *Fair go* model of pedagogy
- taking different *cuts* through the data (e.g. giving a focus to creativity, or literacy).

### Cross-case analysis: emerging responses to challenges

These processes began with a discussion of teachers' contexts and how any challenges, such as those discussed above, were being met. Of course,





any such discussion also became data and was used along with the data that had already been gathered in the individual case studies. Nevertheless, initial considerations of these issues as a group, who were meeting face-to-face for the first time, were interesting, particularly in the light of the study's overall findings. In these initial considerations, the teachers' responses to key challenges in their context fell into four groups as outlined below.

### Prioritising learning over focusing on behaviour

This was the overarching issue stressed by this group in relation to their own challenges. Practices emphasised at that stage of the analysis included setting high expectations, showing trust early, and setting class learning goals that revolved around questions such as:

- *How will I achieve this?*
- *How will I know when I have?*

Consistency, continuity and

predictability were seen as important. While risk-taking was seen as necessary for real learning, this needed to be built from a predictable and consistent set of practices and from consistent teacher responses and a calm environment. The teachers also stressed *deep* planning, (*Plan hard and teach easy*, Munns, 2013, p.49), and explicit class discussion on processes of teaching and learning. They saw exploiting teachable moments as important and worked to quickly develop a mindset in the class of seeing transgressive behaviour as preventing learning and preventing teaching.

### Differentiating the curriculum

As far as possible, the teachers aimed at individualising the curriculum and doing this through negotiation. This was about not teaching to the class *average* but *knowing students and looking for the small differences between them* (most agreed this was more difficult in a high school environment where they may be teaching up to 150 students).

### Developing a positive classroom culture by focusing on class identity in order to create a sense of belonging

This entailed as much positive affirmation of students as possible – affirmation which aimed at building confidence, but which, importantly, needed to focus on specific achievements (*You can now do this, which you couldn't before*) in order to keep the focus on prioritising learning over behaviour. Teacher awareness of the emotional climate was critical. Student *ownership* of the class environment was seen as key here also; negotiated choices within boundaries were regarded as important, as was regular reflection with the students on how the class was progressing.

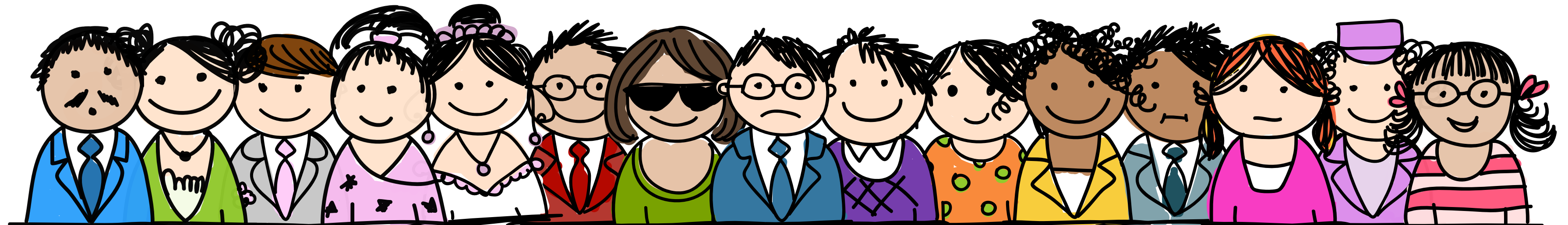
### Building community

This was spoken of in terms of the local community outside the school and the learning community of the classroom. Connecting to the local community

was regarded as important, by trying to keep the parent conversations positive and focusing on what students were achieving. Building the classroom learning community meant giving time to individual students. Listening with respect was emphasised often. Using students as teaching assistants/mentors was noted as one way of doing this, which in itself also treated the classroom as *shared space, our space*. Having students articulate their own strategies for success and, reflecting on learning and learning processes was fundamental for this group of teachers. Finally, inviting the local community into the learning community was also seen as important.

### Classroom as community

Creating real commitment to tasks and to learning overall across the range of teachers, stages and contexts, saw community building as a central



*Creating real commitment to tasks and to learning overall across the range of teachers, stages and contexts, saw community building as a central practice for student commitment and buy in.*

practice for student commitment and *buy in*.

From this brief overview of the cross-case analysis initial discussions on meeting challenge, a key theme that has developed is the emphasis on community and this is the focus throughout the rest of this article. It is interesting how often successful engagement in these classes revolved around some manifestation or other of community, or community building. For example, when analysing what the *Fair go* teachers were doing around high affect in their classrooms, practices which built a community were highlighted. Creating real commitment

to tasks and to learning overall, across the range of teachers, stages and contexts, saw community building as a central practice for student commitment and *buy in*. Teachers may have high expectations, but students need to *buy in*.

### Developing student ownership

The first key principle was working toward student ownership of the learning space in order to create the class identity referred to earlier. In the early years of schooling, this was manifested in a physical environment, which was inclusive of students, reflected their work and was characterised by:

- easy access to resources
- flexible planning
- students being trusted to use technology
- developing a sense of student responsibility through strategies such as using students as

teaching assistants and expecting accountability.

The use of inclusive *we* language was also notable in the classrooms from the early years of schooling:

- *we make the decisions*
- *we can work with others or by ourselves*
- *we are learners together.*

In the middle years, this language was more *you* focused and tended to encourage students to see the classroom work and related decisions about that work as *theirs*. In the later years, practices such as having students design assessment rubrics for the class also reflected the principle of ownership. A strong part of this principle was a degree of negotiation of classroom curriculum at all levels, including preschool. This sometimes reflected students' interests and tended to give a sense of agency to students. Thus, student *buy in* (commitment) was

partly accomplished by working on a degree of student ownership of classroom practice. Such ownership was manifested in students having choices (of tasks, topics, texts, presentation modes, or with whom they worked), giving them a voice in the conditions of successful learning. Putting weight on ownership in this way creates a communal identity (*In this class, we...*). It also conveys a strong message about student capabilities, and reflects positive messages about students' place and their voice (see discussion of learning experiences above, and Sawyer et al,

*Putting weight on ownership in this way creates a communal identity (In this class, we...). It also conveys a strong message about student capabilities, and reflects positive messages about students' place and their voice...*



2013: pp. 94-95, 107-108). *We're all in this together* was the culture of these classrooms.

### Sharing intellectual challenge

It is important, of course, that community building is not just about a culture of feel-good safe welfare (Munns, 2005). It was not just that in the practices of the *Fair go* teachers that made the difference. In a very important essay from 1976, Douglas Barnes showed from his surveys of secondary teachers across the curriculum that it was *precisely those teachers who value social relationships who also value intellectual exchange* (1976, p. 145). Barnes saw this as somewhat counter-intuitive in 1976 and it probably remains so today. However, the findings from *Teachers for a fair go*

*Choice and voice were not about trivia, but about how the learning, the intellectual exchange was best done...*

demonstrate the connection, in terms of engagement, between high cognitive work and the manifestation of high affective commitment in the classroom through building a classroom identity. It could be argued that this is not a necessary connection, but one which occurred serendipitously among these teachers, or even that this is not a connection at all, so much as simply two parallel factors existing in these classrooms. The reply to this is that the *We are all in this together* culture of these classrooms was not feel-good mateship so much as taking on the *intellectual* challenges together. Affective commitment through choice and voice was seen by these teachers as fundamentally important in contexts that could so easily be resistant. That was not achieved by *dumbing down* the curriculum. *Choice and voice* were not about trivia, but about *how* the learning, the *intellectual* exchange was best done; *How will making this choice help me to get on top of this material?* In this sense, it was the very challenge of the intellec-

tual work that created the community, that is; *We're all in this (intellectual challenge) together*<sup>2</sup>.

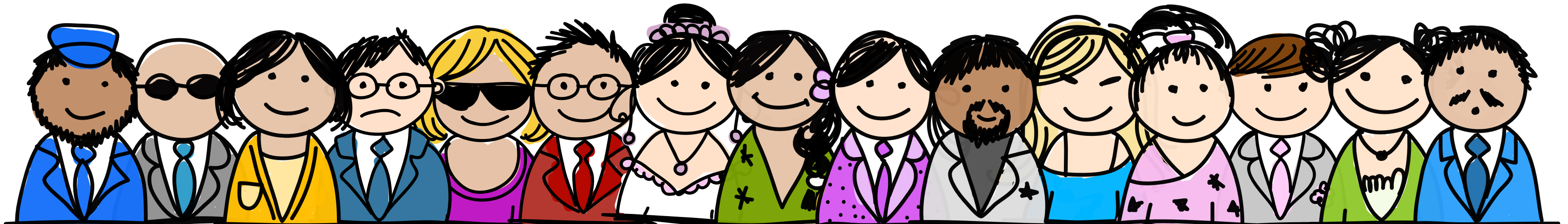
### Conclusion: challenge re-visited

References to students or schools as *challenging* usually carry negative connotations. However, challenge is also about the *call to engage*. The teachers in this project were working with those challenging issues which teachers in many low SES schools face across the world. However, they saw these challenges as a call to engage, largely and often viewing challenge as an invitation to develop their skills, knowledge and practices. In this context, their responses can be seen as *creative*, using that word consciously to describe an intellectual, deliberative process, not a moment of genius. The call to engage

<sup>2</sup>Interestingly, this also reflects the way highly effective teachers operate in communities with each other. In a study of highly effective teachers of the NSW Higher School Certificate, it was found that teachers who obtained outstanding student results that were highly atypical of their context- and did this over an extended period -worked against a background of very strong Faculty communities which created a particular culture around their subject. They shared ideas and resources, planned and programmed together, built towards the HSC in Years 7-10 and situated important professional learning within the Faculty itself (Ayres et al, 2000, 2004). A following study of highly successful teacher groups in schools made similar findings about Faculty cultures - the English Faculties in the study were conceptualised in the study (following Fish, 1989) as interpretive communities (Sawyer et al, 2007)

*References to students or schools as challenging usually carry negative connotations. However, challenge is also about the call to engage.*

was also set to their students; *challenge* being presented as crucial to learning. Teachers saw their own work in terms of intellectual, creative and deliberate action, and set out to facilitate that mindset in their students. Crucially, these teachers saw working with their students as being a *long project*. They were not expecting quick outcomes or simple solutions, since strong pedagogy attached to developing relationships takes time. Accepting this commitment was reflected in their attitude to challenge itself.



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# WeCommemorate:

## a multimedia resource competition for students



Jo Woodrow (L), Learning Design and Development Advisor and Colleen Blancato (R), Project Officer, National Partnerships, are part of the team from Learning Systems in the NSW Department of Education and Communities, producing a suite of resources to mark the Centenary of ANZAC. In their article, they outline how the *WeCommemorate* competition provides all students in NSW with an opportunity to create their own commemorative multimedia project.

**WeCommemorate**  
Challenge Create Contribute

*Learn through outcomes-based challenges:*

- **Lest we forget** (Early Stage 1 / Stage 1)
- **We will remember** (Stage 2) ➔
- **Another side** (Stage 3)
- **The Gallipoli strategy** (Stage 4)
- **From the Western Front** (Stage 5)



### Students commemorate

[WeCommemorate](#) is a series of classroom-based challenges, marking the 100 year anniversary of Australia's involvement in the First World War.

These challenges will engage NSW students from Early Stage 1 to Stage 5 to produce creative, stage appropriate, multimedia projects which can then be integrated into classroom programs and incorporated into the school's commemorative plans.

The commemorative challenges:

- are part of the suite of resources being developed by the NSW Department of Education and Communities to mark the Centenary of ANZAC
- address syllabus outcomes and content in History, English and Geography
- will be judged and winners announced prior to Remembrance Day, 2015

- are suited to across school involvement organised by teacher librarians
- are suited to classroom based learning and gifted and talented student programs, providing a digital outcome from research and integration

- support project-based learning where students can apply 21st century learning skills and processes.

The [WeCommemorate website](#) delivers information which assists teachers and teacher librarians in the implementation and submission processes by:

- detailing the challenges
- providing suggestions for presentation
- outlining the terms and conditions
- mapping to NSW syllabus links
- explaining the steps to prepare and submit entries
- including web links to specific and general background information as well as a selection of stage appropriate literature.

Contact the *WeCommemorate* team by email: [wecommemorate@det.nsw.edu.au](mailto:wecommemorate@det.nsw.edu.au)

**Come and join the commemoration**

Get your school involved in a great project that is aligned to the NSW History syllabus for the Australian Curriculum. Register for the challenges at <http://bit.ly/WeCommemorate>

## Resources for the Centenary of ANZAC from NSWDEC

The suite of resources being developed by the NSW Department of Education and Communities to mark the Centenary of ANZAC include:



**WeCommemorate**

### WeCommemorate

WeCommemorate – multimedia challenges across stages, all mapped to NSW syllabus outcomes. Promote the application of 21st century skills – critical thinking, creativity, communication and collaboration.



**Research and adopt a veteran**

### Research and adopt a veteran

Research and adopt a Veteran – examining the significance of Australia’s involvement in the First World War, the lasting consequences and the impact through researching and adopting an Australian Imperial Force veteran.



**Anzac Perspectives**

### Anzac Perspectives

Anzac Perspectives are a series of 10 learning objects scheduled for release between 2014 and 2018. Off to War: Australia answers the call is a resource for students in Stage 5. It examines the causes of the First World War, Australia’s reactions to the outbreak of war and recruitment processes. It is live now.

### Anzac voices

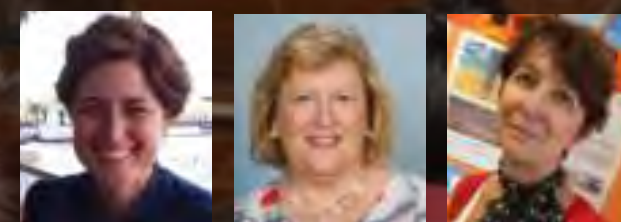
Anzac Voices is a series of video documentaries featuring interviews with ANZAC ambassadors giving their perspective, experience, personal artefacts and memories (2016 onwards).



Floral tributes placed at the new commemorative artwork in Hyde Park, Sydney, *YININMADYEMI Thou didst let fall* by Tony Albert

The STEPS Book Forum panel of students

# The STEPS Book Forum: Collaborating for success



Julie Grazotis (L), Belinda Doyle and Stephanie Coard (R) share how the St Clair and Erskine Park (STEPS) Community of Schools collaborated during Book Week, to provide an opportunity for students to share exciting Australian books for young people.





## What is STEPS?

The St Clair and Erskine Park (STEPS) Learning Community is a local community of schools based in St Clair, near Penrith, NSW. The five primary schools (Banks, Blackwell, Clairgate, James Erskine and St Clair) and two high schools (Erskine Park and St Clair) combine their expertise and resources to engage students and staff in broader learning opportunities. These include TOPSTEPS, an annual enrichment day for students in Years 1-6; STEPPING UP TOGETHER, an annual sports day, bringing together Aboriginal and non-Aboriginal students, and regular professional learning events for staff. The Book Forum event acknowledges the importance of literature within the Community of Schools and provides an authentic opportunity for our students to collaborate, create and communicate.

## Inspiration

The idea of holding a Book Forum was inspired by a teacher librarian from

Shore, Sydney Church of England Grammar School. At a session of the 2014 SLANSW State Library day, she spoke about their annual Book Forum and how it engaged and inspired students. During reflection on this interesting and informative day, the notion of a book forum would not go away and a number of factors provided a convincing argument for holding an event for the STEPS Community of Schools. Firstly, all schools were in the process of focusing on the implementation of the [NSW syllabus for the Australian curriculum English K-10](#) and the book forum seemed a good way to explore aspects of the syllabus together. Secondly, while the areas of gifted and talented and wellbeing were being targeted, there was a gap in the communities' academic connection. Lastly, it sounded exciting and challenging for both students and teachers.

## Collaborating for success

The process began in earnest following a conversation with the Principal of Banks Public School, which led to a proposal being submitted to the STEPS Principal's Network. The proposal was accepted, a committee formed and the planning begun. Notes taken on the day revealed the key components for to the success of the event. These included:

- the right selection of texts
- an independent moderator
- event sponsorship.

The close coordination of the whole project by the committee enabled democratic decision making to occur across the St Clair/Erskine Park schools and this close collaboration was also a key factor in the success of the project. The group met on several occasions to assess progress and to share ideas. Checks were in place to monitor how each school was progressing.

## Selection of texts

Although connecting the forum to the annual Children's Book Council of Australia (CBCA) Book Week seemed an obvious choice and ultimately decided the timing of the event, the selection of the texts to discuss and examine at the event required some thought. A number of factors guided the eventual selection of the picture book category shortlist including:

- accessibility for a range of students in Years 5-8
- STEPS schools had a strong working knowledge of authentic texts and visual literacy to build on
- the picture book medium offers a great range of themes that were suitable for discussion in the panel format of the forum.

## Moderating the discussion

It was decided that the forum panel would consist of two students from each of the STEPS school and that the format would be a discussion of each of the shortlisted texts with reference to the theme, characters, illustrations, message and language. Successful moderation would require an awareness of literature and experience with young people. Judith Ridge from [WestWords](#), a Western Sydney Literature Initiative, was contacted and invited to lead the discussion. Judith's experience, knowledge and enthusiasm proved vital to ensuring our students were comfortable, articulate and focused during the forum. Under her skillful guidance, every student contributed to the book forum discussion and felt part of a very exciting project.

## Event sponsorship

The event was growing and at times seemed to take on a life of its own. Much work was being done by our students as they explored the texts, teased out themes and uncovered connections and messages. School faculties and communities were uniting as book trailers and artworks were created. It seemed only natural for there to be some community recognition of this event. The local Dymocks bookshop was approached to see if they might make some donations to be presented

to the students. They were very generous providing a book voucher for each student representative. Their sponsorship, combined with merchandise and promotional materials from the CBCA, gave the event a professional look thus lifting the students level of performance and creative works.

### Promotion

The last item to organize was promotion and attendance. The local newspapers were contacted and subsequently [an article](#) was published promoting literature and public education. Our final guest list included Mrs Tanya Davies MP, State Member for Mulgoa; Ms Deb Summerhayes, Director of Public Schools, Penrith; Heike Boughton, the sponsor from Dymocks Book Shop in Penrith Plaza; Honor White and Jackie Hawkes, as well as other representatives from the Children's Book Council of Australia and STEPS school Principals. This high level of community support was very encouraging for students and emphasized to them the importance of reading and appreciating quality literature. The event felt authentic and was a valuable experience for everyone.

### Preparing the students

Preparation of the students was seen as essential to the success of the forum. The following instruction, outlined in the proposal, was given to staff to use

as a guide in preparing students for the forum discussion.

*Participants will read and examine each of the picture books on the 2014 CBCA shortlist. This examination will include text features, connection and language, story events and theme, as well as illustrations and visual elements. The group/class should also make a judgement about the book in relation to its merit as Book of the Year, compared to the other shortlisted titles.*

Schools used a range of strategies to explore the picture books and some excellent student work was produced including [this book trailer](#) made by students at James Erskine Public School.



**James Erskine Public School book trailer- *Parachute* by Danny Parker and Matt Ottley**

Experiences of some of the feeder schools are recorded here. All schools agreed that the preparation they did was extremely valuable for the students involved.

### Blackwell Public School



*We were thrilled with the high level of performance and depth of discussion that was demonstrated by the children. We felt that being involved with the Book Forum helped students at Blackwell Public School, to engage more deeply with appreciating literature and positive messages around books and reading. Each class focused on one book in-depth and created artwork or a response which was then displayed around the school.*

*To help the Year 6 students prepare for the inter-school forum, a group of Year 4 children become involved in a school-based forum to give Year 6 an opportunity to practice their skills in answering open-ended questions. This was extremely valuable for building confidence and broadened the number of students involved in the event.*

*Overall, participation in the Book Forum was of great benefit to our school and we are looking forward to being involved in 2015.*

*Stephanie Coard,  
Blackwell Public School*



**Book Forum student representatives from Erskine Park High School**



**Art work produced by students from Erskine Park High School.**

## Erskine Park High School



Erskine Park High School felt it was important to involve a number of faculties to ensure the Book Forum had a greater reach than just the two student speakers.

### English

The English Faculty was approached about the suitability of a class and an interested teacher who was willing to be part of the project. The English class was approached and the idea was presented to the students.

Seven students expressed an interest in the project. After this, lessons were planned across three months so that the six picture books could be analysed in preparation for the forum. This was at a sophisticated level, where students were extended and explored a range of literary aspects of the text including plot, themes, similes and metaphors ([EN3-3A](#)), ([EN3-2A](#)), ([EN4-2A](#)), popular allusions, alliteration and the symbolism presented across the six books. Outcomes relating to visual literacy ([EN4-1A](#)), ([EN3-7C](#)), were addressed through the analysis of colour, imagery and [saliency](#) in the books. Comparison of texts ([EN2-8B](#)), ([EN3-7C](#)), allowed students to identify several universal themes throughout the six books including:

- *loss*
- *ecological sustainability*
- *leadership*
- *security*
- *freedom*
- *global citizenship.*



Simple book trailers made with PowerPoint: *The treasure box* by Margaret Wild and Freya Blackwood

These themes provided great discussion material for students and enabled them to develop skills in thinking interpretively and critically when responding to texts ([EN3-7C](#)).

Students were asked to use [Bloom's Taxonomy](#) as a framework to evaluate and to justify why they thought a particular book should be the winner for 2014. Sarah Chalk, teacher of the selected class acted in an advisory role in regard to the analysis of the texts.

To decide who should represent the school in the forum, students from Erskine Park High School participated in a mock forum in the school's tiered learning space where the English teacher and teacher librarian acted as adjudicators. The students from the Gifted and Talented class used a marking guide to decide which two students should represent the school in the forum. The team also made book trailers using Microsoft PowerPoint, which worked well. There were many technology skills used in this presentation of the book trailers.

### Creative Arts

The Creative Arts (CA) department from Erskine Park High School was asked to contribute art pieces for the project that connected with the Book. The Art project was introduced by Year 9 Photography teacher, Emily Riordan to the Year 9 Photography class and the project was used as an assessment task for the students. A different approach was used whereby images from media were used to represent how the students perceived the themes in *The treasure box*. All students received school awards for their efforts and all work was presented in the Banks' School hall along with the art from the other feeder schools.

Belinda Doyle,  
Erskine Park High School



Art work by students from St Clair Public School based on *Rules of Summer* by Shaun Tan

**Conclusion**

In the eyes of each of the schools the event was a wonderful success. Students shone, guests were impressed and the STEPS community was united. Of course there were some hitches along the way. The preparation and

discussions held at a committee level were invaluable in highlighting areas of need such as timekeepers, microphone handlers and catering. The STEPS schools are committed to this event and preparations are now firmly under way for this year’s forum.

**CBCA shortlisted books for 2015: Scan reviews**

**Book of the Year: Older Readers**



*Nona & me*  
by Clare ATKINS  
(Scan 34.2)



*Intruder*  
by Christine BONGERS  
(Scan 34.2)



*Are you seeing me?*  
by Darren GROTH  
(Scan 34.1)



*The incredible adventures of cinnamon girl*  
by Melissa KEIL



*The minnow*  
by Diana SWEENEY  
(Scan 33.4)



*The protected*  
by Claire ZORN  
(Scan 33.4)

**Book of the Year: Younger Readers**



*Two wolves*  
by Tristan BANCKS  
(Scan 33.2)



*The simple things*  
by Bill CONDON,  
ill. Beth NORLING  
(Scan 33.2)



*The Cleo stories: the necklace and the present*  
by Libby GLEESON,  
ill. Freya BLACKWOOD  
(Scan 34.2)



*Bleakboy and Hunter stand out in the rain*  
by Steven HERRICK  
(Scan 34.2)



*Figgy in the world*  
by Tamsin JANU  
(Scan 33.4)



*Withering-by-sea: a Stella Montgomery intrigue*  
by Judith ROSSELL

## CBCA shortlisted books for 2015: Scan reviews

### Book of the Year: Early Childhood



**Pig the pug**  
by Aaron  
BLABEY  
([Scan 34.2](#))



**Scary night**  
by Lesley  
GIBBES, ill.  
Stephen  
Michael KING  
([Scan 34.2](#))



**Go to sleep,  
Jessie!**  
by Libby  
GLEESON,  
ill. Freya  
BLACKWOOD  
([Scan 34.2](#))



**A house of  
her own**  
by Jenny  
HUGHES,  
ill Jonathan  
BENTLEY  
([Scan 34.2](#))



**Snail and  
turtle are  
friends**  
by Stephen  
Michael KING



**Noni the pony  
goes to the  
beach**  
by Alison  
LESTER  
([Scan 34.2](#))

### Eve Pownall Award for information books



**A-Z of  
convicts in  
Van Diemen's  
Land**  
by Simon  
BARNARD,  
([Scan 34.1](#))



**Coming of  
age: growing  
up Muslim in  
Australia,**  
Demet  
DIVAREREN &  
Amra PAJALIC  
(editors)



**Mary's  
Australia:  
how Mary  
Mackillop  
changed  
Australia**  
by Pamela  
FREEMAN  
([Scan 34.2](#))



**Tea and sugar  
Christmas**  
by Jane JOLLY  
ill. Robert  
INGPEN,  
([Scan 33.4](#))



**Emu**  
by Claire  
SAXBY, ill.  
Graham  
BYRNE  
([Scan 34.1](#))



**Audacity:  
Stories  
of heroic  
Australians in  
wartime**  
by Carlie  
WALKER,  
ill. Brett  
HATHERLY

### Picture Book of the Year (Arranged by illustrator)



**Rivertime**  
by Trace  
BALLA  
([Scan 33.3](#))



**My two  
blankets**  
by Freya  
BLACKWOOD,  
Text: Irena  
KOBALD,  
([Scan 33.3](#))



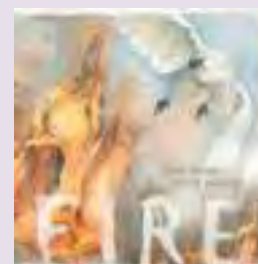
**One minute's  
silence**  
by Michael  
CAMILLERI  
Text: David  
METZENTHEN,  
([Scan 34.1](#))



**The duck and  
the darklings**  
by Stephen  
Michael KING,  
Text Glenda  
MILLARD  
([Scan 33.3](#))



**The stone lion**  
by Ritva  
VOUTILA,  
Text: Margaret  
WILD  
([Scan 33.3](#))



**Fire**  
by Bruce  
WHATLEY,  
Text: Jackie  
FRENCH  
([Scan 33.2](#))



**Rivertime**  
by Trace  
BALLA  
([Scan 34.3](#))



**Kick with my  
left foot**  
by Karen  
BRIGGS Text:  
Paul SEDEN  
([Scan 34.1](#))



**One minute's  
silence**  
by Michael  
CAMILLERI  
Text: David  
METZENTHEN,  
([Scan 34.1](#))



**Little dog and  
the Christmas  
wish**  
by Robin  
COWCHER  
Text Corinne  
FENTON  
([Scan 34.2](#))



**Meet Douglas  
Mawson**  
by Snip  
GREEN  
Text: Mike  
DUMBLETON  
([Scan 33.4](#))



**The lost girl**  
by Leanne  
TOBIN Text  
Ambelin  
KWAYMULLINA  
([Scan 33.4](#))

*Oliver*, the library system being implemented in NSW Department schools offers the sort of functionality provided by the LibGuides platform. For further information see the [School Library System](#) intranet site.



Sylvia Murray is the teacher librarian at Wyong High School. Her article outlines how she has used the web-based content management system, [LibGuides](#), to improve access to learning resources and increase the use of the library for learning and teaching in her school.

# Learning beyond the library walls

My *LibGuides* adventure began with a professional learning day at a nearby school. Kariong Mountains High School on the Central Coast had just started using *LibGuides* and with temporary passwords we were able to have a play. I immediately saw its potential for expanding teaching and learning opportunities from within the school

library. Back at school, I looked for other libraries using this platform to supplement learning support provided by the library. I was inspired to launch *LibGuides* for Wyong High School.

## What is *LibGuides*?

*LibGuides* is a web-based content management system, which

allows users, including librarians, to curate, publish and link to all kinds of resources for teaching and learning and to organise them into customised guides for a specific school, faculty group, class or individual. It integrates seamlessly with your school library system or can be used simply as a website.

Multi-media content such as web-links, videos, book trailers, podcasts and apps can be embedded into templates to create engaging and

colourful information portals. More traditional materials such as documents, instructions, course content, assignments and learning notes can also be published. Links to SlideShare presentations, blogs and wikis can connect students with other learners and other educators.

A feature called *Books from the Catalogue* makes a feature of books held in your library that would be relevant for a particular topic or assignment.

A LibGuides site appears as a public website with a customised domain name and students can access the site 24/7 from school, home or anywhere with an internet connection. They can access LibGuides from a desktop computer, a netbook, a tablet, or smart-phone.

Specific guides within your website can be given a private setting if necessary and some schools have set up password access for certain aspects of their digital collection such as subscription databases.

### Why use *LibGuides*?

- It's all about bringing quality relevant learning resources to students and teachers from beyond the walls of the physical library. It means that students can learn anywhere, anytime in a similar way to a web-enabled library catalogue with multimedia content, available 24/7.
- Information dates rapidly and some nonfiction shelf resources may have limited relevance. Out of date information is inaccurate, even dangerous. *LibGuides* allows the librarian to provide the latest resources from a range of recognised experts and to package these resources in meaningful, digestible arrangements.

- An assignment for HSIE may require research into remote tribal groups, newly-discovered archaeology, or little known aspects of our world. What are the chances that the librarian will be able to provide a book box for 30 students to carry out their research? But with a few days' notice a curated set of links and resources can be set up as a guide on the school *LibGuides* site; the teacher librarian can show students where to access their information and they can continue their work at home and in class.
- *LibGuides* can connect your students with the vast array of e-resources available through the portals of other libraries including the local shire library, the State Library of New South Wales and the National Library of Australia.
- Tertiary institutions such as universities and TAFE colleges are using *LibGuides* and our students with high school *LibGuides* experience will make the transition to adult learning more easily.
- The potential for enriching the process of senior students' individual projects such as the Society and Culture Personal Interest Project and Extension History is very exciting.



Wyong High School *LibGuides* screenshot

## How have we used *LibGuides* at Wyong High School?

- The library is placed in a prominent place as the learning hub of the school by having a dedicated *Our School Library* page at the top of the *LibGuides* list. Here, new books are showcased as they are added to our collection; links are provided to other libraries and their resources, and to a host of resources about books, reading, authors, illustrators, genres and the craft of writing.
- The information skills process is reinforced with Web 2.0 tools for defining, locating, selecting, organising and presenting.
- A curated guide for a specific unit of work or assignment is a great way to keep students on task and prevent aimless net-surfing, and to foster student-centred learning.
- Packaged lesson material on a *LibGuides* page provides continuity for your team-teacher or replacement teacher.
- *LibGuides* is perfect for the flipped classroom. Students can consolidate the basics at home with curated learning pages, freeing up class time to ask questions, solve problems and extend learning with peers.
- *LibGuides* provides a platform for explicit instruction, reinforcement

and revision. Guides can be tailored to the specific learning needs and learning styles of groups of students. In fact, our next step will be to dovetail *LibGuides* pages to Individual Learning Plans.

- HSC support is provided with guides on many topics such as the English Area of Study. Links to Pinterest pages on *Discovery* have been popular as well as pages on poetry and drama. Having a collection of relevant material on selected texts in an easy to find location is a boon for HSC students.
- Support for teachers is provided through links to professional learning resources, teaching strategies, blogs, and educational materials available from museums and galleries. Teachers are time-poor and working hard to keep up and they find the guides I create are helpful.

## How were *LibGuides* launched at Wyong High School?

- Permission was secured from the Principal to experiment with a demo guide. There is a cost involved, which varies according to a range of factors, including the size of your school and the features you want. The best way to work out the cost, for an individual school, would be to



Wyong High School *LibGuides* screenshot showing layout and appearance of the content management system

contact Springshare directly.

- Springshare, the U.S.-based company who provide the web platform was contacted and a free trial version to explore *LibGuides* was organised. Springshare were very helpful and generous and agreed to extend the free month to about three months when I wished to continue my free trial over the January holidays.
- Springshare provide excellent support and training including video tutorials and printable how-

to guides. For the first few weeks, guides were created with the instructions close by, but it is easy to learn the process.

- Once a workable set of guides and sub-pages was developed, *LibGuides* was demonstrated to my Head Teacher and Principal, followed by a presentation to the school technology committee for final approval to move to a subscription and a published site.
- The guides created on the demo/



trial version are transferred seamlessly to your live site without loss of content.

- The school provided extra time in lieu of sport duty for one term to build *LibGuides* content.
- The response from staff has been very positive. Once a teacher can see how a curated guide can be a practical help for students with a particular task, they become enthusiastic users.

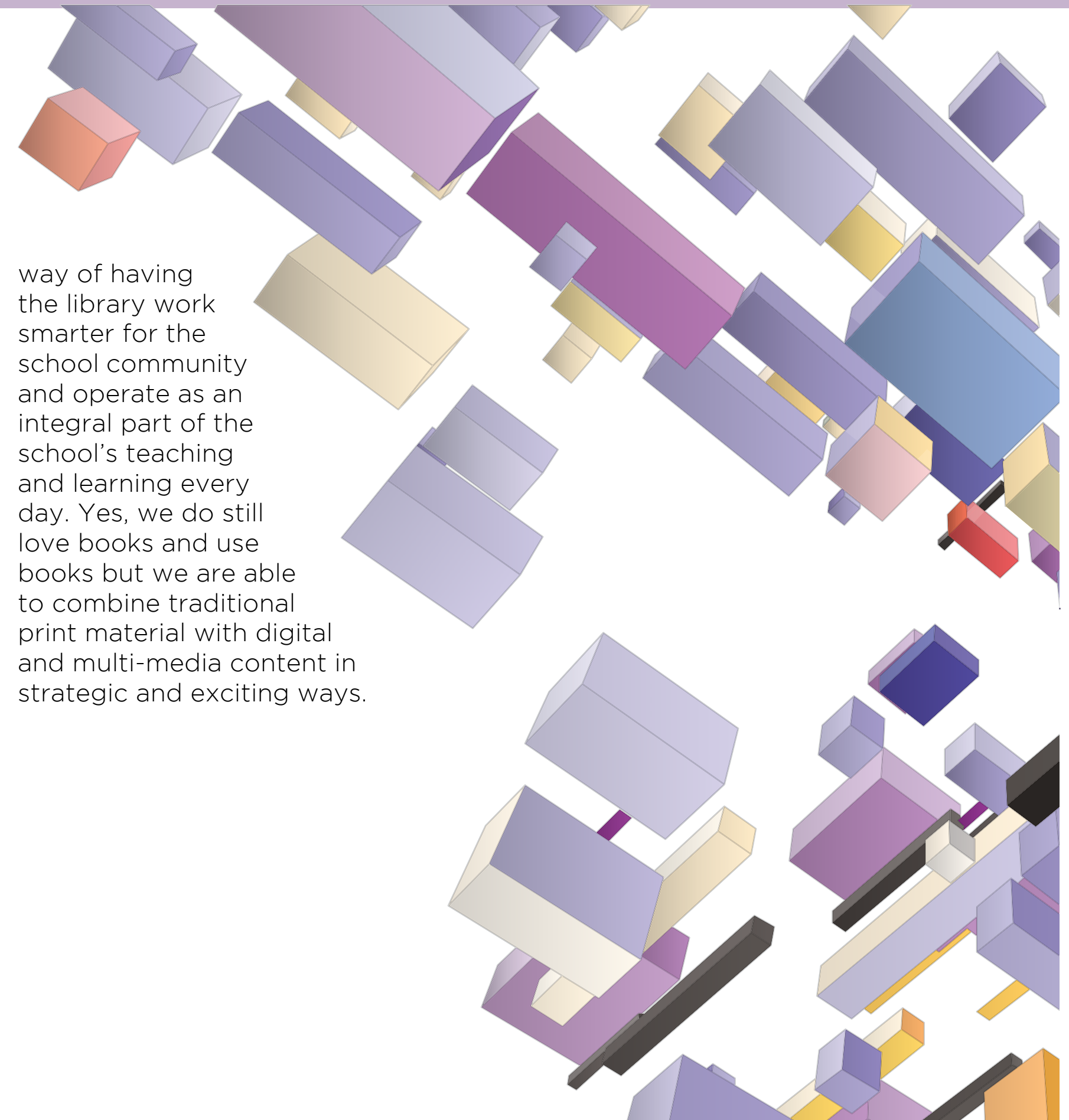
### How are *LibGuides* promoted and used in the school community?

- Promotion, education and awareness are hugely important and, like content curation, is a continual process. Every opportunity is taken to tell colleagues about *LibGuides* and its benefits, what can be found on our *LibGuides* pages and how it can be used. Initiatives include:
  - whole-staff presentations with a printed handout to reinforce the message
  - presentations to faculty meetings to focus on KLA specific content
  - posters in classrooms and the library with our *LibGuides* URL
  - regular emails to staff describing

new content and requesting their input

- emails to student groups
- presentations to student groups, for example senior study focus days
- printed brochure for senior students outlining *LibGuides* and other services
- links on the school website to our *LibGuides* site
- items in the school newsletter
- showcasing *LibGuides* when team teaching
- Year 7 library lessons constantly use *LibGuides*.

According to Springshare there are over 4,000 libraries and 55,000 educators world-wide using *LibGuides* and a culture of sharing and connecting is encouraged. If you love a guide you see on another site, you may, after seeking permission, reuse this guide on your own *LibGuides* site. There are many inspiring examples out there and a lot of time was spent admiring other *LibGuides* and learning about what was possible. There is still a lot to learn about *LibGuides* and I plan to extend the tools and templates I use. I have thoroughly enjoyed it so far and consider myself an unashamed *LibGuides* addict. It is a very effective



way of having the library work smarter for the school community and operate as an integral part of the school's teaching and learning every day. Yes, we do still love books and use books but we are able to combine traditional print material with digital and multi-media content in strategic and exciting ways.

# Share this



## RSL & Schools Remember ANZAC Commemoration Service

On Thursday 23rd April, students from NSW public, Catholic and independent schools gathered at the ANZAC memorial in Hyde Park, Sydney. They were joined by several special guests including, The Hon Adrian Piccoli, MP, Minister for Education; Mr Rod White, AM RFD State President of The Returned and Services League of Australia (NSW Branch); Dr Michele Bruniges AM

Secretary, Department of Education and Communities; Dr Geoff Newcombe, Executive Director, Association of Independent Schools, NSW and Dr Brian Croke, Executive Director, Catholic Education Commission, NSW. As part of the Service, dignitaries and each school laid a commemorative wreath. This service has been held at the Anzac Memorial in Hyde Park every year since 1953.



**The ANZAC Memorial, Hyde Park, Sydney**

By Oejitv (Own work) CC BY-SA 4.0, via Wikimedia Commons

## Copyright



The [Smartcopying](#) website, produced by the National Copyright Unit, is the official guide to copyright for all Australian schools.

## ISLA Conference

The Illawarra School Library Association is holding a conference for teacher librarians and library assistants on Wednesday 17th June, 2015 at Dapto Ribbonwood Centre. Speakers include Dr Jon Callow The University of Sydney and Paul Macdonald from the Children's Bookshop, Beecroft.



Further details are available on the [ISLA website](#).

## Launching libraries ...into the 21st century

The teacher librarian Sydney North Area: Annual Conference 2015 will be held at Checkers Conference Centre, 331 Mona Vale Road, Terrey Hills on Wednesday 10th June, from 8.30am – 3.15pm. To enrol, go to [MyPL@Edu](#) (intranet). The myPL code for the event is NR07860. Just enter this in the code field and the event will be displayed. The cost is \$85. Speakers include Judy Gerber, Jenny Williams, Morris Gleitzman, Doug Jenkins and staff from *Kinokuniya* bookshop. You can follow the action on Twitter using the hashtag #NSTL2015. For further information regarding payment contact:

Barbara Harrison: Teacher Librarian, Manly Selective Campus.  
Phone: 9905 3982  
Fax: 9905 7772  
Email: [barbara.harrison@det.nsw.edu.au](mailto:barbara.harrison@det.nsw.edu.au)

# resource reviews

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

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

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

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

Resources are reviewed by teacher librarians, teachers and consultants across NSW. See [Who reviews?](#) for more information.

## Access to reviews and resources

The searchable [database of resource reviews](#) includes those published in *Scan* and more!

Selected reviews for HSC syllabuses are also available on [NSW HSC online](#).

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

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

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

## USER LEVELS ARE GIVEN IN STAGES AS FOLLOWS:

Early Stage 1	Preschool/kindergarten/ early childhood
Stage 1	Years 1-2
Stage 2	Years 3-4
Stage 3	Years 5-6
Stage 4	Years 7-8
Stage 5	Years 9-10
Stage 6	Years 11-12
Community	for community/parent/adult
Professional	for teachers

## KEY LEARNING AREA (KLA) ABBREVIATIONS USED:

CA	Creative Arts
English	English
HSIE	Human Society & Its Environment
Languages	Languages
Mathematics	Mathematics
PDHPE	Personal Development/Health/ Physical Education
Science	Science
TAS	Technology & Applied Studies

## AND

AC	Australian Curriculum
VET	Vocational Education & Training
CEC	Content Endorsed Course
COGs	Connected Outcomes Groups from the Planning and programming framework

Abstract - indicates a resource is described rather than evaluated





# Artistry, craft and creativity

## Australian curriculum springboard

English

Stage 1 Stage 2  
Years 1,2,3 and 4

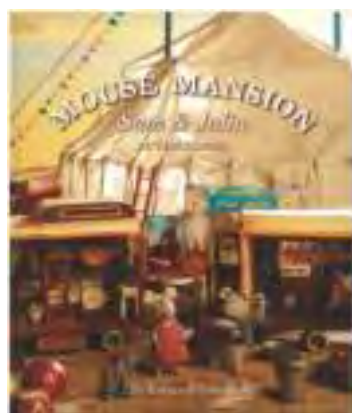


Sharing picture books: talking about setting  
by Booktrust

### Review:

#### *Sam and Julia at the circus*

SCHAAPMAN, Karina  
Allen & Unwin, NSW, 2014 (Mouse mansion)  
ISBN 9781760112028



Impeccably designed and constructed, the model for Mouse Mansion was created by the author for the three books in the series. Three metres high and two metres wide with over 100 rooms, corridors and outdoor spaces, the mansion is packed with tiny handmade mice and artefacts.

The setting of this story is reminiscent of Karina Schaapman's childhood spent on tour with a circus. The authenticity and personal interest is revealed in the field and tenor of this illustrated story. Short, descriptive sentences are complemented by magnified images of the personified mice and their surroundings. A folded section opens to display the overall view of the outside of the big top. Seventeen brief chapters develop themes of friendship and loyalty as Sam and Julia miss one another and write letters when Julia tours with the circus. S. Rasaiah ([Scan 34.2](#))

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; CA; English

**SYLLABUS:** Creative Arts K-6; English K-10

**SCIS 1691220** \$24.99

### Programming:

#### Artistry and craft

Discuss some of the ways that stories can be reflected in a variety of media - e.g. Discuss how illustrations in books are artworks and, as such, they are created for a variety of audiences and purposes ; using a range of forms and techniques to convey meaning. Students can also explore how features of texts can increase reader enjoyment. They can consider how this is achieved in Sam and Julia at the circus. Introduce the concept of 3D images in a 2D medium such as on a page of a book.

#### Creativity

Following a study of this and other stories that base their illustrations on precast models, students may compose their own story using a diorama of recycled material, a stop motion ebook or a digital slideshow.

Students may wish to dramatise their story as a puppet show using the models created for the ebooks or slideshows.

### Teaching and learning opportunities:

*NSW syllabus for the Australian curriculum English K-10 syllabus*

- Students recognise that there are different kinds of texts when reading and viewing and shows awareness of purpose, audience and subject matter [EN1-8B](#)
- recognise and begin to understand how composers use creative features to engage their audience [EN1-10C](#)
- Use visual representations, including those digitally produced, to represent ideas, experience and information for different purposes and audiences [EN2-10C](#)

*Creative Arts syllabus K-6*

- Students make artwork in a particular way about experiences of real and imaginary things [VAS1.1](#)

Advice, implementation support and resources for NSW DEC teachers:  
[AC - NSW syllabuses for the Australian Curriculum](#)  
(NSW DEC intranet)

### Resources

- [Photo Peach](#)



- [Raps and book raps](#)
- [Reverse garbage](#)
- [Sounds spooky](#) by Christopher Cheng and Sarah Davis
- [Stop Motion Studio](#)



# Imagery, characterisation and form: *Once upon an alphabet*

Australian curriculum springboard

English  
Stages 3-4  
Years 5-8



## Review:

### *Once upon an alphabet*

JEFFERS, Oliver

HarperCollins Children's Books, UK, 2014

ISBN 9780007514274



As the prologue to *Once upon an alphabet* suggests, this is indeed a menagerie; a set of twenty-six very short stories, each with a charm of its own, but all bound together by some clever sequencing and, of course, their location in the alphabet. The appeal of Jeffers' storytelling is its simplicity and elegance; a quality harmoniously matched by his bold but not-quite-naïve illustrations. A minimal colour scheme assigned to each letter is used to draw focus to the most intriguing aspect of the tale. Jemima's *Jelly door*, for example, is an aptly deep pink – the same colour that stains her dog's nose after he's licked through it. Jeffers provides only the raw details and allows the reader's imagination to shape a story around the

questions that remain. This sense of possibility – that none of the narratives has ever really ended – is what begs the rereading.

These are neat and often ironic tales about characters whose quirks range from disastrous to completely benign. Some, like *Burning a bridge* and *Half a house* contain humorous moral messages, while others, such as *Victor the vanquished* and *The whiraffe*, are surprisingly unsettling or whimsical. It is this variety of tone that provides texture and energy, and it is the interplay between stories that brings the text as a whole to life. The characters, seemingly separated by chapter titles, exist in the same world and sometimes recur in each other's stories to lend meaning and reprise punchlines. Even once the book has ended, the inside back cover suggests further relationships and possible continuations of plots.

Some amusing intertextuality (see *Onward*) will particularly delight younger readers familiar with Jeffers' previous work and serves as a simplistic introduction to the concept. J. Henzler

**USER LEVEL:** Stage 2 Stage 3 Stage 4

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS1685074** \$28.00

## Programming:

### Imagery

The book is full of stark and clever imagery. In some stories, such as *Danger Delilah*, alliteration carries the mood in its confident plosives: *Danger Delilah is a daredevil who laughs in the face of Death and dances at the door of Disaster*. In others, like *A yeti, a yak and a yoyo*, end rhyme and internal rhyme affect the silliness of the piece. *Burning a bridge* brings to life a clichéd metaphor that could also begin a discussion of idiom.

### Characterisation

The most engaging aspect of the stories is often their quirky and understated characterisation. Their brevity makes them ideal for deconstruction as a class. Most (in particular, see *An astronaut, Underground and Zeppelin*) are driven by their characters' flaws, also using simple ironies to build a connection with the reader: *Edmund was an astronaut... Although there was a problem... Edmund had a fear of heights*. Through the course of the book, some characters develop as a result of their journeys and interactions. In *Cup in the cupboard* and *Sink or swim*, objects bored with their inanimate lives plunge themselves into unlikely and short-lived adventure.

### Form

The book is rich with various iterations of accessible allegory. Several of the stories also take the form of short rhymed poems. *The king* is a limerick that draws on the pithy, comic-tragic tone of the tradition. *A yeti, a yak and a yoyo* comprises of four alternating lines of quatrameter and trimeter in ABAB rhyming scheme. *Robots don't like rainclouds* would work well as an example of rhyming couplets and as a demonstration of beat structures (trochaic septameter is used here) for older students.

## Teaching and learning opportunities:

[NSW syllabus for the Australian curriculum English K-10 syllabus](#)

- Students brainstorm Australian English idioms and select one to use as the basis of a very brief illustrated story. [EN3-6B](#), [EN3-7C](#)
- Using *Danger Delilah* as a model, students create their own fifty-word character portrait using alliteration of a letter of their choice. To extend this activity, student might be required to create an ironic character trait that serves as a complication in the story. This could also work well combined with the previous activity. [EN3-6B](#), [EN3-7C](#)
- Students examine the physical appearance of a character and explain how aspects such as colour, shape, size and expression assist in constructing our impression of their character. [EN3-5B](#)
- After studying syllables, rhyme and beat structures, students construct their own allegorical poem that uses consistent metre and a rhyming scheme. [EN4-1A](#), [EN4-4B](#)

Advice, implementation support and resources for NSW DEC teachers: [AC – NSW syllabuses for the Australian Curriculum](#) (NSW DEC intranet)



# Making connections between the ways authors represent similar and familiar ideas

## *Monster chef*

Australian curriculum springboard

English

Stage 2–Stage 4  
Year 3–Year 8



### Review:

#### *Monster chef*

BLAND, Nicholas  
Scholastic Australia, 2014 ISBN 9781742838250  
[A823]



Subverting preconceived ideas about monsters in literature, this picture book introduces readers to a non-threatening beast that likes to cook. Nick Bland's comical illustrations personify all manner of monsters going about their nightly routine ... *giving the*

*neighbourhood children a fright*. Although *lumpy and grumpy and suitably hairy*, Marcel, the monster, is not scary and his encounters with children show just how hopeless he is at his job. This issue is resolved as Marcel's talent for cooking disgusting monster food begins to overtake the story. Students are encouraged to think about familiar ideas in imaginative ways as they perceive these characters undertaking common tasks such as packing their lunch and catching the bus to work. This engaging resource supports outcomes in Objective C in the *English K-10 syllabus*. S. Rasaiah ([Scan 34.1](#))

**USER LEVEL:** Early Stage 1 Stage 1 Stage 2 Stage 3 Stage 4

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1675359** \$24.99

### Programming:

#### Subversion (Stages 2 and 3)

Using texts such as *Monster chef* enables students to identify and discuss aspects about monsters represented in other stories. This connects students with their own preconceived ideas and introduces them to subversion in texts.

#### Stereotypes (Stages 3 and 4)

The imaginative use of familiar ideas in stories allows students to rethink the use of stereotyping and recognise that this device can be applied to engage the audience.

#### Cultural representation (Stage 4)

Identify and explore the way that monsters have been represented in texts from differing cultural, historical and social backgrounds [ACELT1619](#).

Find examples in Aboriginal Dreaming stories and fairytales. Contrast these with characters in stories by authors such as Nick Bland and Julia Donaldson.

### Resources:

- [Language features](#) (Scootle)



- [Raps and book raps](#)

### Professional resources:

- [Aboriginal education K-12 resource guide](#)
- [Aboriginal education K-12 resource guide. Volume 2](#)
- [Identity: Sharing our stories](#)

### Teaching and learning opportunities:

[NSW syllabus for the Australian curriculum English K-10](#)

- List literacy and visual devices that composers use to engage their audience. Find evidence of these in *Monster chef*. [EN3-7C](#)

### Composing:

- [Book creator free](#)
- Compare and contrast - [Venn diagrams](#)
- Discuss the stereotypes that have been included in *Monster chef* and compose own narrative with this as a focus - contrast the text with a parallel humorous story in the illustrations. Use an app such as [Write about this](#) or a website such as [My storymaker EN2-11D](#)
- [Explain everything](#) \$2.99
- [iMovie](#) \$5.49
- Investigate the representation of monsters from other cultures and historical times and explain the reasons for this depiction. [EN4-8D](#) [ACELT1807](#)
- [Paper camera](#) \$0.99
- [SonicPics](#) \$2.99
- [Time line generator](#)



# Perspective, Point of View and Context: *Nona and Me*

English  
Stage 5  
Years 9-10



Alice Pung talks to Clare Atkins about *Nona and me*

## Australian curriculum springboard

### Review:

#### *Nona and Me*

ATKINS, Clare  
Black Inc., Vic, 2014  
ISBN 9781863956895



Well-structured chapters alternate between Rosie's social life in Year 10 and her sporadic memories of childhood, raised as an adoptive member of the Yolngu people. The title is misleading as Nona is a tertiary character whose momentary appearances make her a foil, helping us to better understand Rosie's exploration of identity and sense of betrayal to the Aboriginal people.

This struggle, pointedly set during the 2007 intervention in the Northern Territory, is the novel's core complication. In a study of context, students might examine how the intervention, its causes and its effect on the community has shaped aspects of the story such as characterisation of Nick, Rosie and her mother. *Nona and me* is otherwise fairly standard teenage drama and Rosie's limited capacity for expression makes her a sentimental but uninspiring narrator. In a preface, Atkins sets out additional typography used to capture the sounds of the Yolngu Languages. This is an important symbolic point about authenticity and the ownership of Language. J. Henzler ([Scan 34.2](#))

**USER LEVEL:** Stage 5 Stage 6

**KLA:** AC; English

**SYLLABUS:** English K-10; English Stage 6

**SCIS 1679286** Paper \$19.99

### Programming:

#### Perspective and Point of View

Rosie's perspective is limited because she is a teenage girl preoccupied with fiends and Nick, her first boyfriend. As her childhood Aboriginal sister, Nona, re-enters her life at high-school she is confronted by peer pressure and family loyalty. The sensitive characterisation of Nona as she retreats from Rosie's life highlights the tension that divides small communities. As the novel unfolds Atkins resists giving direct access to Nona's experience but through Rosie's reflections, and her profound experiences of Aboriginal ritual, the reader understands her emotional growth. The dialogue that Rosie has with Nick, her father and Mother represents the conflicting perspectives that create the central conflict in the novel.

#### Context

This novel evokes a powerful sense of place that represents the conflict that underpins the narrative. To compliment this, the contentious socio-political context of the 2007 intervention in the Northern Territory provides a rich opportunity to explore how narrative can give access to highly politicised context. The personal experiences of Rosie who is trying to straddle her two worlds, gives insight into ignorance that hinders our understanding of this vexed issue. The context of Atkins as a non-Aboriginal writer, informed by her personal experiences living in a remote Aboriginal community is also worthy of discussion.

This text can be complimented by viewing the documentary *My Three Families (NITV Screenwest)*, the story of Sue Gordon AM, a member of the Stolen Generation, who recalls her experiences growing up as a ward of state. There is a positive tone to this life-affirming story, despite the repeated scenes of the trauma of separation, to the life-story that is represented by key members of her life but the final revelation that in 2007 she chaired the NT Emergency Response Taskforce is worthy of consideration. This complication provides rich context for students to strengthen their capacity for ethical understanding as a general capability. ([Scan 34.2](#))

#### Resources:

[Clare Atkins: author and scriptwriter](#)

### Teaching and Learning Opportunities

[NSW syllabus for the Australian curriculum English K-10](#)

- As students are reading the novel chart in table form the different perspectives of Aboriginal people as expressed by different characters dialogue: Rosie, her mum, the teacher, Mrs Bell and Nick. Compare the different language used to represent their perspective. [EN5-3B](#)
- Students work in pairs to collate a glossary of Aboriginal words, phrases and images that express culture and place. They reflect on how the use of this language positions them as a reader and how this has contributed to their understanding of the experience of marginalisation. [EN5-8D](#)
- After viewing the documentary, students collect other media articles that represented the 2007 NT intervention. Compare and contrast the way that language and form shapes these representations and how this influences their reading of the novel. [EN5-2A](#)
- After reading the novel and viewing the documentary students examine how narrative can re-shape or re-frame our understanding of people, history and culture. Students experiment with personal interviews and fiction to express experiences of cultural difference. [EN5-7D](#)

Advice, implementation support and resources for NSW DEC teachers: [AC-NSW syllabuses for the Australian Curriculum](#) (NSW DEC intranet)



# The artwork, the world and the artist: *Matisse's garden*

Curriculum springboard

Visual Arts

Stage 2  
Year 3 and Year 4



Child's play: Matisse at Tate Modern

## Outcomes:

A student:

- Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter. VAS2.1
- Uses the forms to suggest the qualities of subject matter. VAS2.2
- Acknowledges that artists make artworks for different reasons and that various interpretations are possible. VAS2.3
- Identifies connections between subject matter in



Illustration by Samantha Amodeo from *Matisse's garden*

## Review:

### *Matisse's garden*

FRIEDMAN, Samantha & AMODEO, Cristina  
The Museum of Modern Art, USA, 2014  
ISBN 9780870709104 [759.4]



Colourful, paper cut-out illustrations, mimicking the work of Henri Matisse, and subdued written text that does not intrude feature on each page of this enticing picture book. This visual feast relates Matisse's journey of experimentation with the relationships of colour, form and the use

of positive and negative shapes. Twelve fold out pages faithfully reproduce Matisse's works, including *The parakeet and the mermaid*. Primarily known for his paintings, particularly in the fauve style with vibrant juxtaposition of colour, Matisse referred to his later works as *painting with scissors*. These creations began on a small scale and, eventually, grew to decorate entire rooms in his home and feature in public buildings. MoMA's interactive website [Henri Matisse: the cut-outs](#) comprehensively examines how Matisse created these cut-outs. MoMA's [Inside Matisse's garden](#), published in *Inside/Out*, features an interesting interview with the author and illustrator. A sample [PDF of Matisse's garden](#) featuring 12 full screen pages from the book is wonderful to save and share with a class to support the achievement of Making and Appreciating outcomes in Visual Arts. C. Keane

## Teaching and learning opportunities:

### Appreciation

Students identify relationships between the artwork, the world and the artist.

- Read *Matisse's garden* to stimulate students' curiosity about *painting with scissors*. Students discuss author's and illustrator's responses to Matisse's cut-outs and share their own responses to the book and the artwork. See [Inside Matisse's garden](#), the interview with the author and illustrator, and [children's responses](#) to Matisse's work.
- Study Matisse's work ([Henri Matisse: the cut-outs](#)). Discuss the features and reasons for creating these artworks.
- Investigate how artists have interpreted similar subject matter. For example, Matt Ottley's *Mrs Millie's painting* and works by Jeannie Baker, David Miller and others. Identify their common features, techniques, use of colour and form, and reasons for creating these artworks.

### Making

Students apply to their own artmaking what they have learnt from their appreciation of artists and their works.

- Students study plant forms in the school garden (or from pictures) to make their own drawings using pencil, focusing on line and form.
  - Use Matisse's technique to interpret the content of their drawings by creating paper cut-outs that highlight simple outlines. Distort size, rearrange placement of shapes and investigate colour until satisfied with their artwork's appeal.
  - Think about how artworks could be developed and extended. Create backgrounds and experiment with mixed media. Like Matisse, enlarge works to make a garden mural for the classroom.
  - Use digital software such as [ArtPad](#) or [NGAkids: collage machine](#) to create gardens in the style of Matisse and other artists previously studied. Share and respond to own and other students' work.
- To investigate how artists have interpreted similar subject matter at different times and places. To learn from these artists and their artworks
- Have students study artworks of mythical creatures by Chinese and medieval artists, and others by Takis and Pol Bury. They discuss the stories that could be associated with these artworks, the common

## Resources:

- [ArtPad](#)
- Baker, Jeannie, *Where the forest meets the sea*
- [Bomomo](#)
- [Child's play: Matisse at Tate Modern](#)
- [David Miller](#), The Literature Centre
- [Henri Matisse: the cut-outs](#)
- [Inside Matisse's garden](#)
- [Jeannie Baker](#)
- [Matt Ottley](#)
- Miller, David, *What's for lunch?*
- [MoMA interactives: art safari](#)
- [NGAkids art zone](#)
- [NGAkids: collage machine](#)
- Ottley, Matthew, *Mrs Millie's painting*
- [Park Güell: photos](#)
- [PDF of Matisse's garden](#)
- [Welcome to Creative arts K-6](#) (NSW DEC intranet)
- Wheatley, Nadia & Ottley, Matthew, *Luke's way of looking*





# The artwork, the world and the artist: *Matisse's garden* continued

## Curriculum springboard

### Visual Arts

Stage 2  
Year 3 and Year 4



Child's play: Matisse at Tate Modern

artworks and what they refer to, and appreciates the use of particular techniques. VAS2.4

[Creative arts K-6 syllabus](#)

[AC - NSW syllabuses for the Australian Curriculum](#) (NSW DEC intranet)

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

**KLA:** CA

**SYLLABUS:** Creative Arts K-6

**SCIS1692037** \$24.99

features of the creatures, how movement has been suggested by the artists and the reasons why the artists have made these artworks.

To make connections with students other experiences

- Have students study the work of Graeme Base in *Discovery Books of Dragons* and identify the stories and features of his creatures, their environment, and the atmosphere and information he conveys about them.
- Have students create backgrounds which might accommodate these insects and indicate where they might be found and how they might be related

To have students apply to their own artmaking what they have learnt from their appreciation of artists and their works

- Reconsider initial sketches of tools with students and have students think about how their drawings could be further developed by adding colour and tone with crayon or paint and how particular objects could be distorted for certain reasons.
- Rearrange the tools and have students make large drawings/paintings of the objects using the techniques they have learnt about.
- Encourage students to fill the page and to look at the objects from different and imaginative angles and viewpoints. Discuss symmetrical and asymmetrical placements and how artworks can be more interesting when they are off-centre. Refer to Nolan's work.



Illustration by Samantha Amodeo from *Matisse's garden*

### Composing:

- [ArtPad](#)
- [Bomomo](#)
- [NGAkids art zone](#) free app for iPads
- [NGAkids: collage machine](#)
- [PicCollage](#) free
- [SonicPics](#) free



French postage stamp 1965

Charlesimage/Shutterstock.com



# The invisible made visible: Activating ways of seeing

## Curriculum springboard

Visual Arts

Stages 4-6

Years 7-12



*Beams festival.* H Yip

### Outcomes:

A student:

- makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience (Conceptual Framework 5.2)
- makes artworks informed by an understanding of how the frames affect meaning (Frames 5.3)

[Visual Arts Years 7-10 Syllabus](#)

Other outcomes:

[Photographic & Digital Media](#)

[Years 7-10](#)

[Syllabus:](#)

5.2, 5.3

[Visual Arts](#)

[Stage 6](#)

[Syllabus:](#)

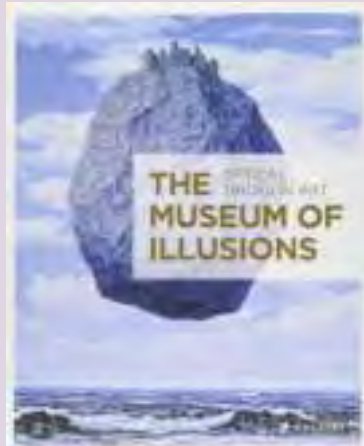
P2, P3

[Photography,](#)

### Review:

#### *The museum of illusions: optical tricks in art*

DELAVAUX, Céline  
Prestel (Munich), 2013  
ISBN 9783791347776 [701]



As material reflections of how artists interpret their world, artworks possess the power to conjure illusions and alternate perceptions of reality. Dissecting the enigmatic concept of illusionism, this publication reveals the limitless potential of trompe l'oeil and other optical tricks exploited by artists throughout art history from classical frescoes to street art. Informed by concise critiques that contextualise the practice of an array of historical and contemporary artists in respect to their individual beliefs and broader cultural sphere, students and teachers can investigate how the visible and invisible can be blurred to represent, invent or question a particular way of seeing the world. Approaches such as

### Teaching and learning opportunities:

- Play with the visual metaphor of reflections, using mirrors or other reflective surfaces to distort the appearance of reality. Tilt, wet, cling wrap or obscure the surface to warp the reflected subject. Draw, photograph and/or paint the distorted images to create a series of abstractions. Alternately, position an object or person directly on a mirror and manipulate the symmetry and truth of the scene. Refer to Richard Estes, William Scrots, Erhard Schön, Salvador Dalí's *Swans reflecting elephants*, 1937, and Caravaggio's *Narcissus*, 1597-99.
- Draw or photograph a place from a bird's eye, worm's eye and eye level perspective. Appropriate M.C. Escher's work, *Another world*, 1947, and collage or digitally insert these perspectives into the windows of the room. Students can also photograph one another from each angle and collage themselves interacting with the space within the artwork.
- Slice and weave two or more images together to create multiple perspectives within one composition. Experiment with multiple perspectives of a selected subject, images of a subject changing over time, contrasting subjects or one subject interpreted through different media.
- Create a folded concertina and attach two distinct, sliced images across the alternating panels to create a composite illusion.
- Photograph a subject through magnifying lenses, textured glass or glass objects to distort its appearance then translate the image into a painting, drawing or print. Refer to M.C. Escher's reflected self-portraits and Philippe Halsman's portraits of Salvador Dalí.
- Create double, multiple or reflexive self-portraits that blur the relationship between the artist, artwork and audience, referring to Rene Magritte's *Forbidden reproduction* (Portrait of Edward James), 1937, Philippe Halsman's *Jean Cocteau, New York*, 1949, Jan Van Eyck's *The Arnolfini portrait*, 1434, and the work of [Emily Portmann](#). Shoot multiple exposures using a tripod and film or digital photography combined with layer merging.
- Construct an installation based on shadow play, collecting and assembling objects that together create the silhouette of an image or scene when a spotlight or projector light is shone onto them. Refer to the collaborative works of [Tim Noble and Sue Webster](#).
- Photograph an existing environment or space and digitally insert doors, windows, portals, cracks or other openings to reveal alternate realities. Students can explore concepts such as past or future scenarios and real or imagined narratives, referring to [The Truman Show](#). Extending this idea, images of these illusions can be digitally projected onto the real space and documented. Refer to the use of trompe l'oeil by contemporary artists such as [Edgar Müller](#) and [Craig Walsh](#)
- Dissolve boundaries between the figure and environment, foreground and background and artwork and artist through acts of urban camouflage. Refer to the strategies of body art, wearables and performance in the practice of [Emma Hack](#), [Kimiko Yoshida](#), Liu Bolin and Aya Tsukioka

### Professional resources:

- [VADEA NSW on Twitter](#)
- [Resource reviews](#)

### Resources:

#### Books:

- *Dalí's world* by Fundacion Gala-Salvador Dalí, 2014
- *Yayoi Kusama: I who have arrived in heaven* by Akira Tatehata, 2014
- *The world atlas of street arts and graffiti* by Rafael Schacter, 2013
- *100 ideas that changed art 2012* by Michael Bird, 2012
- *3D Street Art* by Birgit Krols, 2011
- *Fractured figure, Volume 1* by Jeffrey Deitch, 2008
- *The magic mirror of M.C. Escher* by Bruno Ernst, 2007

#### Films:

- *The Truman Show* by Peter Weir, 1999



# The invisible made visible: Activating ways of seeing continued

## Curriculum springboard

### Visual Arts

Stage 2  
Year 3 and Year 4



*Beams festival.* H Yip

#### Video & Digital Imaging Stage 6 CEC Syllabus:

M2, M3

#### **Content:**

- Challenging the boundaries between the artist, artwork, world and audience
- Constructing meaning through a symbolic visual language (Structural frame)
- Re-interpreting and questioning traditional perspectives (Postmodern frame)

realism, surrealism, hyperrealism and anthropomorphism are discussed across painting, drawing, printmaking, photography, video, sculpture, installation, architecture, performance and body art, alongside high quality plates of key works by each artist. Significantly, the author examines how artists dissolve boundaries between the artwork and audience, appearance and disappearance, solid and void, and the everyday and fantastical, providing opportunities for students to investigate challenging paradoxes and playfully experiment with a range of both thought-and vision-provoking scenarios. H. Yip (*Scan 34.1*)

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

**KLA:** CA

**SYLLABUS:** Visual Arts Stage 4-6; Photographic & Digital Media Stage 5; Photography, Video & Digital Imaging CEC Stage 6

**SCIS 1631587** \$49.99

No supplementary videos available.

- Experiment with the postmodern strategy of appropriation and re-interpret specific artworks or traditional genres through roleplay, masquerade or assemblage. Refer to the work of Cindy Sherman, [Bernard Pras](#) and [Vik Muniz](#).
- Design a composite image where the whole is symbolically composed of individual images or elements within themselves, referring to the work of Giuseppe Arcimboldo and composite animals depicted in art of the Mughal School and Hindu mythology.
- Recreate an everyday object at an exaggerated scale using paper or mixed media to sculpt it in minute detail, referring to [Thomas Demand](#) and Claes Oldenburg. Install and document it to play on audiences' perception of reality versus illusion.
- Represent a dream, combining real objects, people or artworks with the surreal and fantastical. Refer to Salvador Dalí, René Magritte, Sigmund Freud and [Mathilde Roussel](#).
- Generate large-scale visual impact through creating a temporary site-specific, collaborative installation using simple repeated geometric motifs, objects or elements such as paper shapes and recycled packaging. Plastic mirrors and even fluorescent or white dot stickers used in conjunction with black UV lights could also transform familiar spaces into surreal environments. Document the installation via photography, stop motion animation and/or film. Refer to the work of [Yayoi Kusama](#) and [Felice Varini](#).
- Challenge the stability and façade of the two-dimensional picture plane, by introducing three-dimensional illusions or interventions that play with surface. Students can depict a subject appearing to escape an image, paint an image of the reverse of a canvas or even cut into and sculpt a canvas. Refer Pere Borrell del Caso's *Escaping criticism*, 1874, Cornelis Gijsbrechts' *The reverse of a framed painting*, 1670, and the works of [Titus Kaphar](#).
- Provoke audiences to question reality by creating impressions of solid objects that have turned transparent or permeable. For example, an object such as a sign or box can be covered in trompe l'oeil so that it appears to blend into its environment. Refer to Cayetano Ferrer's series *Western imports* 2007-8, and *City of Chicago*, 2004-6. Solid objects or sculptures can also be made to appear to disappear into walls, ceilings, floors or furniture by being cut into two and placed on either side of the surface. Alternately, the object could enter as one form and escape as another. Refer to the work of [Maurizio Cattelan](#).
- Manipulate viewers' sense of gravity by creating the illusion of suspended figures or objects. Trampolines, underwater photography, fishing line, digital editing and displaying images upside down can be creatively used to fabricate impossible worlds. Refer to Philippe Halsman's *Dali atomicus*, 1948, and work of [Sam Taylor-Johnson](#).

- *Wasteland* by Lucy Walker, 2010

#### **Artist's Websites:**

- [Banksy](#)
- [Maurizio Cattelan](#)
- [Thomas Demand, MoMA exhibition](#)
- [Cayetano Ferrer](#)
- [Emma Hack](#)
- [Titus Kaphar](#)
- [Yayoi Kusama](#)
- [Edgar Müller](#)
- [Vik Muniz](#)
- [Emily Portmann](#)
- [Bernard Pras](#)
- [Mathilde Roussel](#)
- [Sam Taylor-Johnson](#)
- [Felice Varini](#)
- [Craig Walsh](#)
- [Tim Noble and Sue Webster](#)
- [Li Wei](#)
- [Kimiko Yoshida](#)

# eresources

Resources are listed in Dewey order

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

## Icons used:



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



digital authoring tool; learning  
platform software



ebook; ejournal; online database



interactive; eg game; learning object



media presentation; eg podcast;  
slide show; digital story; video; audio



website



must be purchased



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

Icons for eresources are from [Office clip art and media](#) and [Open Clip Art Library](#).

## Microsoft OneNote for iPad

Microsoft has recently updated its iPad version of OneNote for taking, organising and sharing notes and images, and clipping web pages. The app is free to download and requires iOS 7.1 or later. The iPad version does not retain parity with the Windows version and some functions are missing. Users will need to explore the app to ascertain whether this is a problem. OneNote for iPad does not require an Office 365 subscription in order to edit and create notes, but notebooks are not stored locally on the iPad. They are stored in OneDrive, Microsoft's cloud syncing and storage service and users will need a OneDrive account to store notes. First time users get 7GB of free OneDrive storage when setting up an account. If users have an Office 365 subscription, this can be used for OneNote notebooks. H. Myers

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

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

**PUBLISHER:** Microsoft Corporation,  
USA

**REVIEW DATE:** 20/05/2015 [005.5]

SCIS



## Post-it plus

*Post-it plus* is a clever workflow capturing tool. It encourages users to take a photograph of a board full of post-it notes via the app; it then attempts to recognise the edges of each individual post-it note. Fortunately, it also recognises untidy handwriting. Although, at first glance, the usefulness of this app is not apparent, it has a range of uses for many syllabuses. For example, for English K-6, each student in a class could be given a post-it note with part of a story sequence noted. The students then find the rest of their story by team work, collaboration and communication. The end product is a storyboard that can be shared across stages. In Creative Arts, photographs can be taken of each student and, using the app, the images are changed into shaded outlines. The benefit of using *Post-it plus* over taking a regular photograph is that, within the app, users can move individual notes around an iPhone or iPad screen. Teachers can organise the post-it notes and assign them to different groups in a class. The notes can be deleted individually. C. Emin

**USER LEVEL:** Stage 1 Stage 2

**KLA:**

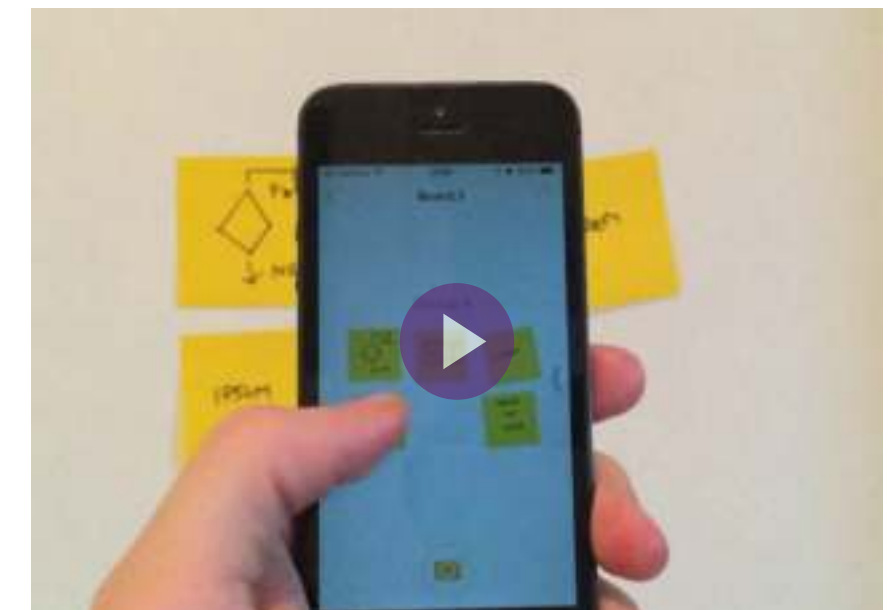
Stage 3 Stage 4 Stage  
5 Stage 6 Community  
Professional

AC; CA; English;  
HSIE; Languages;  
Mathematics; PDHPE;  
Science; TAS

**PUBLISHER:** 3M, USA

**REVIEW DATE:** 20/05/2015 [005.5]

SCIS



***Post-it plus app for iOS review***  
by Shaun G. Chittle



Scan the SCIS barcodes to select  
eresources for your collection.

## [Australian museum online](#)

With vast natural history and cultural collections, the [Australian Museum](#) website provides an introduction to their breadth and diversity, education programs, exhibitions, special events and current research. The website contains a [Cultures](#) tab where students can view Aboriginal and Torres Strait Island collections. Fact sheets on a wide range of Australian vertebrate and invertebrate animals, provide a rich resource for student research. The [Bugwise](#) toolkits provide extremely valuable identification and how to guides for classroom use in local invertebrate investigations, and descriptions of ecological studies on specific species demonstrate science at work. The [Sharing stories](#) movies provide oral history on the background and provenance of objects in the Pacific Islands collection, offering an insight into the stories held by material objects. An extremely useful resource for teachers and students, the website supports investigations in the Science Stages 1 to 5 *Living World* strand and History Stages 1 to 5 topics, such as *First Contacts* and *The Ancient World*. G. Braiding

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

**KLA:** AC; History; HSIE;  
Science

**SYLLABUS:** History K-10; HSIE K-6;  
Science K-10 (SciTech  
K-6)

**PUBLISHER:** Australian Museum,  
NSW

**REVIEW DATE:** 20/05/2015  
[069.09944]

**SCIS**



[Australian Museum Research Institute](#) by  
Australian Museum

## [The conversation](#)

Launched in 2011, *The conversation* is one of Australia's largest independent news and commentary websites, delivering articles and podcasts covering areas of interest, including politics, the arts, education and current

affairs. Users are able to select from a large range of categories. Articles are sourced from academic and research professionals, who must sign up to The conversation's editorial charter and abide by their Community Standards policy. All articles published by *The conversation* are free to read. They may also be freely shared or republished under creative commons, as long as some simple guidelines are followed. All conditions are clearly set out on the website. Although authors of articles appearing in *The conversation* must be members of an academic or research organization, anyone may make comments and join in conversations. *The conversation* can also be followed on social media. H. Myers

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

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

**PUBLISHER:** Conversation Media  
Trust, Vic

**REVIEW DATE:** 20/05/2015 [070.4]

**SCIS**



## [ScreenChomp](#)

*ScreenChomp* records touchscreen interactions, with audio if desired, which can be used as tutoring videos for students to use at home, or allow students to create videos that help their classmates, explain concepts or demonstrate their understandings of a task. Any Image from the iPad's camera roll can be imported as a background or used within the screencast. Students familiar with interactive whiteboards will feel comfortable with the app's interface with three pens for text and illustration, and a spot eraser for corrections. The screen is scrollable so can include detailed descriptions. The process is begun with the pressing of a record button and a three second countdown. The recording can be paused to include more items before a preview is shown. The video is then shared to the *ScreenChomp* servers (no account is necessary) or downloaded as an MPEG-4 file with a link for sharing by email or on a class blog. Classroom applications might include basic mathematics explanations, letter formation in handwriting, procedural texts or science experiment descriptions. S. Morton

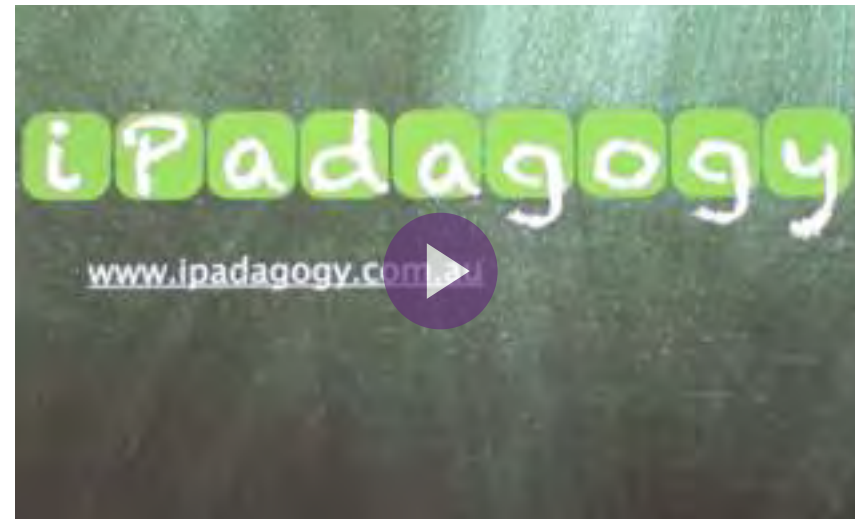
**USER LEVEL:** Early Stage 1 Stage 1  
Stage 2 Stage 3  
Stage 4 Stage 5

**KLA:** Stage 6 Professional  
AC; English; HSIE;  
Mathematics; Science

**PUBLISHER:** TechSmith  
Corporation, USA

**REVIEW DATE:** 20/05/2015 [371.33]

**SCIS**



*iPAdagogy - app review - Screen Chomp tutorial* by iPAdagogy

## [Celebrations and traditions](#)

[ABC Splash]

The ABC has collected archival resources, from a large range of its school broadcasts and local news programs, which explore celebrations



in Australia, Asia and Europe covering the beliefs, rituals and foods associated with popular celebrations and showing how celebrations are observed in immigrant cultures. Prior viewing by teachers is recommended, as some videos are rather dated. Each video is accompanied by a transcript and, in most cases, a *Things to think about* section with *Before viewing*, *As you view*, *After viewing* and *Next steps* questions and activities. *For teachers* identifies Australian Curriculum outcome codes. Topics covered in 26 videos support *Multicultural perspectives* and include *Celebrating a first birthday* in the Vietnamese culture, *Baptism*, *Tashlikh*, *Diwali*, the Chinese Moon Festival, *Bastille Day*, *Australia Day* and naturalisation ceremonies and *Celebrating achievements*. These resources will support the teaching of History K-10 Stage 1 [Present and Past Family Life](#) and [HT2-1](#) as part of [Community and Remembrance](#).

Some have a wider application such as supporting [HT3-2](#) in [The Australian Colonies](#) or [HT5-3](#) in [Depth Study 5: The Globalising World](#). Some of the resources have also been included in the digibook, [Celebrations](#). S. Morton

**USER LEVEL:** Early Stage 1 Stage 1  
Stage 2 Stage 3 Stage 5  
Professional

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

**PUBLISHER:** Education Services  
Australia, Vic

**REVIEW DATE:** 20/05/2015 [394.2]

**SCIS**



[Rosh Hashanah: what does it mean?](#)  
by ABC

## [iTranslate](#)



With *iTranslate*, over 90 languages can be translated into words, phrases, and text. The voice output can be controlled by selecting between lots of different dialects, a male or female voice, and the speech rate. The app also offers dictionaries with additional translation results, the option to browse through recent translations or save a

translation for later offline access, and an auto-detect mode for language input (this feature is in *iTranslate Premium* for a cost). All translations can be copied and pasted to emails, texts and social media. For language lessons, it can be a useful resource to check whether the translation is correct and to discuss the grammar of both languages; seeing how literal and word by word translation doesn't necessarily work. It can be used on an interactive whiteboard as a whole class activity or students can work individually, in pairs or in groups using iPads. M. Sutera

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

**KLA:** AC; Languages

**SYLLABUS:** Arabic 7-10; Chinese 7-10; French 7-10; German 7-10; Modern Greek 7-10; Italian K-10, Japanese 7-10; Korean 7-10; Russian K-10; Spanish 7-10; Turkish 7-10

**PUBLISHER:** Sonico GmbH, Austria

**REVIEW DATE:** 20/05/2015 [418]

**SCIS**





[iTranslate voice app demo review for iPhone - KeepG by KeepGo TheWebtoGo](#)

## [STEM: science, technology, engineering, maths](#)

Australian video content on this useful site spans the Key Learning Areas, including [STEM](#), and are age and Stage appropriate. Most of the videos have a strong focus on Science and Technology, with Engineering and Mathematics largely under-represented. The range of videos is also small in all areas for Stage 1 but the number and type increases as you move through the Stages. All materials are linked to topics and year levels in the Australian Curriculum. A limited number of videos come with useful questions for before, as and after viewing. The most useful resources are the very small number of

[digibooks](#) which combine video, images and text as well as some excellent links related to a topic. These are limited to robotics and renewable energy.  
J. English

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

**KLA:** AC; Science; TAS;  
Mathematics

**SYLLABUS:** Science 7-10,  
Mathematics  
K-10, Technology  
(Mandatory) 7-10

**PUBLISHER:** ABC

**REVIEW DATE:** 20/05/2015 [500]

**SCIS**



[More than just floating around the ocean](#)  
by ABC Splash

## [Number for primary](#) [Sites2See]

ABSTRACT

The concepts for describing numbers as quantities or values, and numerals as symbols to represent numbers, are reinforced by a range of online activities on this site. For Early Stage 1 and Stage 1 students, there is a section that includes [Snakes and ladders](#), [Feather count](#) and links to [Count us in](#) and [Count me in, too](#) IWB resources. For Stage 2 and Stage 3 students, an activity section includes a [Brain bender](#), an animated logic puzzle, and quizzes to consolidate fraction sequencing and using percentages. Converting human ages into dog years, exploring the theories of [Hypatia and Pythagorus](#) and using games of [Probable chance](#) are other resources. Links are provided for other webpages in the Sites2See primary series, including resources for: Measurement; Patterns and algebra(Primarily patterns); and Space and geometry. Online tools include an [Interactive number line](#) from Harcourt School Publishers. For parents, there is a [Maths dictionary](#) and a DVD to support them when working with their children on number concepts.

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

**KLA:** AC; Mathematics

**SYLLABUS:** Mathematics K-10

**PUBLISHER:** Centre for Learning  
Innovation, NSW

**REVIEW DATE:** 20/05/2015 [510.7]

**SCIS**



## [Primarily patterns](#)

ABSTRACT

Concepts related to patterns in mathematics are explored in this site through a range of online activities. Users can register, for free, for access to interactives and videos on number patterns and sequences. In Early Stage 1 and Stage 1 students can match [butterfly patterns](#), count by twos, predict and complete patterns, or copy them onto beads and train carriages. For Stage 2 and Stage 3 students, an activity section includes cracking safe codes, completing spooky sequences, and balancing number sentences. A [Hundreds chart](#) can be downloaded as a PDF from [Predict or set counting patterns](#). Links are provided for [Best start](#) numeracy resources, plus links to other webpages in the Learning Federation (such as [Monster choir](#) and [Swamp survival](#)) and Sites2See primary series, including resources for:

[Measurement](#); [Number](#); and [Space and geometry](#). Assessment resources to gauge Stage 2 students' understanding of [Counting rules](#) and [Number trains](#) are also linked.

**USER LEVEL:** Professional

**KLA:** AC; Mathematics

**SYLLABUS:** Mathematics K-10

**PUBLISHER:** Centre for Learning Innovation, NSW

**REVIEW DATE:** 20/05/2015 [512.007]

SCIS



### [Space and geometry for primary](#) [Sites2See]



ABSTRACT  
Four main sections of mathematics activities are offered: [Space and geometry](#) (including a [Maths dictionary](#) and shapes in design and nature); 3D space (including *Legoland* activities, matching objects with their nets, and exploring polyhedra); 2D space (matching puzzle pieces, using tangrams, playing tangram football and sorting triangles); and *Position*. In *Position*, students can develop their knowledge of position through

language, using crazy coordinates grids and compass directions with coordinates. Games include [Catch the fly](#), feeding [Billy Bug](#) and locating [Hidden craft](#). A 224kb downloadable PDF includes everyday language and the precise [mathematical terms](#) to describe concepts. At [Smartkiddies](#), users can register free for *Studyladder* and choose [practice activities](#) by school year or topic. Links are provided for other webpages in the *Sites2See* primary series, including resources for [Measurement](#), [Number](#), and [Patterns and algebra](#). Teachers are provided with external links to BBC learning clips and skool resources. The site reminds parent users that opportunities for students to [handle and explore](#) actual 3D objects and 2D shapes are essential for understanding of space and geometry concepts.

**USER LEVEL:** Community  
Professional

**KLA:** AC; Mathematics

**SYLLABUS:** Mathematics K-10

**PUBLISHER:** Centre for Learning Innovation, NSW

**REVIEW DATE:** 20/05/2015 [516.007]

SCIS



### [School of Ants](#)



Everyone has ants living in a place near them. This citizen project provides an authentic context in which to study them. Providing online instructions and resources for a scientific investigation of ants, this science project is ideal for Australian schoolyard investigations. [School of Ants](#) enables capture and data recording of local ant species into a national database and is part of an international ant project. The website provides clear downloadable instructions on equipment needed, step-by-step procedure and a user-friendly data recording sheet. Explained by Dr Kirsti Abbott of the University of New England, the procedure is clearly outlined in a video to ensure consistent ant collecting processes across the nation. The site strongly supports fieldwork investigations in the Science Stages 1 to 4 *Living World* strand. School students undertaking the project have even found new ant species. G Braiding

**USER LEVEL:** Stage 1 Stage 2  
Stage 3 Stage 4

**KLA:** Science

**SYLLABUS:** Science K-10 (SciTech K-6)

**PUBLISHER:** School of Ants, NSW, 2014

**REVIEW DATE:** 20/05/2015 [595.79]

SCIS



[Jan Rasborsk School of Ants](#) by Kirsti Abbott

### [Greater bilby](#)



A fact sheet on the Australian Museum website, the [Greater bilby](#) webpage contains factual information on this vulnerable desert dweller. The material is arranged in paragraphs with headings typical of an information report: identification, distribution, habitat, diet, behaviours, reproduction, conservation status and classification. Comprehensively written, the text is supported by three sharp images of a greater bilby. The image pages provide an opportunity for public comment and social media sharing. Providing information on habitat requirements and adaptations of this quintessential animal of arid Australia, the fact page



supports Science Stages 1 to 3 *Living World* strand. G. Braiding

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

**KLA:** Science

**SYLLABUS:** Science K-10  
(SciTech K-6)

**PUBLISHER:** Australian Museum,  
NSW

**REVIEW DATE:** 20/05/2015 [599.2]

SCIS



***Baby bilbies at Adelaide Zoo* by Zoos SA**



must be purchased

### ***The commons: help us catalog the world's public photo archives***



*Flickr* is a long-running repository for the online storage and cataloguing of photographs and other digital graphics. Since 2008, *The commons* is an exciting subset of this site, created in partnership with the *Library of Congress*. Designed to provide ready access to the world's public photography archives from cultural heritage institutions, this is a growing Web 2.0 repository of free Creative Commons images. Individual users are encouraged to help make the photographs they enjoy more discoverable to others by adding descriptor tags, leaving comments and sharing knowledge. Almost 100 *Participating institutions* from around the world have contributed images. There are also FAQs (Frequently asked questions), *Search* engine and a *Rights statement* (a requirement for participation in the program), whereby institutions may rightly claim *no known copyright restrictions* on the content they share. Teachers should note that *Flickr* images are sometimes not searchable under student passwords, due to the NSW DEC firewall, although group activities may be made manageable by educators. I. McLean

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

**KLA:** AC; English; HSIE;  
PDHPE; Science

**SYLLABUS:** English K-10; History  
K-10; HSIE K-6; PDHPE  
K-6; Science K-10  
(SciTech K-6)

**PUBLISHER:** Flickr, USA

**REVIEW DATE:** 20/05/2015 [779]

SCIS



### ***Toc and roll***



*Toc and roll* helps students to start composing songs and cultivate their creativity in a funny and easy way. Like a portable studio, it gives them the chance to mix different instruments on a virtual multitrack. There are over 1000 different sounds of ten real instruments, which help students to discriminate sounds and develop hearing. Students can record their own voice to make a unique song without there being a time limit. They can also put a title to their song, upload it to YouTube and share it on *Facebook*, *Twitter*, email

or SMS. This is a useful resource for students to learn to mix their songs, control the volume and effects for each track independently. It can be used on an interactive whiteboard as a whole class activity during a music lesson or students can work individually, in pairs or in groups using iPads. M. Sutera

**USER LEVEL:** Early Stage 1  
Stage 1 Stage 2

**KLA:** CA

**SYLLABUS:** Music K-6

**PUBLISHER:** Minimsusica, Spain

**REVIEW DATE:** 20/05/2015 [782.42]

SCIS 1702805



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

# professional reading

Resources are listed in Dewey order.

## Microsoft PowerPoint



Drawing on familiarity with Microsoft PowerPoint, users will be able to adapt seamlessly to this app. The same navigation and menu options for viewing, creating and editing presentations are provided on the free core PowerPoint app for iPad, iPhone and iPod Touch. The full PowerPoint experience can be purchased with a qualifying Office 365 subscription, available from the app. Work can be shared via a PDF, hyperlink or email and presentations automatically saved and retrieved from where they were left off. The ability to sync work across all devices, confident that formatting and content will remain the same, reassures the user that a mobile device can be incorporated into a busy schedule. Teachers can depend on the functionality and versatility of this handy collaborative tool. S. Rasaiah

**USER LEVEL:** Professional

**PUBLISHER:** Microsoft Corporation, USA

**REVIEW DATE:** 20/05/2015 [005.5]

**SCIS**



## Microsoft Word



All the features of Word in the Microsoft Office suite are available on iPad, iPhone and iPod Touch from this app. The familiar Word look and feel, combined with an intuitive touch feature make the free core app sufficient for viewing, editing or creating documents. The full Word capacity is available with a qualifying Office 365 subscription. A real document layout or an easy-to read version can be selected on the iPhone.

Connectivity between all devices is maintained, work is saved automatically and changes are tracked simultaneously with others working on the same document. Email attachments can be viewed and documents accessed from OneDrive, Dropbox, OneDrive for Business or SharePoint. Teachers, collaborating with colleagues on programming and planning may find many uses for this convenient app. S. Rasaiah

**USER LEVEL:** Professional

**PUBLISHER:** Microsoft Corporation, USA

**REVIEW DATE:** 20/05/2015 [005.52]

**SCIS**



## NetGalley: feed your readers



Free registration to this UK reviewing site allows readers to be invited to read and appraise new titles offered by publishers. Once deemed to be a *professional reader* a reviewer, blogger, journalist, librarian, bookseller, educator or media person can ...*request, read and provide feedback about forthcoming titles*. UK, Australian, Canadian and United States publishers use this site

to promote their titles via digital proofs sent to selected reviewers. Readers can select a preferred genre to review advanced titles on a range of devices including Kindle, iPad, iPhone, iPod Touch, Android phone or tablet and Kobo eReader or tablet. There is no charge for readers to use the site which may serve as a useful selection tool for upcoming titles. S. Rasaiah

**USER LEVEL:** Professional

**PUBLISHER:** NetGalley, LLC, USA

**REVIEW DATE:** 20/05/2015 [028.1]

**SCIS**



## S.O.S. for information literacy



An extensive array of web-based multimedia resources have been collected and categorised on this site. Included are peer reviewed *Lesson plans*, downloadable handouts, presentations, videos and other resources to enhance the teaching of information literacy from K-12 through to tertiary education levels. S.O.S. takes its name from Situation (for example, grade level, curricula area for integrating information

literacy instruction), Outcomes and Strategies, and meets [Standards for the 21st century learner](#) and related indicators established by the American Association of School Librarians (AASL). *Login* and *Resources* have pulldown menus. Currently featured *Teaching ideas* and *BuLLders* (such as building *Simply smart searches*) conveniently appear on the front page and are searchable by *Keyword* or *Grade level*. Web 2.0 facilities, such as *Audacity*, *VoiceThread*, *Glogster EDU* and *Wordle*, are incorporated into suggested lessons. I. McLean

**USER LEVEL:** Professional

**KLA:** AC; English; HSIE; Science

**SYLLABUS:** English K-10; History K-10; HSIE K-6; Science K-10 (SciTech K-6)

**PUBLISHER:** Center for Digital Literacy, Syracuse University, USA

**REVIEW DATE:** 20/05/2015 [028.7]

**SCIS** 

### [MyMagazines.com.au](http://MyMagazines.com.au)



*MyMagazines.com.au* is an online service, offering magazine subscriptions and a limited selection of books and DVDs. Titles available are for recreational reading, and are predominantly for those interested in sporting pursuits. There is a limited number of magazine titles specifically designed for children or teenagers and the books and DVDs are mainly motor sport titles. Users can create an order and pay by credit card. There is an option to pay by cheque or money order, which may be more suitable for school orders. The prices include GST and an annual subscription offers a reduction when compared with cover prices. Titles may be of interest to high school teacher librarians but the service would be of limited use for primary schools. Although magazine and book titles may be suitable for students, the website is only available to staff. H. Myers

**USER LEVEL:** Professional

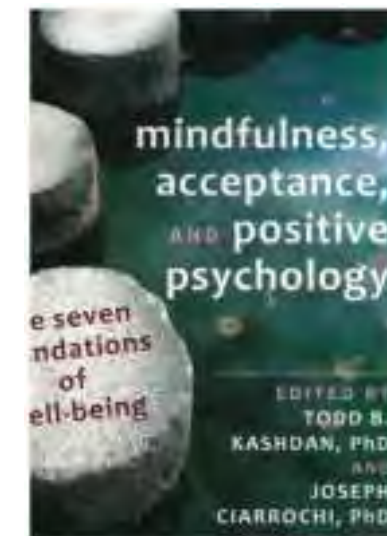
**PUBLISHER:** nextmedia Pty Ltd, NSW

**REVIEW DATE:** 20/05/2015 [070.5]

**SCIS** 

### *Mindfulness, acceptance, and positive psychology: the seven foundations of well-being*

KASHDAN, Todd B. & CIARROCHI, Joseph (Eds)  
Context Press, USA, 2014  
ISBN 9781608823376 [150.19]



Designed for professionals and students of psychology, this volume looks at the similarities and differences between positive psychology and the concept of Acceptance and Commitment Therapy (ACT), founded by Steven Hayes. The book contains a series of articles by various authors who look at how ACT fits with or contradicts aspects of positive psychology. ACT has as its basic premise that we should accept what is outside our control and adopt behaviours that lead to creating a meaningful life for ourselves. Rather than constantly striving for happiness and perfection and possible falling short, we should see adversity as a normal part of life and develop the capacity to overcome setbacks and move on. Examples using case studies and scenarios give therapists

ways in which ACT may be applied to their clients. This book may appeal to counsellors and welfare staff in schools who are looking for mindfulness and values-oriented ways to help students. H. Myers

**USER LEVEL:** Professional

**SCIS 1693000** Paper \$66.94

### [Overcoming Indigenous disadvantage key indicators. 2014 report](#)



Australian governments, as an aspect of Aboriginal policy, measure the progress in overcoming disadvantage for Aboriginal and Torres Strait Islander Australians. This is the sixth in a series of reports which examine three related outcomes that include health and community; child development and crime prevention; economic sustainability and wealth creation. The chapters reflect the seven strategic areas for action in this report and include a focus on topics like governance, leadership and culture; economic participation and education and training. While the report is quite long teachers could select chapters for use with particular aspects of the three outcomes or turn to one of the chapters which provide analysis of the

framework or the outcomes. There are also several appendices which provide information on related issues like population and language use. A media release, fact sheet and video are also available if an overview is required.

K. Rushton

**USER LEVEL:** Professional

**KLA:** HSIE

**SYLLABUS:** Aboriginal Studies  
Stage 6

**PUBLISHER:** Australian Government  
Productivity  
Commission, Vic

**REVIEW DATE:** 20/05/2015 [305.89]

**SCIS**



### [Literature to support studies about the ANZAC spirit](#)

Content curation saves time and provides a starting point for teachers and students seeking a collection of online information. Provided that the user does not rely on such collections to the exclusion of other resources that may be more suitable for their needs and the requirements of their particular students, sites such as *Pinterest* can be valuable. On this page, a collection of

books about conflicts in which Australia was involved is organised for ease and convenience. Brief summaries about some of the literature are helpful, although there is no indication of the appropriateness of some of the more confronting picture books for different ages. Suitable for studies of the centenary of the landing at Gallipoli, this curation supports the NSW History syllabus, particularly the Stage 5 [Core Study - Depth Study 3: Australians at War: World Wars I and II \(1914-1918, 1939-1945\)](#). S. Rasaiah

**USER LEVEL:** Professional

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

**PUBLISHER:** Gai Davis, NSW

**REVIEW DATE:** 20/05/2015 [355.009]

**SCIS**



[I was only nineteen](#) by Allen & Unwin

### [How to talk to your kids about war: a guide for parents](#)

There is a great deal to frighten children in the media today and many parents do not know what to do to minimise the stress and the confusion they feel when they see images and scenes which even upset adults. This downloadable guide for parents would be a good document to discuss at a P&C or staff meeting. It sets out seven simple steps: Decide whether to shield kids from the news; Create an environment where kids can speak freely; Let the kids guide the conversation; Look for non-verbal signs; Be as open as you can; Reassure your children; and Do something about it (such as helping NGOs responding to conflict). These steps are equally applicable to discussing terrorism. The discussion of each step enables parents to respond to children of any age. The guide will be helpful for teachers as these issues do arise in the classroom. A. Soutter

**USER LEVEL:** Community  
Professional

**PUBLISHER:** PLAN International  
Australia, Vic

**REVIEW DATE:** 20/05/2015 [362.7]

**SCIS**

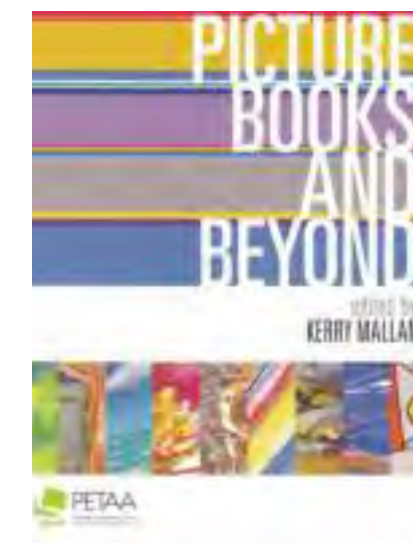


### [Picture books and beyond](#)

MALLAN, Kerry (Ed.)

PETAA, NSW, 2014

ISBN 9781875622979 [741.6]



The challenge of selecting and analysing picture books for use across subject areas is undertaken by the authors in this collection, with each bringing a unique perspective. The chosen picture

books are used to support learning in English, Science and History with special reference to aspects of English such as fantasy and the teaching of graphic novels. The subject matter includes sustainability, migration and the use of picture books with interactive devices. Each chapter has a unique focus and all provide breakaway boxes with suggested activities as well as further suggestions for picture books to use with that topic. The texts are discussed and analysed with explicit reference to the National Curriculum, cross curriculum priorities, general capabilities and all primary Stages where appropriate. This is a very useful resource for teachers wanting to support comprehension by looking at

the way meaning is developed through the visual aspects of texts. K. Rushton

**USER LEVEL:** Professional

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1692447** Paper \$44.95

### ***Responding to literature: talking about books in literature circles***

SIMPSON, Alyson  
PETAA, NSW, 2014  
ISBN none [809]



The power of literature circles, the participant roles and the use of this pedagogic strategy for assessment for, as and of learning and are all examined in this paper. Some of the roles developed in

literature circles are explained in detail as scaffolds for close reading and explicit links are made to the *Australian Curriculum: English*. This strategy is well supported by theory and research. Comments from Stage 3 students and teachers who participated in a project

to use literature circles as a way of exploring literature and fostering critical thinking through rich discussion are published in the paper. K. Rushton

**USER LEVEL:** Professional

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1692428** Paper \$7.00

### ***Talk about rights*** [English for the Australian Curriculum, Year 6]

#### ABSTRACT

Well known speeches, such as Kevin Rudd's apology to the Stolen Generations, are used to explore the focus of this sequence of lessons on Aboriginal and Torres Strait Islander citizenship and democratic rights and the changes that have impacted on them since 1900. There is an accompanying language focus on persuading and describing, which is explored in the context. The unit is comprised of 12 learning sequences which, in total, incorporate 18 hours of teaching time. Each sequence includes several activities which are explained in detail with explicit links made to the National Curriculum, cross-curriculum priorities and general

capabilities. The unit is developed for Year 6 and includes a list of resources, a curriculum summary and details of rich assessment tasks including formative and summative assessments.

**USER LEVEL:** Professional

**KLA:** AC; English; HSIE

**SYLLABUS:** English K-10;  
History K-10

**PUBLISHER:** Education Services  
Australia Limited, Vic

**REVIEW DATE:** 20/05/2015 [809.5]

**SCIS**



### ***Centenary of the First World War***



#### ABSTRACT

A collection of support materials on this *Pinterest* page has been curated by the NSW DEC Learning and Leadership Directorate: Early Learning and Primary Education, for Human Society and its Environment K-6. Visual links to news reports, images, videos, books and posters deliver a comprehensive coverage of aspects of World War 1. The ability to follow this board allows researchers to track new pins and

perhaps share them or send messages to colleagues collaborating on projects. Providing such a wide range of resources on this board supports differentiation of material that best suits the needs of students. As 2014 is the centenary year of the outbreak of WW1 and 2015 commemorates the centenary of the ANZACs at Gallipoli, this collection is a timely resource for students and History teachers. USER

**LEVEL:** Professional

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

**PUBLISHER:** NSW DEC Learning  
and Leadership  
Directorate, Early  
Learning and Primary  
Education

**REVIEW DATE:** 20/05/2015 [940.3]

**SCIS**



### ***Save one island, save them all***



#### ABSTRACT

Written by Kelly Booker & Jantiena Batt, this unit of work focuses on a recent hybrid picture book/information text, *One small island* by Alison

Lester and Coral Tulloch. It aims to explore the impact of human factors on the environment, in particular the successful changes enabled on Macquarie Island. Twelve lesson sequences are divided into three main sections: analysing a historical account (a journal); crafting a text that persuades the reader; and engaging in social action related to the students' learning. [Summary tables](#) provide links to Year 5 content descriptions across the three strands of literature, literacy and language. Sub-strands have links to relevant elaborations, sequences and doings, and to Geography K-10 in the Australian Curriculum. The unit embeds the *cross-curriculum priority* of sustainability and has a focus on the *general capabilities* of [literacy](#) and [critical and creative thinking](#). *Rich assessment tasks* have been designed so that students can work, in small groups, to plan and create an [informative text](#) and a [persuasive text](#), using the design elements of multimodal texts. There is a hyperlinked [list of resources](#) used in each sequence, plus additional teaching resources.

**USER LEVEL:** Professional

**KLA:** AC; English; HSIE; Science

**SYLLABUS:** English K-10; Geography K-10; HSIE

K-6; Science K-10  
(SciTech K-6)

**PUBLISHER:** Education Services  
Australia Limited, VIC

**REVIEW DATE:** 20/05/2015 [994.6]

**SCIS**



[A children's book with a message](#) by ABC News (Australia)

## picture books

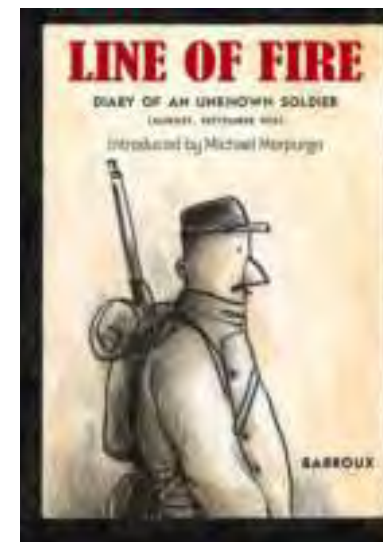
Resources are arranged alphabetically by author.

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

### *Line of fire: diary of an unknown soldier (August, September 1914)*

BARROUX

Phoenix Yard Books, UK, 2014  
ISBN 9781907912399



Translated from French, and illustrated by French political cartoonist and author, Barroux, this graphic novel/picture book transcribes an unknown French soldier's war diary found on the street in a rubbish pile. It recounts the early days of WW1 in particular, the long march to the front and the challenging conditions en route. Barroux's contemporary monochrome

illustrations provide a strong contrast to the original delicate diary pages sprinkled through the text. The emotive style interprets and enhances the diary entries and provides a supplementary layer of meaning making it ideal for analysis as a visual literacy text. Providing a personal account of WW1 from a French soldier's perspective, the book supports the History topic, [Community and remembrance](#) and [Depth Study 3: Australians at war: World Wars I and II \(1914-1918, 1939-1945\)](#). [Teachers' resources](#) are available. G. Braiding

**USER LEVEL:** Stage 2 Stage 5

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

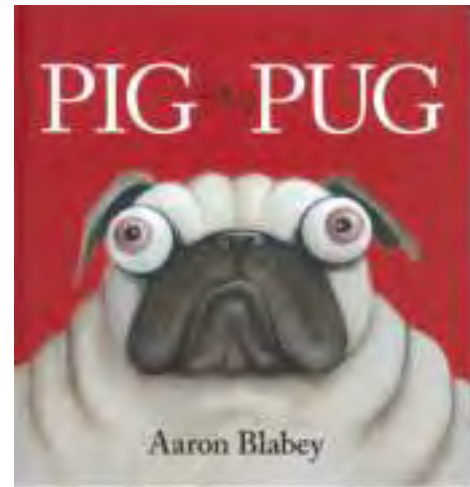
**SCIS 1654055** Paper \$24.99



[Booktrust, 'Line of fire' school event with Barroux](#) by Booktrust

## Pig the pug

BLABEY, Aaron  
Scholastic Press, NSW, 2014  
ISBN 9781743624777 [A821]



Greedy and selfish, refusing to share food or toys, Pig the pug dominates over little Trevor, the sausage dog who lives in the flat with Pig. Hilarious,

snarling images of the pug reinforce the messages conveyed to readers that the pug is unkind and that Trevor is the exact opposite. The illustrations of Trevor evoke pathos and empathy as the little dog tries in vain to play with Pig and warn him when things start to go awry. The rhyming text, choice of high modality verbs and use of idioms in this engaging picture book support the teaching of grammar and vocabulary. Preschool children would delight in the obvious contrast between the two characters' personalities. The conclusion demonstrates the concept of having one's *just deserts*, as Trevor innocently triumphs and Pig gets what he deserves. S. Rasaiah

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

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1666620** \$16.99



*Pig the pug* by Scholastic.

## The Christmas rose

BLAXLAND, Wendy & HENNESSY, Lucy  
Walker Books, UK, 2014  
ISBN 9781921720406



Searching for a gift to give the Saviour, Madelon, a shepherdess child, epitomises the spirit of that first Christmas in Bethlehem. Guided by a shining star and following three magnificent kings on camels, Madelon

knows there must be something very special happening on that cold winter's night and she is determined to witness it for herself. The gentle words in this picture book are matched by the muted oil paintings that create an ethereal atmosphere. Taking the storyline from a different character's perspective encourages readers to make inferences about motives, actions and qualities. Students who have personal knowledge of the traditional Christmas story may understand that texts such as this draw on prior knowledge to deepen meaning and act as a springboard for questioning. S. Rasaiah

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

**SCIS 1681816** \$24.95

## Secrets of the rainforest

BROWN, Carron and NASSNER, Alyssa  
Ivy Kids, UK, 2014  
ISBN 9781782401490 [577.34]



The opening text of this picture book is: *A rainforest is bustling with life.* Colourfully detailed, full-page illustrations proceed to

inform the reader about a range of creatures that live in each layer of the rainforest, from emergent and canopy, through the understorey, to the forest floor. The written text provides simple explanations about the behaviour of each creature and its home, and is followed by a question, with a clue, to predict which creature will appear on the next page. Shining a torch behind the page reveals the secret. Turn the page and the hidden creature appears on a black background and is introduced by a verb that identifies its action or noise. The final double-page spread features information about each featured animal and its habitat. An appealing introduction to life in the rainforest, this resource could be supplemented with ABC Splash's interactive site [Explore an Australian rainforest](#) when studying the needs of living things. C. Keane

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

**KLA:** AC; English; Science

**SYLLABUS:** English K-10; Science K-10 (SciTech K-6)

**SCIS 1692057** \$19.99

### Jessica's box

CARNAVAS, Peter  
New Frontier, NSW, 2013  
ISBN 9781921928574



Starting a new school may be a worrying time for students. To be proactive in her quest to make new friends at her school, Jessica takes different things with her

in a box each day. No mention is made in the story about Jessica being in a wheelchair. This aspect may convey to students that a disability does not define who a person is. Concerns and fears are common to everyone in a new situation. Jessica finally realises that all she needs to make friends is to be herself. This picture book, which was originally written about an able bodied child, is beautifully and rather humorously illustrated. This is a valuable resource that uses an engaging story to deliver an important message. A. Soutter

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

**SCIS 1687783** \$27.99

### Bridie's boots

CUMMINGS, Phil & ACTON, Sara  
Working Title Press, SA, 2014  
ISBN 9781921504723



Capturing the joy of giving, this delightful picture book traces the path of Bridie's favourite red boots. Bridie excitedly lives life to the fullest in her special boots

and is devastated when she outgrows them. She soon realises that the adventures of the boots have only just begun when she selflessly donates them to a little girl on the other side of the world. Suitable for preschool, this delightful story demonstrates that all children play the same games and share the same innocence and ability to dream. The gentle ink, watercolour and pastel illustrations perfectly capture the mood in the story and enhance our understanding of the characters. Students will draw connections between the girls, whose lives are inextricably linked by the boots, and they may also compare this with their own childhood experiences. Teachers have the opportunity to discuss the mixed emotions associated with donating or

recycling important possessions. The rich, figurative language in this quality text includes alliteration, similes and metaphors. [Teaching notes](#) are available. J. Lobsey

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

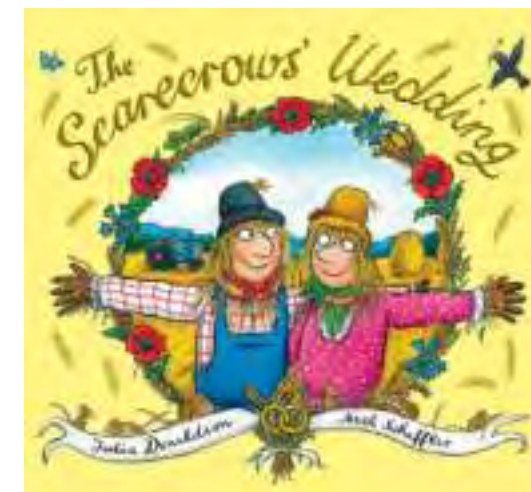
**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1674875** \$24.99

### The scarecrows' wedding

DONALDSON, Julia & SCHEFFLER, Axel  
Alison Green Books, UK, 2014  
ISBN 9781407144412 [821]



The story of the scarecrows' wedding is told in verse with bright, engaging illustrations. Harry and Betty ask a

range of animals to help them collect all the things they need for their wedding. When Harry takes a long time to return to Betty, a new scarecrow tries to win her affections and take Harry's place. The story ends when Harry saves Betty

from a fire and then marries her with all their animal friends in attendance. The arc of this picture book's narrative is traditional, as is the sequence of events which leads to the simple complication and resolution. This familiar structure, the rhyming and rhythmic verse and the accompanying illustrations, will all provide support for young readers attempting to read this engaging text independently. K. Rushton

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

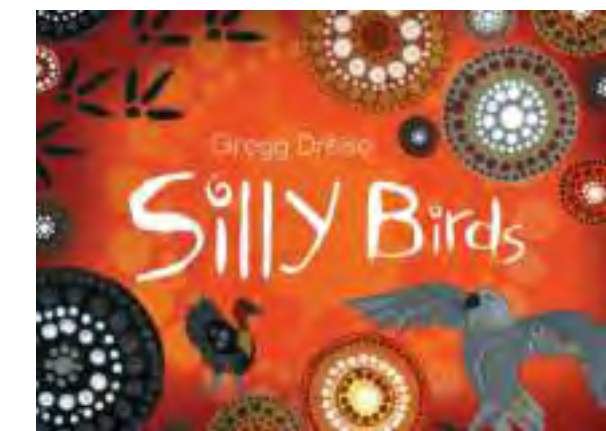
**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1678631** \$24.99

### Silly birds

DREISE, Gregg  
Magabala Books, WA, 2014  
ISBN 9781922142993



The author and illustrator, as a descendant of the Kamilaroi people, draws on his rich cultural background in telling



this story about an eagle and a turkey. Students may relate to this cautionary tale about listening to their Elders and striving to be the best they can be. The engaging illustrations echo the traditions that inspired this picture book and demonstrate the continuity of Aboriginal culture. The author's biography and dedication anchor his story in a place and time but also show how identity is linked to the past and the Dreaming. This is a wonderful story to read aloud and the structure foreshadows chapter books with an event or phase of the story on each page. Emergent readers will find this structure supports their comprehension. K. Rushton

**USER LEVEL:** Early Stage 1 Stage 1 Stage 2

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1661282** \$24.99



[Silly birds promo](#) by Gregg Dreise.

## *Little Dog and the Christmas wish*

FENTON, Corinne & COWCHER, Robin  
Black Dog, NSW, 2014  
ISBN 9781742032368



Jonathan and Little Dog are inseparable but on Christmas Eve, when Jonathan is shopping with mum, Little Dog is terrified by

a sudden thunderstorm and escapes the yard. Wandering from his familiar suburb into the forbidding city, Little Dog searches for Jonathan, but only meets other people, scary and friendly. Darkness begins to fall, paws are sore and tummy is empty, but still Little Dog persists. Eventually, familiar houses appear and finally he is home. The story is clearly told and the setting of this charming picture book sets it apart from texts around similar themes. Although neither location nor time is mentioned, children may be able to identify the Melbourne of the 1940s and 50s with indicators such as bread deliveries by Clydesdale-pulled carts. The water colour and ink outlined illustrations tend to reflect the simpler lifestyle of the times. The visual literacy

aspects of this story may support the Stage 1 History concepts in [Present and past family life](#). Lamont has produced [Teacher Notes](#). S. Morton

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

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

**SCIS 1682381** \$24.95

## *Matisse's garden*

FRIEDMAN, Samantha and AMODEO, Cristina  
The Museum of Modern Art, USA, 2014  
ISBN 9780870709104 [759.4]



Colourful, paper cut-out illustrations, mimicking the work of Henri Matisse, and subdued written text that does not intrude, feature on each page of this enticing picture book for early

learners and primary students. This visual feast relates Matisse's journey of experimentation with the relationships of colour, form and the use of positive and negative shapes. Twelve fold out

pages faithfully reproduce Matisse's works, including *The parakeet and the mermaid*. Primarily known for his paintings, particularly in the fauve style with vibrant juxtaposition of colour, Matisse referred to his later works as painting with scissors. These creations began on a small scale and, eventually, grew to decorate entire rooms in his home and feature in public buildings. MoMA's interactive website [Henri Matisse: the cut-outs](#) comprehensively examines how Matisse created these cut-outs. MoMA's [Inside Matisse's garden](#), published in *Inside/Out*, features an interesting interview with the author and illustrator. A sample [PDF of Matisse's garden](#) featuring 12 full screen pages from the book is wonderful to save and share with a class to support the achievement of *Making and Appreciating* outcomes in Visual Arts. C. Keane

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

**KLA:** CA

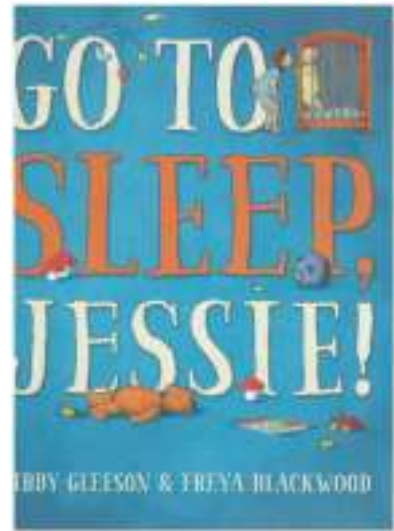
**SYLLABUS:** Creative Arts K-6

**SCIS1666663** \$24.99

## Go to sleep, Jessie!

GLEESON, Libby & BLACKWOOD, Freya

Little Hare, Richmond, Vic, ACT, 2014  
ISBN 9781742977805



Baby Jessie doesn't want to go to sleep and her big sister has had enough! Libby Gleeson and Freya Blackwood team up to produce another picture book gem that will appeal to young children and adults alike, as they

share this charming story. The situation faced by Jessie's older sister will resonate with children coming to terms with a noisy new sibling, providing rich opportunities for read aloud discussion. Simple text is supported by beautifully conceived illustrations in a limited colour palette of soft blues, oranges and yellows, which create a safe and cosy atmosphere. The heart-warming solution to Jessie's sleeplessness is delightfully simple; focusing gently on the initiative of Jessie's big sister and the relationship between siblings. [Teaching notes](#) are available. M McEwan

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

**SCIS 1684085** \$24.95

## Scary night

GIBBES, Lesley & KING, Stephen Michael

Working Title Press, Adelaide, SA, 2014  
ISBN 9781921504631



Muted purples and greens create an atmosphere of spooky intrigue as three unlikely friends set out on a mysterious late night journey. Illustrations, by the award winning

Stephen Michael King, have a surreal quality and the level of quirky detail will appeal to young readers. Rhyming text is richly interspersed with alliteration, repetition, onomatopoeia and idiom, providing a comprehensive and accessible introduction to language devices, [EN2-8B](#) and creative word play, [EN1-9B](#), for emerging and newly independent readers. The story's structure provides some great opportunities for prediction and students will have fun using the clues in the words and pictures to guess where the friends are going *in the dead of the night*, [EN1-4A](#). Shortlisted for the CBCA Picture Book of the Year award for 2015, this entertaining story will delight. [Teacher notes](#) are available from the

publisher's website. M McEwan

**USER LEVEL:** Stage 1 Stage 2

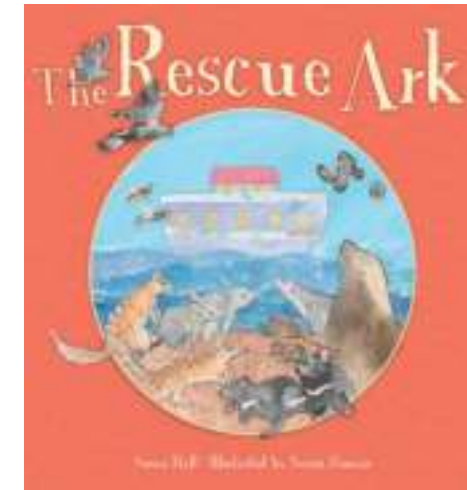
**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1669486** Paper \$24.99

## The rescue ark

HALL, Susan & ZOUWER, Naomi  
National Library of Australia, ACT, 2014  
ISBN 9780642278104 [591.68]



Vulnerable and endangered Australian animals are the centrepiece of this bi-level picture book. First impressions are of an Australian

representation of the rhyme/song, *The animals went in two by two*, describing Noah's rescue of the animals from the flood. Here we have a journey around Australia identifying those animals at risk of extinction, not due to a flood but to a loss of habitat. A deeper understanding comes from the information section at the book's end, which describes 20 animals' features, habitat, location and cause

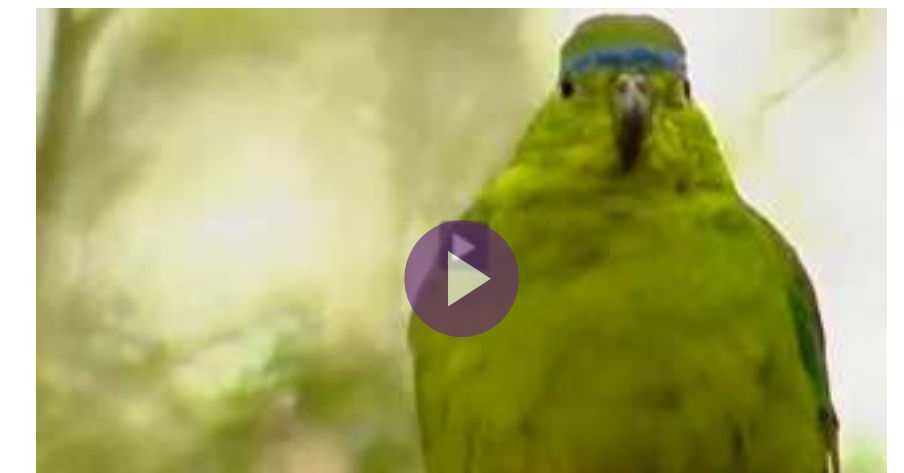
of vulnerability, providing an excellent modelling of an information report for a slightly older audience. In this section, the illustrations have been sourced from the National Library of Australia's digital collection, with a glossary of artists. [Teaching notes](#) are available from the publisher. This title could support [NSW English K-10 syllabus](#) requirements for texts that include aspects of environmental and social sustainability, and the 2VA outcome of [NSW Science K-10 \(incorporating Science and Technology K-6\) syllabus](#) across all primary grades. S. Morton

**USER LEVEL:** Early Stage 1 Stage 1 Stage 2

**KLA:** AC; English, Science

**SYLLABUS:** English K-10, Science K-10 (SciTech K-6)

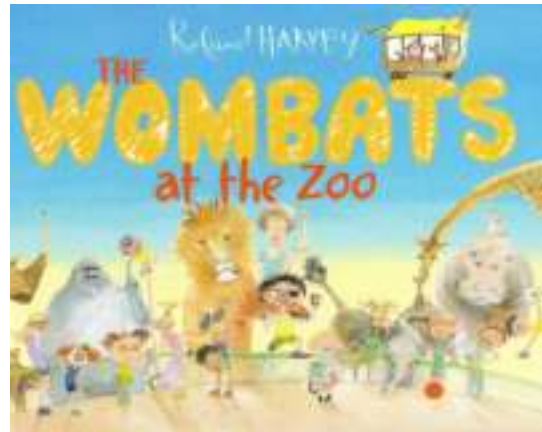
**SCIS 1674694** Paper \$18.99



[Animal extinction](#) by ABC Behind the news

## The Wombats at the zoo

HARVEY, Roland  
Allen & Unwin, 2014  
ISBN 9781743319048



Twelve adventurous students known as the *Wombats*, and two teachers have a busy day at the

zoo. Characterised by Roland Harvey's signature detailed illustrations, this picture book devotes a double page to each student. As they visit their favourite animal, each character provides a report narrated in the first person with an occasional poem. The comical endpapers mirror the style of the text, mixing factual with fanciful zoological descriptions of the animals. The verses contain witty rhymes and tongue-in-cheek references that may be lost on some readers, although the jokes in the written text are more obvious. The amusing sketches throughout this book make for interesting scrutiny and add to the enjoyment of this school story.

S. Rasaiah

**USER LEVEL:** Stage 1 Stage 2  
**SCIS 1683852** \$24.00

## A house of her own

HUGHES, Jenny & BENTLEY, Jonathan  
Little Hare, Richmond, Vic, 2014  
ISBN 9781742974620



Adventurous Audrey is ready to take on the world and what better way to do this than to move out of home? She enlists the help of her dad and together, they create a wonderful

new home for her. Jonathan Bentley's charming, softly coloured, and slightly whimsical illustrations are effectively interspersed with dialogue that cleverly captures the authentic voice of an articulate preschooler, ready to take on the world. Attention to fun details, such as the teapot water feature in the garden, will delight observant readers and promote a wealth of classroom talk. This story gently explores the tension between Audrey's desire for independence and her need for security. One aspect in the story is the absence of Audrey's mother, which could provide a starting point for discussions about how family structures can differ. It could support aspects of the [PDHPE K-6](#), syllabus, particularly outcomes and content relating to the

*Interpersonal Relationships* strand and outcome [ENe-11D](#) in the [NSW English K-10 syllabus](#). M McEwan

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

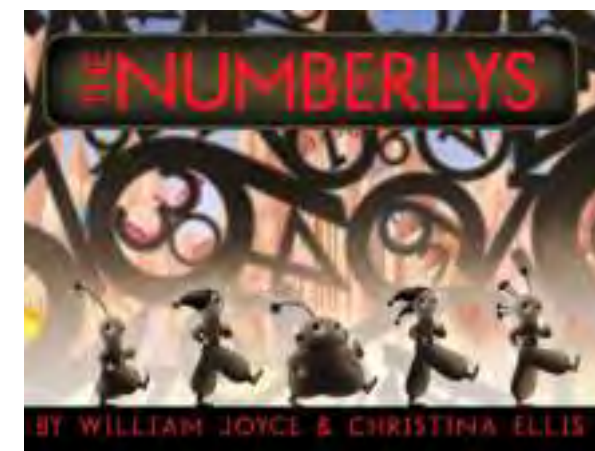
**KLA:** AC; English, PDHPE

**SYLLABUS:** English K-10, PDHPE K-6

**SCIS 1675361** \$24.95

## The Numberlys

JOYCE, William & ELLIS, Christina  
Moonbot Books, USA, 2014



ISBN

9781442473430

In the beginning of this mostly vertical picture book, the sparse text and many wordless pages speak to the reader through the sepia illustrations. In this futuristic metropolis there was no alphabet, only numbers, so there were no *books or colours or jellybeans or pizza*. Five extra-terrestrial looking friends decide to do something about this dire situation using machines,

levers and pulleys to transform the numbers into the letters of the alphabet. When the Z was formed, the letters were displayed in bright colours and words began to emerge. The composers' preference for a society that needs words is demonstrated by the brightness of the concluding pages. The debate about the value of numbers versus letters is a sophisticated concept that could be used to inspire students to think beyond the script. S. Rasaiah

**USER LEVEL:** Stage 2 Stage 3

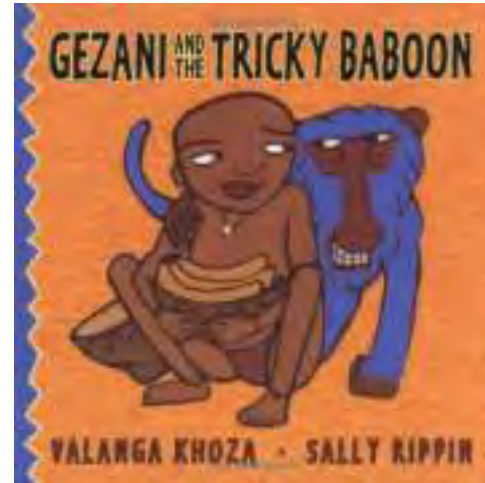
**SCIS 1677023** \$19.99



[The making of The Numberlys: C for character design](#) by Simon & Schuster

## *Gezani and the tricky baboon*

KHOZA, Valanga & RIPPIN, Sally  
Ford St, Vic, 2003  
ISBN 9781925000740



Celebrating the traditional cautionary tales of Africa, this picture book introduces Australian children to African folklore. Gezani sets off

to deliver a bunch of bananas to his cousins on the hill and along the way meets the tricky Baboon who tricks him out of his bananas. Told in a rhythmical lilt, this tale blends storytelling and song, making it a useful resource to be read aloud. The illustrations are reminiscent of traditional African art. Themes included are universal morality and the consequences of one's actions. As the reader is taken on a journey with Gezani's emotions readers can emphasise with his situation. Mapping his feelings and actions can help students understand story structure as each signals a distinct change in his thoughts and feelings. M. Sutera

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

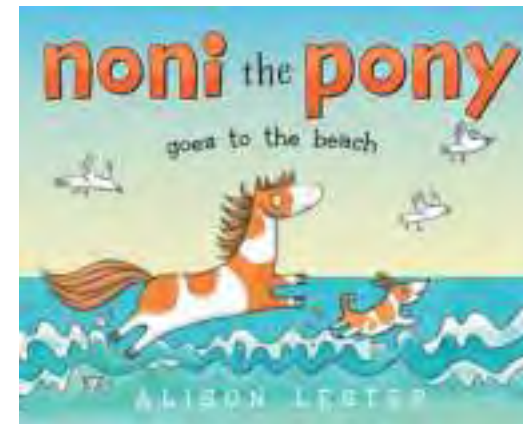
**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1681510** \$22.95

## *Noni the pony goes to the beach*

LESTER, Alison  
Allen & Unwin, NSW, 2014  
ISBN 9781743311141 [A821]



A lovable and playful character, Noni the pony journeys to the beach with her best friends in this delightful picture book.

With Coco the cat, Dave the dog and the very lovable cows, otherwise known as the ladies from next door, Noni frolics and plays in the sand and the surf. Alison Lester skilfully creates an upbeat and child friendly tone through simple language interwoven with a variety of literary techniques including alliteration, rhyme and the use of simile. Simple and colourful illustrations perfectly depict the characters and add to the jovial tone of the book. The strong friendships and loveable characters in the story may support students learning about characterisation and makes this episode of Noni's adventures eminently suitable for preschool children. J. Lobsey

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

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1683855** \$24.99

## *One night*

MATTHEWS, Penny & KING, Stephen Michael  
Omnibus Books, SA, 2014  
ISBN 9781742990279



A story of the Nativity, this picture book is told from the point of view of the farm animals and explains how they helped in the barn that first

Christmas night. Appealing cartoon-like illustrations, in classic Stephen Michael King style, and informal font combine to provide a gentle telling of the Nativity story from a different perspective. Readers may become immersed in the illustrations and enjoy finding the Christmas decorations subtly integrated into each page. The extensive use of direct speech and richness of animal characters makes this an ideal text for enactment in appropriate settings.

[Teacher notes](#) are suggested on the publisher's website. G. Braiding

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

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1686060** \$24.99

## *Once a shepherd*

MILLARD, Glenda & LESNIE, Phil  
Walker Books Australia, 2014  
ISBN 98781921720628 [A821]



Written as poetry, this picture book tells a personal story of duty and sacrifice as a young soldier leaves his pregnant wife for the war front. Full page watercolour

illustrations provide strong contrasts between a peaceful rural life and the hell-like landscape of the trenches in WW1. Wearing a greatcoat hand-stitched by his wife, the story shows the power of keepsakes in holding stories and keeping memories alive. The language is descriptive and evocative, often with multiple meanings and creates rich visual pictures that touch

the emotions. Supporting the History topic, [Community and remembrance](#), the book helps to develop students' understanding of the significance of Anzac Day. [Teachers notes](#) are available. G. Braiding

**USER LEVEL:** Stage 2

**KLA:** AC; English; HSIE

**SYLLABUS:** English K-10; History K-10

**SCIS 1676268** \$27.95

## Sylvia

SHARP, Christine  
UQP, 2014  
ISBN 9780702253140



Sylvia Snail loves the farmer, Simon Green, and she really loves his luscious lettuce, choice cucumbers and

buttery beans. Understandably, Simon Green is not enamoured with the snail holes nibbled in his organic produce which he hopes to sell at the market. Undeterred, Sylvia writes Simon a love letter in her silvery trail and, ultimately

in sky writing, to really attract Simon's attention. Simon is pleasantly surprised at the consequences of Sylvia's ardour and the result is a win-win for both characters. The delightful illustrations of the succulent fruit and vegetables highlight the virtues of sustainable, organic gardening and healthy eating. Used in an English lesson to demonstrate the effectiveness of alliteration and descriptive language, this picture book could inspire students to cultivate their own school garden. S. Rasaiah

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

**KLA:** AC; English; PDHPE

**SYLLABUS:** English K-10; PDHPE K-6

**SCIS 1681155** \$24.95



**SMCMA Regional Award Winners 2011**  
**Narrabeen Lakes Public School** by Sydney  
Metropolitan CMA.

## Round fish square bowl

SKINNER, Tom & GOSS, Mini  
New Frontier, NSW, 2014  
ISBN 9781921042799



If a student does not seem to fit in with the rest of the class, this bright and colourful picture book may help.

Taking a very

constructive spin on being different, sayings such as the clumsiness of a *bull in a china-shop*, or being *as mad as a hatter* are neatly turned around to show positive and desirable traits. As in the fables when the tortoise beats the hare and the ugly duckling turns into a swan, the message is that one should celebrate being different. This book can also be used to start a discussion on inclusion as it shows that you never know when you will need the particular talents of every member of the class. A. Soutter

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

**SCIS 1682235** Paper \$14.95

## Mix it up!

TULLET, Hervé  
Allen & Unwin, NSW, 2014  
ISBN 9781760110956 [752]



It is hard to resist the author's direct instructions to the reader to tap, dip, rub and shake this sturdy book to mix up the colours.

The result is revealed on the following page and the reader finds out how to make purple, orange and green and how to make colours lighter. Although the subject matter is suitable for emergent readers, the coloured shapes provide no clues to the verbal text. Following shared readings, readers who interact with the text may use the physical interactions as a prompt for decoding the instructions. The author's use of oral language provides a scaffold and a friendly neutral tone which encourages intellectual and physical contact with the text. This is a wonderfully imaginative picture book that demonstrates how written words can become a spoken voice that encourages active responses. Preschool children would relish this reading activity. K. Rushton

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

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1683857** \$29.99



*[Herve Tullet introduces his new book, \*Mix it up!\* by Chronicle Books.](#)*

### *The great garden mystery*

TREML, Renée

Random House Australia, NSW, 2014

ISBN 9780857984166 [A821]



Someone has been stealing the beetroots, but the animals have no idea who the thief might be. The great garden mystery brings animals, including

Australian animals, to young readers in simple rhyming text, inviting children to join in when it is read aloud. The words follow a particular pattern, making it a useful resource to introduce younger children to rhyme and rhythm. Suitable for preschool, the large print text makes it easier for a child to read for themselves, or for an adult to read to a child, asking them to recognise things about the animals illustrated. The book can be used when looking at rhyme and mystery in English, and animals and investigation in Science. A background wash of colour on each double page spread allows the finely drawn, black and white animal characters to feature. The picture book's layout, colour and highlighting of keywords could provide a model for experimenting with water colour, line drawing and scratchback techniques. [Teaching notes](#) are included on the publisher's website. M. Sutera

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

**KLA:** AC; English; CA; Science

**SYLLABUS:** Creative Arts K-6; English K-10; Science K-10 (SciTech K-6)

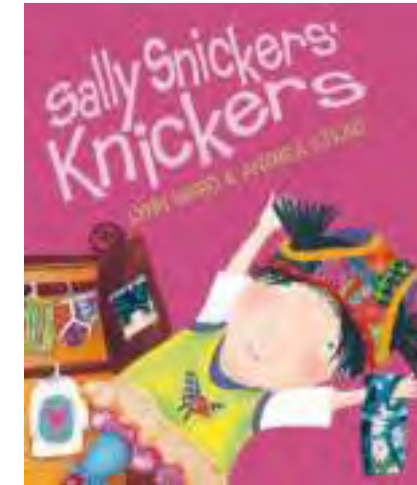
**SCIS 1676350** \$19.99

### *Sally Snickers' knickers*

WARD, Lynn and STEAD, Anthea

Walker Books, UK, 2014

ISBN 9781921720499 [A821]



Sally is a little girl who loves to be different. She wears odd socks, wears her jumpers inside out and likes to wear her knickers on her head, in preference to a hat. Readers will laugh out loud at Sally and her preference for frilly or floral knickers until she arrives at school to find some opposition to her choice of headgear. As this picture book reinforces concepts of friendship, being different and belonging, it supports the Early Stage 1 COGS unit (B) Me. The four-line verses lend themselves to modelled reading, making this colourful story a playful way to introduce younger children to rhyme and rhythm. M. Sutera

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

**KLA:** AC; English

**SYLLABUS:** English K-10

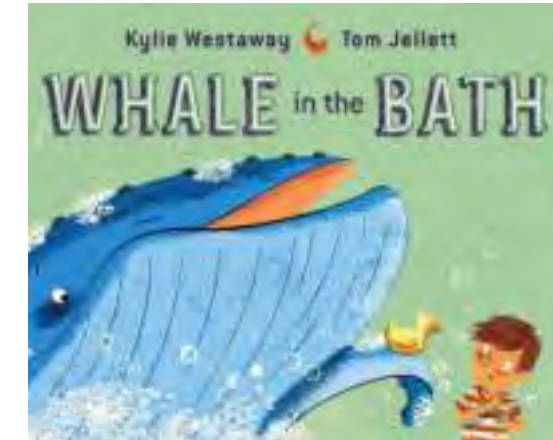
**SCIS 1682378** \$24.95

### *Whale in the bath*

WESTAWAY, Kylie & JELLETT, Tom

Allen & Unwin, NSW, 2014

ISBN 9781743318584



Nobody believes poor, well-intentioned Bruno in this energetic, witty picture book. How can a small boy take a bath when the tub has been commandeered by a big blue whale? Despite the obvious logic flaws he and his family perceive, all of flustered Bruno's arguments (with the whale) and excuses (to his household members) are ignored. His ultimate compromise with the stubborn whale takes the narrative further into the theatre of the absurd. Jellett's bold images make excellent use of text as an element of illustration, and incorporate some wild perspectives and vibrant colours. The krill filled endpapers are a delight! The written text and illustrations suggest many attributes of whales which make this book a useful springboard for Science units of learning on sea creatures. This resource has application for PDHPE in discussions of human personal hygiene, manners, *white lies* and family relationships. I. McLean

**USER LEVEL:** Early Stage 1 Stage 1  
Stage 2

**KLA:** AC; English; PDHPE;  
Science

**SYLLABUS:** English K-10; PDHPE  
K-6; Science K-10  
(SciTech K-6)

**SCIS 1675812** \$19.99

may wish to use the book as a writing  
template to show students how they can  
modify existing texts to create their own.  
J. Lobsey

**USER LEVEL:** Early Stage

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1681819** \$19.99

### *This little piggy went singing*

WILD, Margaret & NILAND, Deborah  
Allen & Unwin, NSW, 2014  
ISBN 9781743319123 [A821]

Elaborating on the classic rhyme, This  
little piggy went to market, this cheerful  
picture book shows the piggy family  
preparing excitedly for Christmas. From



posting cards,  
to dancing,  
decorating  
and wrapping  
presents,  
the pigs are  
adorable and  
full of life. There

are several alternate verses of the rhyme  
in the book and we see the piggies  
happily toot, plink, tweet and ho, ho, ho  
all the way home. The clear illustrations  
reflect the minimal rhythmic text which  
would delight preschoolers. Teachers

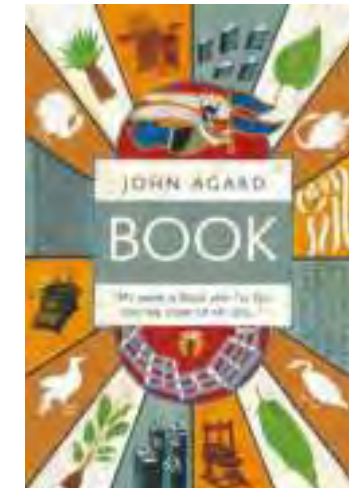
## fiction for younger readers

Resources are arranged alphabetically  
by author. See also [eresources](#).

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

### *Book*

AGARD, John  
Walker, UK, 2014  
ISBN 9780744544787 [002.09]



Told through the  
imagined voice of  
the book itself, *Book*  
is a potted history  
of the evolution of  
books, from ancient  
pictograms to paper  
making, binding and  
e-books. Sadly, this  
charming premise is  
not fully exploited by the prose. Some  
attempts at characterisation and wit  
are ultimately let down by Agard's dry  
historical anecdotes. The most engaging  
aspect of *Book* is its frequent inky

illustrations and sporadic quotations that  
loosely link to the topic at hand. Though  
these are not referenced directly by the  
narrator, they do hint at what could have  
been a more divergent storytelling mode.  
For a text so laden with self-reference,  
you might rightly expect more dynamic  
interplay between page and reader,  
but the humour here is more earnest.  
Explanations of book printing, assembly  
and historical accessibility could make  
excerpts of *Book* useful in teaching  
notions of form and medium. J. Henzler

**USER LEVEL:** Stage 3 Stage 4

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1685698** \$16.95

### *Brave*

CONSTANCE, Wendy  
The Chicken House, UK, 2014  
ISBN 9781909489059



Set in an ancient  
world of pre-history,  
this adventure story  
illustrates common  
human themes in a  
vivid world of danger,  
passion and bravery.  
Two young people set  
out to discover their  
own paths, leaving

family and safety for different reasons. Thirteen year old Wild Horse is sent to rescue Blue Bird, a runaway girl, before she is taken by wolves. Both characters must journey across a frightening landscape where nature is the enemy. The characters are well drawn and consistent, and the environment serves as a central character through the challenges and excitement of this story of tribalism and courage. S. Pollard

**USER LEVEL:** Stage 3 Stage 4

**SCIS 1655164** Paper \$17.99

### *The name at the end of the ladder*

de ROO, Elena  
Walker Books, NSW, 2014  
ISBN 9781922244475



What's in a name? Rather a lot, for 12 year old September's world is marked by a type of induction when one is allocated a new name in this regimented futuristic world. Her encounters at the name bank, as she tries to negotiate a fitting name for herself, lead to adventures akin to a type of computer game hybrid of Alice's adventures. A friend, a formidable foe and a lost sibling

make this a ripping reading adventure, and the action in the bureaucratic world of name allocation and the perplexing, dangerous game never give the reader time to languish. Funny and fresh, the book would be a creative addition to Stage 3 wide reading. S. Bremner

**USER LEVEL:** Stage 3

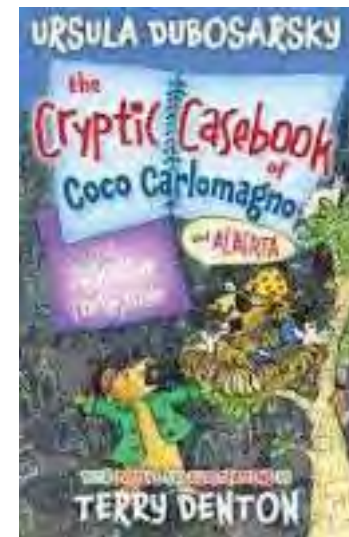
**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1672458** Paper \$14.95

### *The talkative tombstone*

DUBOSARSKY, Ursula & DENTON, Terry  
Allen & Unwin, NSW, 2014 (The cryptic casebook of Coco Carlomagno (and Alberta))  
ISBN 9781743319529



The familiar characters in this series return in an unusual setting, a graveyard in Chacarita, a barrio of Buenos Aires. In this instalment, the crime-solving guinea pigs disguise themselves to uncover the source of a mysterious voice that emanates from an underground tomb. In the process of the ghostly investigation, they stumble upon another case. The

mazes, puzzles and codes that typify this series add another level of interest and information to the fast paced, illustrated stories. The introduction of Spanish words, with a glossary for meaning and correct pronunciation, allows readers to connect personally with another culture. S. Rasaiah

**USER LEVEL:** Stage 1 Stage 2

**SCIS 1683237** Paper \$9.99

### *Tashi and the wicked magician: and other stories*

FIENBERG, Anna  
Allen & Unwin, NSW, 2014  
ISBN 9781743315088

Courageous and clever, the lovable



Tashi returns with his friend, Jack, as he finds a way to outsmart a variety of interesting and wicked characters. Each of the four stories in this beautifully presented book is short, containing a mixture of magic and adventure. Stories include a Magnificent Magician with a greedy plan, a haunted house about to go up in flames, ruthless

ruffians after a rare orchid, and a quest for the bravest person in the land to face the fire-breathing Red Whiskered Dragon. Beautiful full page illustrations at the end of each story give readers a glimpse into Tashi's world. This is the ultimate imaginative text and an excellent teaching resource for the *NSW English K-10 syllabus*, particularly as an inspiration for writing and representing. Concepts such as characterisation, imagery and representation could be supported by this text. J. Lobsey

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1683859** \$19.99

### *Minton goes!*

FIENBERG, Anna & GAMBLE, Kim  
Allen & Unwin, NSW, 2015  
ISBN 9781760111960



Although each chapter in this book has been previously published as an individual title, combining all eight into one large edition makes a comprehensive and cohesive read for a newly independent



reader. At the conclusion of each chapter about a type of transport there are instructions as to how Minton made his vehicle from everyday recyclable household items. The step by step instructions may direct students in [Working Technologically](#) particularly completing outcome [ST1-5WT](#). The publisher's [Teachers' notes](#) provides suggestions for English activities including story map walls and writing of procedural texts. S. Morton

**USER LEVEL:** Stage 1

**KLA:** AC; English; Science

**SYLLABUS:** English K-10; Science K-10

**SCIS 1691231** Paper \$19.99

### ***Escape from Wolfhaven Castle***

FORSYTH, Kate  
Scholastic Press, NSW, 2014 (The impossible quest)  
ISBN 9781743624067

Appealing to fans of fantasy quests, the heroes in this novel comprise a small band of youngsters, each representing a different layer of a type of medieval society, trying to escape from a castle. Their escape will ultimately save others, and will lay the ground for another set of



obstacles to overcome. The author manages to make readers get a strong sense of the architecture, the opulence of the privileged and the drudgery of the workers while bringing life to a number of distinctive characters. This is a pleasant portrayal of a group who disregard gender roles, class distinctions and petty arguments in order to achieve a common goal. The writing style would appeal to less confident readers as the pace enables readers to experience the journey while encountering the high fantasy scenery along the way. S. Bremner

**USER LEVEL:** Stage 2 Stage 3

**SCIS 1673517** Paper \$7.99



***The impossible quest: Escape from Wolfhaven Castle*** by Scholastic

### ***Wolves of the Witchwood***

FORSYTH, Kate  
Scholastic Press, NSW, 2014 (The impossible quest)  
ISBN 9781743624074



Battles, beasts and bravery are woven throughout this fantasy adventure series. The second in the series sends the four friends into the darkness of the Witchwood on an impossible quest to awaken the legendary sleeping warriors of the past. The author's choice of language features creates suspense, surprise, mystery and magic. Readers' engagement with the protagonists is strengthened as each chapter is told from the perspective of one of the four main characters. Teacher's notes [http://resource.scholastic.com.au/resourcefiles/8318152\\_25903.pdf](http://resource.scholastic.com.au/resourcefiles/8318152_25903.pdf) is found on the publisher's website. The impossible quest site contains activities, maps, recipes, a glossary videos and information about the characters. M. Sutera

**USER LEVEL:** Stage 2 Stage 3

**SCIS 1682604** Paper \$14.99



***Impossible quest 2: The wolves of Witchwood trailer*** by [scholasticaustralia](#)

### ***The Icicle Illuminarium***

GEMMELL, N. J.  
Random House Australia, 2014  
ISBN 9780857985675



Christmas has brought the Caddy children their fondest wish, the return of their father. He was deep in the Malaysian jungle as a prisoner of war, and is now mentally and physically ill. This echoes his younger brother,

Basti's reclusiveness, also recovering from traumatic war-time experiences. As father goes to a hospice to mend, the children discover their mother may not be dead as they had previously assumed. Despite the zaniness and

improbable escapades that ensue, the children display a strong sense of family, with Kick in particular being most perceptive, using memories of her mother's conversations to see the best in others. S. Morton

**USER LEVEL:** Stage 3

**SCIS 1687279** Paper \$16.99

### *The Kensington reptilarium*

GEMMELL, N. J.  
Random House Australia, 2013  
ISBN 9780857980502



In 1945, Kick, Scruff, Bert and Pin, incredibly resilient and independent children, are sent from Australia to live with an unknown uncle in London as both their parents are missing. Uncle Basti has no affinity with young children

and the house is filled with reptiles of all descriptions. The children form a formidable team to win over their uncle, celebrate Christmas and above all, find answers about their father. Christmas finally brings a most welcome surprise and a whole host of new friends.

The text is liberally littered with Australian slang and the descriptions of the protagonists allow the reader to connect with each distinct personality. A [sample chapter](#) is available and the publisher has provided some [Teachers' resources](#). S. Morton

**USER LEVEL:** Stage 3

**SCIS 1627415** Paper \$16.99

### *The Cleo stories: the necklace and the present*

GLEESON, Libby & BLACKWOOD, Freya  
Allen & Unwin, NSW, 2014  
ISBN 9781743315279



The detailed endpapers of this charming book indicate the tone of the two stories within. The birds' eye view of suburbia shows townspeople going about their daily activities in an unremarkable and

familiar manner. Both of the stories in this warmly illustrated book feature Cleo, a spirited and creative six year old who lives with her parents and has a tattooed Uncle. The illustrations complement the words perfectly and

are an integral component in creating meaning and shaping students' responses to the text. The sentence structure and balance between dialogue and narrative support a newly independent reader. Teachers will find that visual literacy, discussion and prediction possibilities exist in abundance as students engage with Cleo and her projects. S. Rasaiah

**USER LEVEL:** Stage 1

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1676273** \$16.99

### *Fire and ice*

HALE, Shannon  
Scholastic, NSW, 2014 (Spirit animals)  
ISBN 9781743620014



In the world of Erdas, it is said, every child who comes of age must discover if they have a spirit animal. Such a rare bond supposedly unlocks incredible power. Since the rising of an ancient dark force, the fate of Erdas depends on four brave young people and ... the

reader. The story in this fourth volume takes the fast-paced action to the northern polar region of Erdas and, while essentially self contained, it is also part on an ongoing saga. The young human characters are resilient, brave and usually supportive of each other. The book supplies a map and several clues for resolving the next stage of the complementary online [role-playing game](#). There are weapons, armour and talismans to collect during the game, and to use to evade or defeat the Conquerors. The official website includes information about authors, [Read an excerpt](#) and a discussion forum. I. McLean

**USER LEVEL:** Stage 2 Stage 3

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1668605** Paper \$12.99

## Catching a wave

HARMER, Wendy  
Scholastic, NSW, 2014 (Ava Anne  
Appleton)  
ISBN 9781743622353



Ava Anne Appleton's family have headed off on a grand adventure for a whole year; this time to the sea. In book number three of this series, Ava meets a new friend who needs her help. The story shows the reader one of the

environmental issues facing marine wildlife. The series has the potential to introduce readers to the wonders of travelling around Australia as Ava learns to appreciate life outside of the confines of her comfort zone and enjoys new experiences. The large print and Andrea Edmonds' illustrations are ideal for readers just exploring chapter books. The focus on alliteration is a theme and adds to the enjoyment of reading the story. This series has its own [website](#) which includes colouring in pages, a word search and a craft activity. M. Sutura

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1668596** \$9.99

## Clementine Rose and the famous friend

HARVEY, Jacqueline  
Random House Australia, 2014  
(Clementine Rose)  
ISBN 9781742757551



The seventh book in this series sees Clementine entering Year 1 with a new male teacher at Ellery Prep. Following in the same vein as the previous Clementine Rose books, this story is set in Penberthy House, a guesthouse owned

by Clementine's adoptive mother, Lady Clarissa Appleby. The comical illustrations and the inclusion of pets, Pharaoh the cat and Lavender the pig, ensure that the target audience remains engaged and entertained. The storyline in this novel revolves around a reclusive children's author, a special guest at Penberthy House, and a clever twist at the end to which independent readers

will relate. S. Rasaiah

**USER LEVEL:** Stage 1 Stage 2

**SCIS 1680702** Paper \$12.99

## Bleakboy and Hunter stand out in the rain

HERRICK, Steven  
UQP, 2014  
ISBN 9780702250163



Strong characterisation is a hallmark of this novel. Eleven year old Jesse, taunted as Bleakboy by Hunter, is finding his way in a new, alternative school. As Jesse tells his own story he is portrayed through first person dialogue and the reactions of others towards him. Hunter is the dark, menacing boy whom everyone fears and reveres. His true voice seeps into the story as the underlying reasons for his behaviour are revealed in encounters with his parents and the elderly man in the park. Funny episodes about schooling, families and friendships allow the target audience to relate to the plot and empathise with

the efforts of the characters to save the whales. The author has dealt with subjects such as divorce, remarriage and change through believable characters and a refreshing storyline. S. Rasaiah

**USER LEVEL:** Stage 3

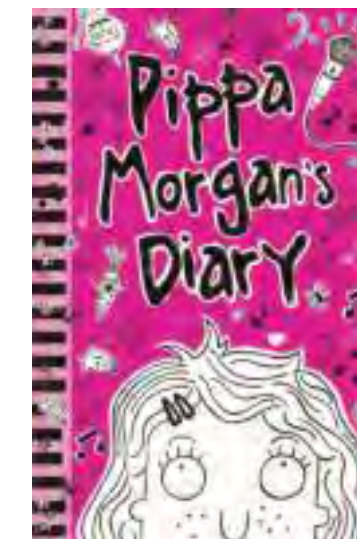
**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1657961** Paper 14.95

## Pippa Morgan's diary

KELSEY, Annie  
Scholastic Children's Books, UK, 2014  
ISBN 9781407145945



Narrated in the first person, this diary novel describes the trials of 10 year old Pippa Morgan as she copes with the school talent quest, her friend moving away and her parents divorcing. When she registers for the talent quest Pippa exaggerates her prowess as a singer and has to feign illness until the time comes for the audition when her *tiny little lie* is exposed. Other family and friendship issues are revealed through frivolous doodles and Pippa's innermost feelings

are written as thoughts and musings. The story is about making friends and being yourself and the contemporary style of writing may appeal to readers of popular culture. M. Sutera

**USER LEVEL:** Stage 2 Stage 3

**SCIS 1682608** Paper \$15.99

### Spooky smack down

Knife

Scholastic Australia, 2014 (Wheelnuts! Craziest race on Earth!)

ISBN 9781743627235



Cars, racing and cartoons are the hallmarks of this series. In book two, drivers have to deal with haunted castles, ferocious dragons and ravenous vampire bats in this race where there are no rules.

The humorous events, comical illustrations and fast paced text may attract readers who relish non-stop action. [The Wheelnuts! craziest race on Earth](#) website has information on each of the five extreme racetracks with full text and illustrated PDFs of the first chapters. The downloadable maps and activities on the site and the stickers included in

the books are drawcards for those who enjoy interacting with characters and settings. M. Sutera

**USER LEVEL:** Stage 1 Stage 2

**SCIS 1686051** Paper \$12.99

### The lightning opal

O'HELY, Eileen & MCKENZIE, Heath  
Walker Books Australia, NSW, 2014  
(Kitten Kaboodle)

ISBN 9781921529948



Kitten Kaboodle is back in his second, action-filled mission. This humorous and exciting text will have readers on the edge of their seats as they follow the infamous spy cat with his

Clandestine Activity Taskforce (CAT) on their plight to defeat the Disaster Organisation Group (DOG). The simple, engaging language leads the plot towards the opal mining town of Lightning Ridge. Young readers will be captivated by the excitement of Kitten Kaboodle's plight to end DOG's use of the opalised skeleton dinosaur. Teachers may explore the development of relationships between the members of

CAT and DOG. The personification and character development of the animals are enhanced by the delightfully quirky illustrations, adding to the humorous undertones in the story. More advanced vocabulary and cleverly used literary strategies, such as alliteration, provide the opportunity to engage and extend eager learners. J. Lobsey

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1671910** Paper \$14.95

### Ricky Ricotta's mighty robot

[series]

PILKEY, Dav & SANTAT, Dan  
Scholastic Inc., USA, 2014



Ricky Ricotta is a mouse and the hero of this series. The plot is the same in each book as Ricky, with the help of his mighty robot, saves the world from an evil villain. Each title has an alien creature from a different planet

in order from closest to farthest from the sun. The reader can see the villains being jailed and later notice the familiar

villains from previous books. Brightly coloured Flip-O-Rama sections allow the reader to animate the action by quickly flipping between sets of pages. The result is a simple stop-motion cartoon. The sections are usually devoted to fight scenes between Ricky's robot and villains. Themes included are bullying, responsibility, friendship, family and pets. The alliteration, onomatopoeia and vivid verbs can be studied in English. Short chapters, glossy, brightly coloured illustrations, wickedly humorous names, familiar characters and good versus evil action will have appeal for young primary students. M. Sutera

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; English

**SYLLABUS:** English K-10

Paper \$10.99

Reviewed titles in this series:

*Ricky Ricotta's mighty robot*



*Ricky Ricotta's mighty robot vs. the mutant mosquitoes from Mercury*



*Ricky Ricotta's mighty robot vs. the voodoo vultures from Venus*





***Ricky Ricotta's mighty robot* by Captain Underpants**

## ***Five children on the Western Front***

SAUNDERS, Kate  
Faber & Faber, UK, 2014  
ISBN 9780571310951



Continuing E Nesbit's 1902 *Five children and It*, this adventure novel centres around an ancient mythical creature, Psammead, that features in Nesbit's book. The children are now teenagers and young adults and a new child has been added. Living in the era of WW1 London, the Psammead reappears from the sand in the children's backyard gravel pit after a nine year absence. Its magic allows

the children to travel through time and space enabling the weaving of a variety of war scenarios through the text from a child's and family's perspective. Affected by the impact of war on the homefront in England, the characters enlist empathy and reveal aspects of life in the past through a mix of fact and fantasy. G. Braiding

**USER LEVEL:** Stage 2 Stage 3

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1686786** \$19.99



***Kate Saunders | Costa Book Award Winner*  
*Five children on the Western Front*  
by The Book People.**

## ***Sam and Julia at the circus***

SCHAAPMAN, Karina  
Allen & Unwin, NSW, 2014 (Mouse mansion)  
ISBN 9781760112028



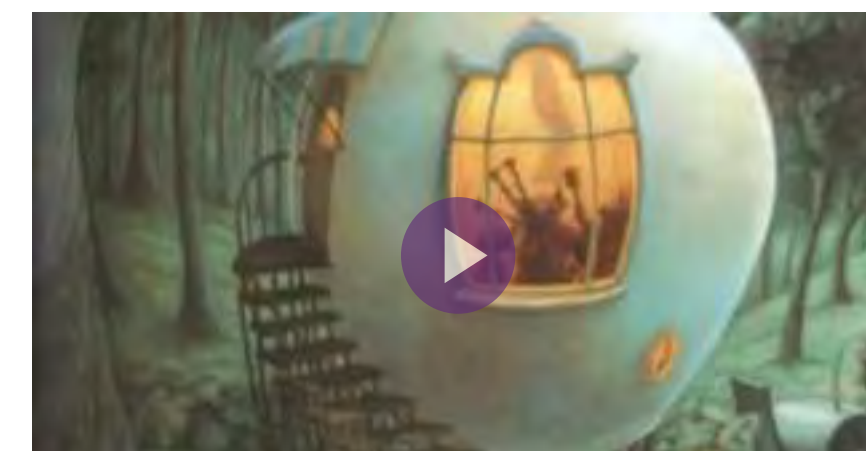
Impeccably designed and constructed, the model for Mouse Mansion was created by the author for the three books in the series. Three metres high and two metres wide with over 100 rooms, corridors and outdoor spaces, the mansion is packed with tiny handmade mice and artefacts. The setting of this story is reminiscent of Karina Schaapman's childhood spent on tour with a circus. The authenticity and personal interest is revealed in the field and tenor of this illustrated story. Short, descriptive sentences are complemented by magnified images of the personified mice and their surroundings. A folded section opens to display the overall view of the outside of the big top. Seventeen brief chapters develop themes of friendship and loyalty as Sam and Julia miss one another and write letters when Julia tours with the circus. S. Rasaiah

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; CA; English

**SYLLABUS:** Creative Arts K-6;  
English K-10

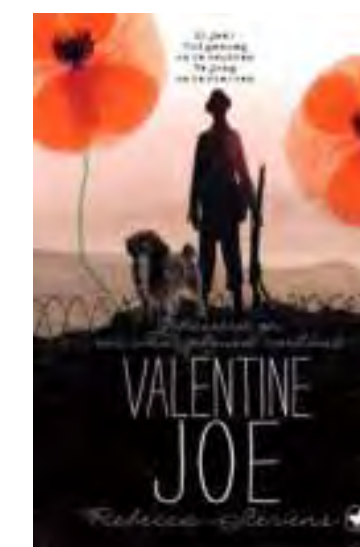
**SCIS 1691220** \$24.99



***Sharing picture books: talking about setting*  
by Booktrust**

## ***Valentine Joe***

STEVENS, Rebecca  
Chicken House, UK, 2014  
ISBN 9781909489608



It is the day before Valentine's Day and 15 year old Rose and her grandfather are on their way to Ypres from their home in London to visit the grave of his father, who died there during WWI. Rose chances upon the grave of

15 year old Valentine Joe Strudwick. Travelling back 100 years, Rose learns about trench warfare, the camaraderie of the soldiers, and the debilitating effects of mustard gas. She finally experiences the shelling of the town and the battle in which Valentine Joe died. The book could be used to support studies of the History Stage 2 topic [Community and remembrance](#) and as part of the centenary commemorations of the landing at Gallipoli in 1915. S. Morton

**USER LEVEL:** Stage 2 Stage 3

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

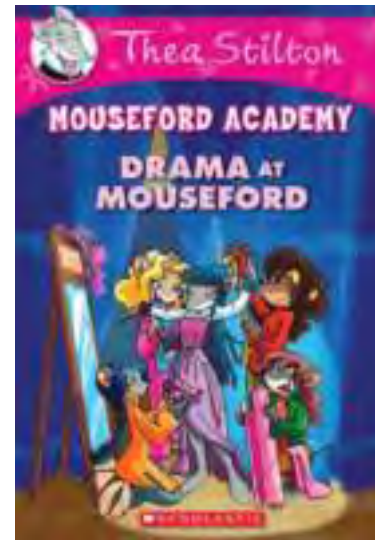
**SCIS 1662031** Paper \$17.99



[Rebecca Stevens; Reading from Valentine Joe](#) by Chicken House Publishing

## Drama at Mouseford

STILTON, Thea  
Scholastic Inc., USA, 2014 (Mouseford Academy)  
ISBN 9780545645324



This spin-off from the Geronimo Stilton series follows the escapades of the Thea sisters at Mouseford Academy. The sisters are adventurous, energetic, amusing mice, who want to become journalists someday. Their school is celebrating its 600th anniversary with a special performance of William Squeakspeare's favourite play: *Mouseo and Juliet*. Sibling rivalry comes to the fore as the sisters vie for the treasured part of Juliet. More drama occurs when their rival, Ruby Flashyfur, sets her sights on the coveted role. Cheesy puns abound and mystery is afoot as the school community prepares for the *mousetacular* celebration. As a result of clever detective work and friendly camaraderie, the play is a great success. This humorously engaging book can be used when looking at mystery in English. There is a mix of font styles and sizes to emphasise words and phrases.

The colourful cartoon style illustrations of the cast of rodent characters makes it also appealing to young readers. M. Sutera

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1675479** Paper \$12.99

## Race to the end of the world

TAIT, A. L.  
Lothian, NSW, 2014 (The mapmaker chronicles)  
ISBN 9780734415776



The first book in this trilogy is filled with strange lands, dangerous creatures, secrets, pirates and fierce battles. Determined to discover what lies beyond the known world, the king promises a prize to the ship's captain who can bring back a map of the whole globe. Quinn, a 14 year-old talented mapmaker, joins the motley crew in the quest to chart the unknown. The series contains factual information on mapmaking in history.

The publisher's website offers [Teacher's notes](#), activities including directions on making a compass, and extracts of the first chapters of books, one and two. M. Sutera

**USER LEVEL:** Stage 2 Stage 3

**SCIS 1675813** Paper \$14.99

# fiction for older readers

Resources are arranged alphabetically by author. See also [eresources](#).

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

## Book

AGARD, John  
Walker, UK, 2014  
ISBN 9780744544787 [002.09]



Told through the imagined voice of the book itself, *Book* is a potted history of the evolution of books, from ancient pictograms to paper making, binding and e-books. Sadly, this charming premise is not fully exploited by the prose. Some attempts at characterisation and wit are ultimately let down by Agard's dry historical anecdotes. The most engaging aspect of *Book* is its frequent inky illustrations and sporadic quotations that loosely link to the topic

at hand. Though these are not referenced directly by the narrator, they do hint at what could have been a more divergent storytelling mode. For a text so laden with self-reference, you might rightly expect more dynamic interplay between page and reader, but the humour here is more earnest. Explanations of book printing, assembly and historical accessibility could make excerpts of *Book* useful in teaching notions of form and medium. J. Henzler

**USER LEVEL:** Stage 3 Stage 4

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1685698** \$16.95

## *Nona & me*

ATKINS, Clare  
Black Inc., Vic, 2014



ISBN 9781863956895  
Well-structured chapters alternate between Rosie's social life in Year 10 and her sporadic memories of childhood, raised as an adoptive member of the Yolngu people. The title is misleading as *Nona* is a tertiary character whose

momentary appearances make her a foil, helping us to better understand Rosie's exploration of identity and sense of betrayal to the Aboriginal people. This struggle, pointedly set during the 2007 intervention in the Northern Territory, is the novel's core complication. In a study of context, students might examine how the intervention, its causes and its effect on the community has shaped aspects of the story such as characterisation of Nick, Rosie and her mother. *Nona and me* is otherwise fairly standard teenage drama and Rosie's limited capacity for expression makes her a sentimental but uninspiring narrator. In a preface, Atkins sets out additional typography used to capture the sounds of the Yolngu Languages. This is an important symbolic point about authenticity and the ownership of Language. J. Henzler

**USER LEVEL:** Stage 5 Stage 6

**KLA:** AC; English

**SYLLABUS:** English K-10; English Stage 6

**SCIS 1679286** Paper \$19.99



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



[Nona & me by Clare Atkins](#) by [blackincbooks](#).

## *State of Grace*

BADGER, Hilary  
Hardie Grant Egmont, Vic, 2014



ISBN 9781760120382  
The utopic world of Dot initially appears idyllic, few tasks, clothes and food supplied, recreational activities available and a community atmosphere, with no parental figures present. Along with the instruction books and daily meetings with Dot, a sinister undertone is lurking. Wren and Blake both experience flashbacks, which are exacerbated with the sudden arrival of Dennis Quigley. The characters find themselves pawns in the business of drug testing as part of an experiment.

This is a thought-provoking story, with its themes of friendship, family, loyalty, business and personal ethics, experimentation and justice. Readers are taken on a challenging journey through Dot's world back to the reality of beyond the garden. It is a story of survival, conforming and resistance. Teachers should be aware that there are incidents of drug taking and self-harm in this novel. B. Hull

**USER LEVEL:** Stage 6

**SCIS 1676307** Paper \$19.95

### *Intruder*

BONGERS, Christine  
Woolshed Press, NSW, 2014



ISBN 9780857983763  
Written from the point of view of the main character, 14 year old Kat Jones, this thought provoking novel for older readers is a coming of age story with a twist of crime. Often left alone by her shift-working father, one night Kat is woken by an intruder in her bedroom. She isn't physically harmed but this episode sets in motion a series of events, which force Kat to confront some uncomfortable truths about her past, her family and herself. Set

in suburban Melbourne, the story is well paced with some surprising plot reveals throughout. Suspense is created by hints of buried family secrets and by the escalating threat of Kat's intruder who begins to stalk her. The book explores several themes which may resonate with teenage readers including dealing with grief, relationships with parents, loneliness, friendship, bullying and first love. The messages around these issues are positive; focusing on forgiveness, acceptance and moving on. This book has been shortlisted for the 2015 CBCA Book of the Year for Older Readers and would be a great fiction resource for high school libraries. M McEwan

**USER LEVEL:** Stage 5 Stage 6

**SCIS 1658498** Paper \$19.99

### *Atlantia*

CONDIE, Ally  
Penguin Group (Australia), 2014



ISBN 9780141352930  
Rio and her twin sister, Bay, live in Atlantia, an underwater city created so that the human race could survive after the atmosphere in the Above started turning toxic. Atlantia and the

Above are codependent, the Above providing Atlantia with many necessary supplies and Atlantia sending people to populate the Above even though their lives will be shortened. Rio had always wanted to live in the Above, Bay was content to live in Atlantia. An unexpected turn of events sees Bay going to the Above, leaving Rio behind. Rio naively and selfishly formulates a plan to escape to the Above. In doing so she uncovers the corruption that permeates the government, the truth about her mother's death and the reason for Bay choosing to leave Atlantia, her own heritage and ultimately her true destiny. Atlantia is a novel that will appeal to lovers of dystopian fiction, tinged with a little magic and a lot of love. H. Myers

**USER LEVEL:** Stage 5 Stage 6

**SCIS 1686734** Paper \$19.99

### *Brave*

CONSTANCE, Wendy  
The Chicken House, UK, 2014  
ISBN 9781909489059

Set in an ancient world of pre-history, this adventure story illustrates common human themes in a vivid world of danger, passion and bravery. Two young people set out to discover their own paths, leaving family and safety



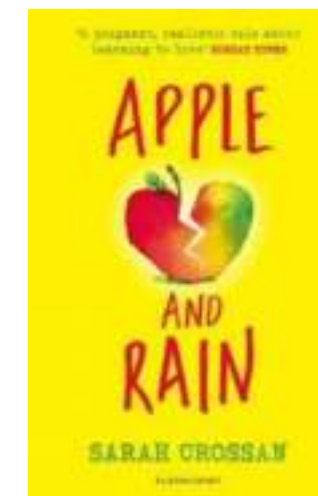
for different reasons. Thirteen year old Wild Horse is sent to rescue Blue Bird, a runaway girl, before she is taken by wolves. Both characters must journey across a frightening landscape where nature is the enemy. The characters are well drawn and consistent, and the environment serves as a central character through the challenges and excitement of this story of tribalism and courage. S. Pollard

**USER LEVEL:** Stage 3 Stage 4

**SCIS 1655164** Paper \$17.99

### *Apple and Rain*

CROSSAN, Sarah  
Bloomsbury, UK, 2014  
ISBN 9781408857717



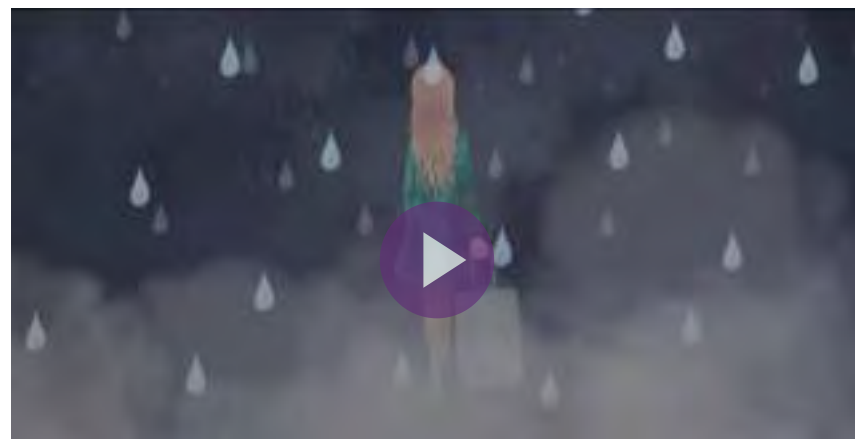
Apple, Apollinia Apostolopoulou, has lived with her Nan since her mum left on Christmas Eve when Apple was two years old. Her father has a new partner and Apple is not high on his list of priorities. Apple is now



13 and has never stopped wondering why her mother left and did not maintain contact. When her mother unexpectedly returns she wants Apple to come and live with her. Apple does so to escape the strict limitations put on her by her Nan but life with mum is less than perfect. She discovers that she has a younger sister, Rain, who has her own issues, not the least of which is her attachment to a doll which she treats as though it is real. The novel deals with a raft of issues that confront Apple and her dysfunctional family, from abandonment and drinking, to school refusal and confusing adolescent relationships. Central to the story is Apple's ability to express her feelings through poetry, encouraged by her English teacher, and the nature of family love. *Apple and Rain* is, at times, confronting but ultimately full of hope. H. Myers

**USER LEVEL:** Stage 4 Stage 5

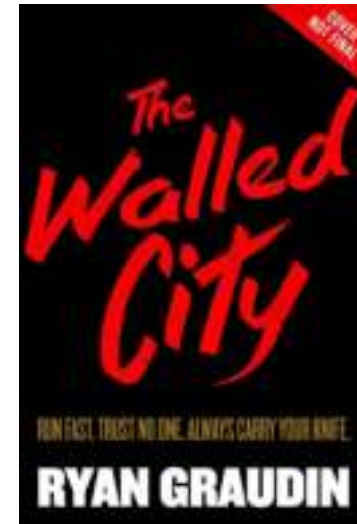
**SCIS 1679590** Paper \$16.99



[Apple and Rain](#) by Sarah Crossan

## *The walled city*

GRAUDIN, Ryan  
Indigo, UK, 2014  
ISBN 9781780621999



Based on the Kowloon Walled City, this thriller tells the story of three teenagers fighting to survive with only 18 days to achieve impossible tasks. Dai needs to smuggle a package of drugs for a ruthless gang, Jin Ling needs to find her

lost sister and Mei Yee is trying to escape from a brothel. Although it is dark, the book is a story of finding redemption. Dai begins as a rebellious school student trying to atone for causing the death of his gifted brother. To this end, he assists Jin Ling and Mei Yee. Sex slavery is portrayed vividly although there are no sex scenes. Similarly, the evils of drug trafficking are explored with no glamorisation of drug taking. An author's note at the end gives historical details of the Walled City. A. Soutter

**USER LEVEL:** Stage 6

**SCIS 1689771** Paper \$19.99



[Ryan Graudin introduces The walled city](#) by Little, Brown books for young readers.

## *A thousand pieces of you*

GRAY, Claudia  
Harper Teen, USA, 2014  
ISBN 9780062357694



The firebird lockets are the mechanisms that facilitate the dimension travels of Marguerite and her friends, Paul and Theo, as they endeavour to solve the mystery of her father's murder. From a futuristic London to tsarist Russia and an underwater research station, Marguerite has to negotiate treachery, danger and the inevitability of falling in love ... *Infinite worlds have infinite possibilities*

and this book has elements of science fiction, mystery, adventure and romance. Themes of loyalty, family, friendships, chance and science can be found. The ethics of travelling through dimensions is also explored. While essentially this is a romance, readers who find the concept of other worlds and times intriguing, may enjoy this novel. B. Hull

**USER LEVEL:** Stage 5

**SCIS 1689055** Paper \$24.99

## *The summer of kicks*

HACKETT, Dave  
University of Queensland Press, 2014  
ISBN 9780702253362



With an unconventional name to add to his woes, 16 year old Starrphyre reminds readers that not fitting in is not the end of the world. Written from a male perspective, this novel raises questions about its target audience.

With its humour, music, dream girls and awkward teenage issues, it has universal appeal. The cliché of the gangly youth who fantasises about the coolest girl in school is not an original theme. The

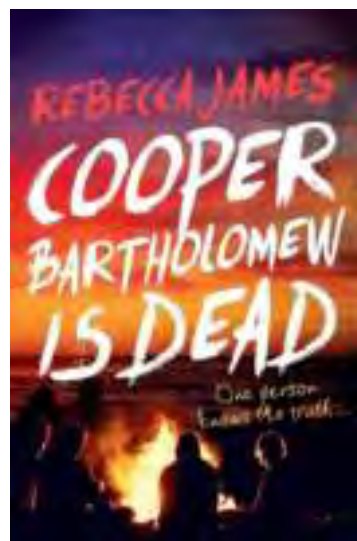
author does better with the budding relationship between the protagonist and the girl he nearly loses, Ellie. This is an entertaining quick read with appeal for boys and girls. S. Pollard

**USER LEVEL:** Stage 4 Stage 5

**SCIS 1678626** Paper \$19.95

### *Cooper Bartholomew is dead*

JAMES, Rebecca  
Allen & Unwin, NSW, 2014  
ISBN 9781743319239



With its eye-catching cover, this thriller will intrigue and engage readers. The book opens with Cooper's death and then travels backwards and forwards in time exploring the impact and what lead up to his sudden death,

believed to be suicide. It is a book about image and reality as it explores the belief many students have that everyone else is cool while they struggle. Since all the characters are at work or tertiary studies they are able to have some perspective on their schooldays. They also do a lot of drinking and some drug taking which is

shown to be quite destructive, although the book does not preach. This book will capture the attention of students with its well described friendships and enmities. A. Soutter

**USER LEVEL:** Stage 6

**SCIS 1675814** Paper \$19.99

### *Integrate*

JONES, Adele  
Rhiza Press, Qld, 2014  
ISBN 9781925139099



Examining a greedy, underhand world of medical research, this modern thriller takes the reader through the experiences of a young man suffering a rare genetic disorder. Knowledge of the devastating effects of mitochondrial disease underpins this story

and offers an insight into the lives of those sufferers locked within bodies which refuse to cooperate. Unfortunately, the whole is marred somewhat by the weakness of the central antagonist, Dr Melissa Hartfield. Her efforts to use the protagonist, Blaine Colton, to advance her own career, tend to come across

as ridiculous in a world of high security surveillance. That said, if one ignores the predictability of her desperation, it is refreshing to find a novel for young adults which incorporates an important perspective on a very real dilemma concerning the place of medical research in improving the lives of many, and the critical need to remove such study from the influence of corporations. S. Pollard

**USER LEVEL:** Stage 4 Stage 5

**SCIS 1677875** Paper \$17.99



[Integrate trailer](#) by Adele Jones

### *Evil librarian*

KNUDSEN, Michelle  
Candlewick Press, USA, 2014  
ISBN 9780763660383



When Cynthia Rothschild's best friend Annie falls for the handsome new school librarian, alarm bells start ringing. There is something not quite right about Mr Gabriel and the hold he appears to have over Annie. Cyn

soon realises that he is a demon, bent on sucking the life force out of the staff and student body, and taking Annie as his child bride. She has to save the school and the school musical, *Sweeney Todd*, for which she is the production genius. Cyn has a natural immunity to demons and, along with her ally and huge crush, Ryan, she decides to take on the evil Mr Gabriel and the other demons who have appeared at the school. Cyn is witty, smart and perceptive and the first person narrative showcases her quirkiness perfectly. *Evil librarian* is a wonderful mix of humour, romance and horror. H. Myers

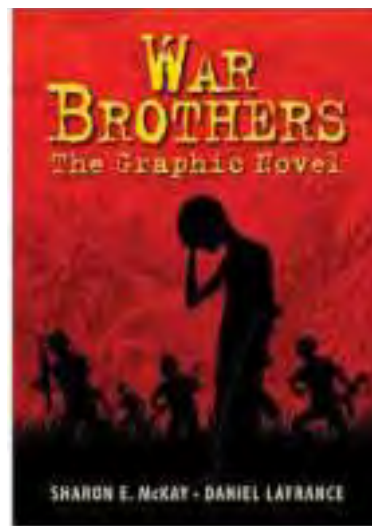
**USER LEVEL:** Stage 5 Stage 6

**SCIS 1684271** \$19.95



[Evil librarian by Michelle Knudsen - Book Trailer](#) by Candlewick Press.

## War brothers: the graphic novel



McKAY, Sharon E., & LAFRANCE, Daniel  
Walker Books, UK, 2014  
ISBN 9781406358377

Set in Uganda where Joseph Kony's Lord's Resistance Army (LRA) has abducted tens of thousands of children for use as

slaves and soldiers. 14 year-old Jacob and four friends are among a group of students abducted from their school by the LRA and forced to become child soldiers. Unsure of what is to become

of them or whom to trust, the boys endure unspeakable horrors. They wait for the rescue that Jacob is sure his father will affect, but gradually realise that rescue will not come and if they are to survive they must rely on their own resources. The original novel was based on interviews with children who had been forced into this same situation. This confronting graphic novel gives the story a dimension that adds to the horror of the fate that befell so many Ugandan children and the hope, friendship and courage shown in the face of such atrocities. H. Myers

**USER LEVEL:** Stage 6

**SCIS 1683738** Paper \$19.95



[War brothers: the graphic novel video book trailer](#) by MovingStories.TV.

## The strange library

MURAKAMI, Haruki  
Harvill Secker, UK, 2014  
ISBN 9781846559211



Murakami's nightmarish novella about a boy who happens upon the labyrinthine crypts of his local library was originally published in Japan in 2008. First shelved as children's fiction, its recent English translation by Ted Goossen has seen Australian stockists listing the book under literature. Though the style and symbolism of the story are simplistic, featuring a sheep-man, a starling and a black dog, its ultimate theme is much darker. In the final pages, the tone of the story performs a sharp spin that might leave readers angry and confused. The deep fuchsia cover is appropriately sublime and its empty imitation library slip pocket, located *on* rather than *inside* the cover, is fair warning that the world the reader is about to enter is, indeed, strange. Similarly saturated images sourced from old library books fill the pages, sometimes interfering with the text and narrative, always forcing the reader to wonder about

their origins. Inventive and indirect descriptions provide for some strong analysis of imagery and students in the English (Advanced) course might take pleasure in deconstructing the work through critical analysis. J. Henzler

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

**KLA:** AC; English

**SYLLABUS:** English K-10; English  
Stage 6

**SCIS 1693774** \$29.99

## Laurinda

PUNG, Alice  
Black, Vic, 2014  
ISBN 9781863956925



Lucy Lam is a wonderful creation, whose life changes dramatically when she unexpectedly receives a scholarship to Laurinda, an exclusive girls' school. As the daughter of Vietnamese migrant parents

Lucy represents many young people in Australia, caught between cultures

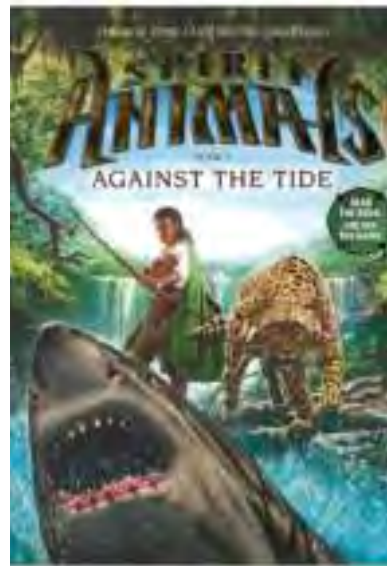
and not always sure how to proceed. Whilst she is willing to trial the school, she is also trapped by the expectations of a world with limited understanding of the life she experiences beyond school. Set in Year 10, the narrative explores corrupting politics, while also retaining some warmth for those within the school who try to allow Lucy to find her feet. She is a strong character but one who still struggles with her sense of self. She seeks to retain her identity in the face of overwhelming efforts to make her over in the school's image. S. Pollard

**USER LEVEL:** Stage 5 Stage 6

**SCIS 1685025** Paper \$19.99

### *Spirit animals* [series]

Scholastic Australia, 2014



The four young heroes of this fantasy series encounter constant peril on their adventures, accompanied by their bond with their spirit animals. Saving the world of Erdas from threats by enemies and beasts, Conor, Abeke, Meilin

and Rollan travel widely, bolstered by

the gifts of their legendary animal spirit. The special edition, *Tales of the great beasts*, explains how the Four Fallen beasts became spirit animals after they sacrificed their lives to defeat a destructive king. Additional information about each book in the series is available from the [publisher's website](#). An interactive game and a free app are also provided. Readers are advised that these features require registration and that an online moderated forum is linked from the site. S. Rasaiah

**USER LEVEL:** Stage 4

Paper \$12.99 each

### REVIEWED TITLES IN THIS SERIES:

[\*Fire and ice\*](#)

**ISBN 9781743620014**



[Spirit animals series trailer](#) by Scholastic

### *Death down under*

TAYLOR, L. D.

Rhiza Press, Qld, 2014 (Motive games)  
ISBN 9781925139181



Volume two in this series again captures the world of gaming and technology with its rivalry and controversy. The protagonist, Phil, is a smart but naïve hero who now works for Motive Games. This sequel supplies an action

packed storyline with enough hints and references to the original story to connect previous readers and inspire first timers. There are crimes and punishments, intriguing minor characters and quite a bit of information about the structures within gaming. With Phil less grief stricken and life moving on, Taylor captures an aspect of the nature of surviving the loss of a parent. S. Pollard

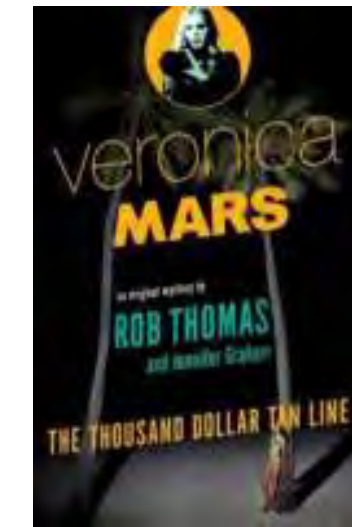
**USER LEVEL:** Stage 5 Stage 6

**SCIS 1684405** Paper \$16.99

### *The thousand-dollar tan line*

THOMAS, Rob & GRAHAM, Jennifer  
Allen & Unwin, NSW, 2014 (Veronica Mars)

ISBN 9781760112363



Related to the Veronica Mars television series, this novel concerns the disappearance of Hayley Dewalt from a party, resulting in Veronica Mars, private investigator, being called in to help the authorities of Neptune. As the mystery

deepens, another girl disappears and Veronica finds herself embroiled in drugs' cartels, inefficient law enforcement, subterfuge and family issues. The seedy nature of the party town is revealed, through its drugs, alcohol and sexual tensions. The action is fast-paced and gritty with its twists as Veronica hunts the truth of the disappearances of the girls and her family. The references to drug taking, alcohol consumption, heavy partying and strong language makes this is a book that will require teacher appraisal for readers. B. Hull

**USER LEVEL:** Stage 6

**SCIS 1687344** Paper \$12.99

## *Summer of monsters: the scandalous story of Mary Shelley*

THOMPSON, Tony  
Black Dog Books, NSW, 2014  
ISBN 9781742032252



The emphasis on imagination, creativity, interpretation and critical reading in the English K–10 syllabus opens a reader's eyes to the possibilities offered by novels such as this. As a springboard for discussions about

the germination of great ideas and one writer's interpretation of historic events, this account of Mary Shelley's life is a very accessible version of how events may have played out. The summer that Mary spent with Percy Shelley and other Victorian literary icons, including Lord Byron and John Polidori, inspired her to write her famous novel, *Frankenstein*. This snapshot of 19th century society illustrates the lengths that a determined woman such as Mary Shelley had to go to in order to be a success in her personal and professional life.

S. Bremner

**USER LEVEL:** Stage 4

**KLA:** AC; English

**SYLLABUS:** English K–10

**SCIS 1674332** Paper \$18.95

# information, poetry and drama

Resources are in Dewey order.

## *Mary's Australia*

FREEMAN, Pamela  
Black Dog, NSW, 2014 (Our stories)  
ISBN 9781922077905 [271]



Clearly written by award winning Australian author, Pamela Freeman, this pictorial biography provides a comprehensive overview of life in the 19th century. The timeline format uses a significant

year or period in the life of Mary Mackillop, Australia's first Catholic saint, as framework for a well-researched overview of the social and political factors that shaped the Australian nation. The format is interesting and accessible for younger readers. Each

double page spread has a year or time period as a heading and is divided into two or three sections. The main section provides a summary of significant social and political events of the time that shaped the development of Australian colonial society. The concise outline is supported by photographs, drawings and excerpts from other primary sources. Some sections contain a section on everyday life during the period and all sections contain a section on the life of Mary Mackillop and her tireless contribution to Australian education and social charities, through the establishment of the Institute of Saint Joseph of the Sacred Heart. Comprehensively outlining the role of a remarkable individual in shaping the social fabric of the Australian colonies, this book provides an excellent source of information for the study of the Stage 3 History topic [The Australian Colonies](#). [Teacher notes](#) are available online. M. McEwan

**USER LEVEL:** Stage 3

**KLA:** AC; History

**SYLLABUS:** History K–10

**SCIS**



Paper \$17.95

### ***My three families [DVD]***

Written & directed by Todd Russell, series producer, Renee Kennedy Metamorflix, 2014 (From the western frontier, Series 1, Episode 1) ISBN none [305.89]

In 1947, at the age of 4, Sue Gordon was taken from her mother in Belele Station and sent to live at Sister Kate's mission in Queen's Park, Western Australia. In Sue's words, this was ... *to remove us from the embarrassment it would cause our white fathers*. This half-hour documentary recounts Sue's happy experiences at Sister Kate's, her career in the army, reunion with her family and her appointment as Perth's first Indigenous Court Magistrate. *Getting angry ... is not going to serve any useful purpose*, is Sue's unique perspective. Interviews with her children and colleagues frame this equanimity as the key to Dr Gordon's successful career. She notes the difficulty of being tasked with ordering the removal of children from their families after suffering this fate as a member of the Stolen Generations herself. Not covered in detail is her role as Chairperson in the 2007 Northern Territory Emergency Response Taskforce. Her stoicism would make for an interesting comparison of perspectives on this issue and would support the History [Core Study - Depth](#)

*Study 4: Rights and Freedoms (1945-present)*. J. Henzler

**USER LEVEL:** Stage 5

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

**SCIS 1674161** \$14.99

### ***Issues in Society [series]***

Spinney, NSW, 2014 [306.4]



By raising the topic of suicide we are likely to help students recognise warning signs, in their peers, which may save lives. Suicide rates in young people are unacceptably high. However, most young people do not want to die; they just want the pain to stop. *Suicide prevention* gives students clear strategies to follow if their friends or they themselves are feeling suicidal. Adolescence is a time of identity formation when it is common to become dissatisfied with one's appearance. Some young people dye their hair purple, others get piercings

and yet others can develop eating disorders. *Positive body image* has excellent resources to help students look at their feelings and beliefs in this area. *Sexual orientation and gender identity* are distinct parts of a person's sense of who they are. This publication is useful because there are not many books around that students can use to discover that many others have the same concerns as they do. A. Soutter

**USER LEVEL:** Stage 6 Community Professional

**KLA:** PDHPE

**SYLLABUS:** PDHPE Stage 6

Paper \$26 each

#### **REVIEWED TITLES IN THIS SERIES:**

*Positive body image*  
**SCIS 1660574**

*Sexual orientation and gender identity*  
**SCIS 1674592**

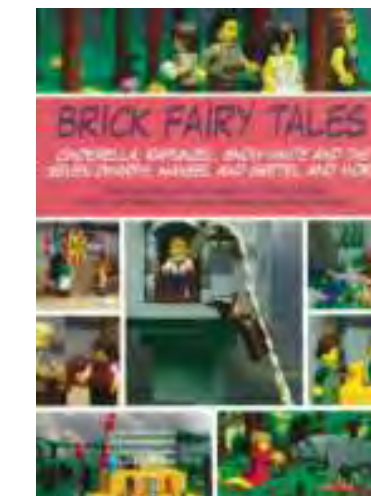
*Suicide prevention*  
**SCIS 1674567**



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

### ***Brick fairy tales: Cinderella, Rapunzel, Snow White and the seven dwarfs, Hansel and Gretel, and more***

McCANN, John, SWEENEY, Monica & THOMAS, Becky  
Skyhorse Publishing, USA, 2014  
ISBN 9781628737325 [398.2]



The recent popularity of *The LEGO movie* demonstrates the longevity of this ubiquitous plastic construction toy. Here, appealing fairy tale characters are imagined as brick people, and photographed in storyboards with sumptuous Lego brick sets and props, although this large format book is not a licensed tie-in. In all, 13 stories from the Brothers Grimm are retold concisely, including lesser known tales such as *The shoes that were danced to pieces*, *Godfather Death*, *Sweet porridge* and *King Thrushbeard*. Narration and dialogue is confined to carefully placed rectangular inserts, so as not to obscure the action with word balloons. Teachers can use this material to inspire students' storytelling techniques, adapting known stories or writing and

directing new ones. The school digital camera, a macro lens setting and any of a number of digital story creation apps, or online Web 2.0 facilities, such as [PhotoPeach](#), can combine to address reading and writing outcomes in English, and enhance small group discussion and negotiation skills. The excellent [YouTube promotion](#) for The LEGO movie offers related ideas for students' own stop-motion animated videos. I. McLean

**USER LEVEL:** Stage 2 Stage 3  
Stage 4

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1679659** Paper \$24.99



[The LEGO movie - official main trailer \[HD\]](#)  
by WarnerBros. Pictures

## Rainforest

PARKER, Steve  
Priddy Books, UK, 2014 (Smart kids)  
ISBN 9781783410521 [577.34]



The large photograph of the brightly coloured beak and plumage of the keel-billed toucan features on the cover

of this resource, enticing readers to seek more information about the rainforest. The opening pages show a birds-eye view image of the Amazon River winding its way through the rainforest to give an impression of its immense size. From here, the sequence of information is rather haphazard. A rainforest animal, plant or insect fills each page. The close-up photography for each is eye-catching and the written text describes its characteristics, with several words highlighted to prompt discussion. Labels highlight distinctive features, such as *Pattern blends with forest shade* for the jaguar. A *Fact file* comparing size in relation to man and an endangered rating appears on each page, along with a *Fun fact*. As a general guide, this is an attractively presented resource. Unfortunately,

the only reference to Australia is of temperate forests in Tasmania and the Tasmanian devil. Further investigation would be needed to ensure students develop an understanding of Australian tropical rainforests. [The Daintree, where rainforest and reef meet](#) video by ABC Splash would support this investigation. C. Keane

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; Science

**SYLLABUS:** Science K-10 (SciTech K-6)

**SCIS 1678448** \$9.99

## Touch

GANERI, Anita  
Franklin Watts, UK, 2014 (Senses)  
ISBN 9781445131511 [612.8]



Clear language and colourful layouts in this early Science book explain the sense of touch and how the skin organ works. All facts presented are illustrated with a mixture of child-centred photographs and highlighted text to help students understand the

sense of touch and the metalanguage associated with the senses. The language features in this book demonstrate the characteristics of informative texts and the way that authors use these features to suit the book's purpose. This book supports the processes of *Working scientifically* in which students are encouraged to use their senses to explore their surroundings. M. Sutera

**USER LEVEL:** Early Stage 1

**KLA:** AC; English; Science

**SYLLABUS:** English K-10; Science K-10

**SCIS 1680223** \$24.99

## Meet Nancy-Bird Walton

ATWOOD, Grace & Slaghekke, Harry  
Random House Australia, 2014 (Meet ...)  
ISBN 9780857983879 [629.13092]



Examining the lives of some extraordinary Australians who have shaped Australia's history, this latest instalment of the *Meet ...* series celebrates Australia's first female commercial pilot The style of this biography is uncomplicated and

the illustrations are reminiscent of the *modern look* advertisements of the 1940s using the bold colours of the Australian landscape. There is a timeline at the back of the book with facts about Nancy's life and career. References to Nancy's achievements and the landmark events in her lifetime can support the study of Australia and the world in *Community and remembrance* in the *History K-10 syllabus*. [Teachers' resources](#) are presented on the publisher's website. M. Sutura

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; HSIE

**SYLLABUS:** History K-10

**SCIS 1676384** \$24.99

### ***100 ways to create a great ad***

COLLINS, Tim

Laurence King Publishing, UK, 2014

ISBN 9781780671680 [659.1]



Offering an accessible reference guide to creative advertising, this publication presents 100 distinctive tactics for capturing an audience, ranging from mash ups,

visual puns, rhetorical devices and homages to surrealism, anti-advertising, crowdsourcing and alternative uses. Crisp double page spreads summarise each technique with clear explanations and striking visual examples from the most memorable and entertaining international ad campaigns of recent decades. The clear layout enables quick browsing of an extensive array of conceptual and material strategies utilised by advertising designers. The straightforward illustration of content provides a useful scaffold for students to develop their own innovative concepts and design solutions in response to briefs involving print, television, radio, film or online media. Teachers may select several techniques to examine through sequential critical investigations in the lead up to a making task. Most practicable is the potential for students and teachers to apply these approaches across diverse subjects. H. Yip

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

**KLA:** CA

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

7-10; Visual Design  
CEC Stage 6

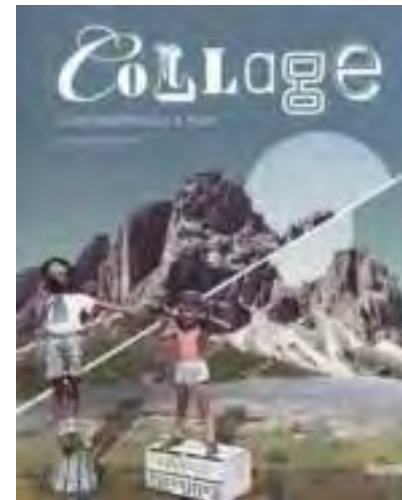
**SCIS 1674044** Paper \$45.00

### ***Collage: illustrations cut & paste***

MINGUET, Josep M. (Ed.) & ABELLÁN, Miquel (Co-author)

Monsa, Spain, 2013

ISBN 9788415829287 [702.81]



Cut and paste is not simply a swift click of the mouse to copy digital material, as often used today. Pivotal to the development of modern art and the concept of appropriation, digital collage is being revitalised as a punchy postmodern strategy in contemporary artistic and design practice. Featuring a range of international artists and graphic designers who kidnap and fuse images from popular culture, vintage illustrations, photography, mass media and art history, this publication highlights the aesthetic and conceptual eclecticism that arises from unpredictable collisions and juxtapositions of imagery and text. Full-page plates for each artist

showcase the key motifs and breadth of each body of work, accompanied by brief commentary on the artist's background and aims. These rich visuals offer students and teachers a useful starting point for exploring artists' material and conceptual practice as well as the opportunity to compare diverse stylistic approaches, from slick digitised photomontages and experimental typography to hand-generated assemblages and layering. Teachers should be selective in the use of this book and be aware that images may depict sensitive issues such as suicide, graphic violence, explicit nudity and binge drinking. H. Yip

**USER LEVEL:** Professional

**KLA:** CA

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

**SCIS 1680007** Paper \$68.00



## *The story of buildings: world architecture from the pyramids to the Pompidou Centre*

DILLON, Patrick & BIESTY, Stephen  
Walker Books, UK, 2014  
ISBN 9781406335903 [720.9]



Biesty's detailed drawing of the New York's iconic Chrysler Building graces the cover of this beautifully presented book, beckoning readers to explore its contents and discover a range

of architectural delights. Dillon's narrative is an accessible history of architectural styles and building methods, tracing people's need for shelter, from living in caves to occupying high rise buildings in crowded cities. This journey is explained through the development of tools and building materials, from wood and mud to brick and steel, and from overlapping branches and log cabins to brick and tile structures and towering skyscrapers. Post and lintel, arches and domes spanned increasing distances, enabling more complex building construction and a diverse range of reasons for building. The cross-sectional images, with gate-fold flaps, deconstruct 16 famous structures, including the Pyramid

of Djoser, the Parthenon, the Taj Mahal and the Sydney Opera House. Students will pose and respond to questions about why people build, why homes and public buildings became more ornate, and how technology developments and increasing population are reflected in architectural styles. The final pages focus on sustainable building, inspiring student discussions about and designs for buildings that use materials that are less harmful for the environment. C. Keane

**USER LEVEL:** Stage 2 Stage 3  
Stage 4

**KLA:** AC; CA; HSIE; Science

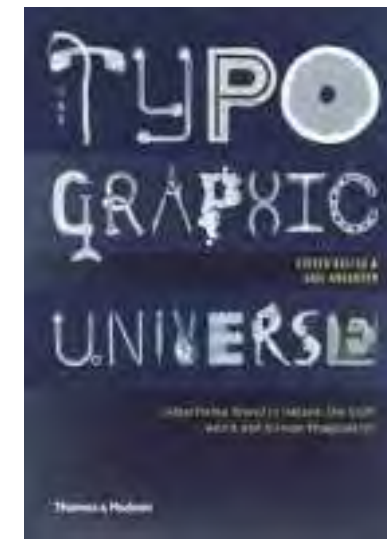
**SYLLABUS:** History K-10; Science K-10 (SciTech K-6);  
Visual Design 7-10

**SCIS 1654176** \$32.95

## *The typographic universe: letterforms found in nature, the built world and human imagination*

HELLER, Steven & ANDERSON, Gail  
Thames & Hudson, UK, 2014  
ISBN 9780500241455 [745.4]

In shadows, found objects, negative spaces, vapour trails and aerial maps, type is everywhere. Letterforms are



perceivable in everything consumed and inhabited, as evinced by this practical sourcebook for typography. Nature, the built environment, the field of advertising and the human imagination are

traversed to reveal playful typographies in unexpected localities and design applications. Fonts and typefaces are investigated as a recognisable code of signs and symbols, outlined by thought-provoking chapters ranging from bodily and edible type to industrial, sculptural and ghost type. An index of materials provides students and teachers with a useful inventory of the curious, often volatile, media and techniques used to create featured letterforms, whilst reading and online contributor lists enable further research. The book draws links between art history and contemporary design, and demonstrates the role of photography in documenting the temporal forms, actions and spatial relationships of experimental type. Succinct explanations of creative briefs and thinking also offer students insights into the making process, from conceptualisation to resolution. H. Yip

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

**KLA:**

**SYLLABUS:**

6 Professional

CA

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

**SCIS 1673997** \$50.00

## *Found and made: the art of upcycling*

HÖLZL, Lisa  
Walker Books Australia, NSW, 2014  
ISBN 9781922179098 [745.58]



Packed with creative ideas on how to turn trash into treasure, this book contains 11 art projects created from everyday household materials. Demonstrating puppets made from newspaper, weaving with shopping bags and artworks from scrap paper, each project is clearly explained using step-

by-step illustrated instructions. With a strong environmental message of re-use and recycle, suggestions are made on items to collect and the best way to curate the collection. Encouraging users to maintain and plan a basic art kit, this book has helpful hints to prepare for upcycling. [Classroom ideas](#) are available that explore how upcycling supports visual arts and technology outcomes. G. Braiding

**USER LEVEL:** Stage 1 Stage 2

**KLA:** AC; CA; Science

**SYLLABUS:** Creative Arts K-6;  
Science K-10 (SciTech K-6)

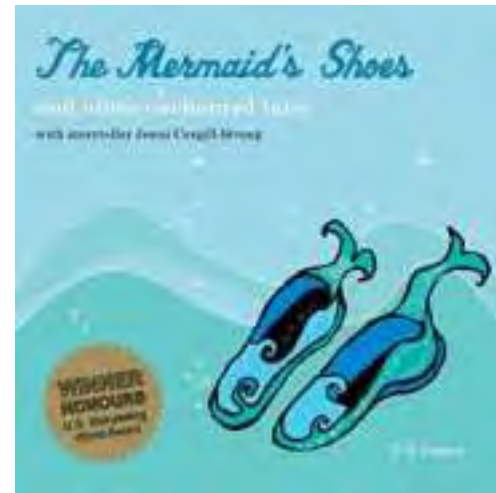
**SCIS 1671888** Paper \$19.95

### *The mermaid's shoes: and other enchanted tales*

**[sound recording]**

CARGILL-STRONG, Jenni  
StoryTree Company, NSW, 2006  
ISBN 0980320003 [782.42]

Beautiful music and the strong voice of the storyteller will engage young students with these tales from around the world. There are seven stories taken from Europe and Asia on this CD, and also some from Australia. Listening to



stories is an engaging age-old ritual in all societies. Available for purchase [online](#), this CD can bring the voice of an experienced storyteller, accompanied by a range of musical instruments, into the home or classroom. While children engage with these tales, they can also develop their ability to listen and analyse as the storyteller's clear voice and intonation are valuable resources for the listener when making meaning from these oral texts. Listening to stories is the first step in engaging or re-engaging students in reading, and this CD is very engaging. K. Rushton

**USER LEVEL:** Early Stage 1 Stage 1  
Stage 2 Community

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1673269** \$20

### *Reaching for the Moon: and other wisdom tales*

**[sound recording]**

CARGILL-STRONG, Jenny  
Story Tree Company, NSW, 2013  
ISBN 9780980320053 [782.42]



On the two CDs in this package are 19 stories from around the world. The musical accompaniment is varied and beautiful, and will engage anyone

who likes to listen, especially younger children. Each story has its provenance and theme named under the title on the CD cover which will be very useful for teachers. For instance one story, *The blue coat*, is described as a Jewish folktale with the theme of perseverance and recycling. The themes range from greed to kindness and forgiveness, so each story will provide a wonderful starting point for discussion with young children. Jenni Cargill-Strong is aptly named as her clear Australian voice is a wonderful resource for parents and for engaging all students. The CD is available for purchase [online](#). K. Rushton

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

**KLA:** AC; English

**SYLLABUS:** English K-10

**SCIS 1673270** \$25



*The blue coat, a Jewish folktale for preschoolers* by Jenni Cargill-Strong

### *100 things that make me happy*

SCHWARTZ, Amy  
Abrams Appleseed, USA, 2015  
ISBN 9781419705182 [811]



The list of 100 everyday things worth celebrating is told via rhyming couplets in this cheery book and draws its inspiration directly from the early childhood world. Readers are

sure to relate to slippery floors and dinosaurs, goldfish and a birthday wish and the man in the moon. The random collection of pictures of objects and actions ranges from small vignettes to full-page illustrations. The use of patterns, vibrant colour and movement in every figure adds to the enjoyment of this happy verse story. All 100 things in the book are numbered and reproduced as a poster on the inside of the dust jacket. Students, learning about the range of emotions that they may experience during their *Growth and development* may find that the uplifting messages in this book assist understanding about their own *Personal identity*. School counsellors may also consider this a helpful resource. M. Sutera

**USER LEVEL:** Early Stage 1 Stage 1 Stage 2

**KLA:** AC; English; PDHPE

**SYLLABUS:** English K-10; PDHPE K-6

**SCIS 1685990** \$19.99

### Brothers wreck

ALBERTS, Jada  
Currency Press, NSW, 2014  
ISBN 9781925005134 [A822]



Focusing on Aboriginal youth suicides, death and the importance of family and Community, this play is written without recourse to didactic preaching. Its dramatic action is overtly and covertly optimistic. Written in a realistic style, comic relief shines through at moments of great loss and family squabbles. The characters' dialogue is peppered with strong language which is used to help the audience understand the importance of hardship and heartache. The dramatic action effectively explores how love, laughter and mutual respect helps in the healing process. There are also excellent opportunities for students to understand how Aboriginal English is appropriately used and how the language choices enrich the production of this play. S. Lovesy

**USER LEVEL:** Stage 6 Professional

**KLA:** AC; English

**SYLLABUS:** English Stage 6

**SCIS 16766606** Paper \$23.95

### Cut snake

GIOVANNONI, Dan & EVANS, Amelia  
Currency Press, NSW, 2014  
ISBN 9781925005219 [A822]



Magic realism is the essence of this deliciously playful comic drama about living, dying, grieving and growing up. It is mad, sad and absolutely hilarious. The play centres on the friendship of Kiki, a would be cabaret dancer, Jumper, an everyday Aussie travelling in his gap year, and Bob who is determined to create time travel. The protagonists are young adults trying to be extraordinary no matter what. Each character has bizarre dreams and everyday wishes for living life to the full. The performance style is non-naturalistic with cabaret, clowning, comedy, physical theatre, slapstick, sock puppets and tango seamlessly integrated into the rapidly changing scenes. The play's dramatic structure provides opportunities to explore transformational acting and to enhance the learning concept that collaboration and theatrical energy are essential ingredients in a production. S. Lovesy

**USER LEVEL:** Stage 6 Professional

**KLA:** AC; CA; English

**SYLLABUS:** Drama Stage 6; English Stage 6

**SCIS 1676498** Paper \$18.14

### The secret river

GRENVILLE, Kate / Adapted for the stage by Andrew Bovell  
ISBN 9781925005004 [A822]



Significant and powerful, this Australian play has an unsettling narrative that drives home how European colonisation often lead to brutal consequences for Aboriginal people. In 1813, Thornhill, an emancipated convict, settles near the Hawkesbury River but this land belongs to the Dharug people. Dramatised through different cultural structures, the importance of family, place, Land, security and belonging are vividly brought to life. The story is told through Thornhill and Dhurrumbin eyes and asks important questions about white settlers' treatment of Aboriginal people and demonstrates the shocking

and violent choices that were made. The children are the hope of the future, yet their wisdom is undercut by adult fear and prejudice. Interconnecting scenes underpin the play's dramatic structure and the use of the Dharug language creates an authentic voice for the Aboriginal characters. The play is a great tragedy. S. Lovesy

**USER LEVEL:** Stage 6 Professional

**KLA:** AC; CA; English

**SYLLABUS:** Drama Stage 6; English Stage 6

**SCIS 1676522** Paper \$22.95



*The secret river - Festival TV, 2013* by Perth International Arts Festival.

## Jandamarra

HAWKE, Steve  
Currency Press, NSW, 2014  
ISBN 9780868199733 [A822]



A sweeping Aboriginal play about massacre, magic and great courage, this true story explores cultural ignorance and the importance of wisdom and spirituality. The play follows the journey of Jandamarra,

a legendary 19th century Bunuba man from the Kimberley Region. He attempts to escape his culture and work for the police before returning to lead his people in guerrilla style battles against pastoral settlement. He is a complex, remarkable character, attributed with the power of flight and invisibility. The performance styles combine epic theatre, storytelling, ritual ceremony, animation, music and monologues directed to the audience. Bunuba, Kriol and English languages are used to heighten the authentic and evocative nature of this narrative. It is set outdoors, with momentous battle scenes, intimate moments of love, and spiritual interplays with the snake

god. This play or individual scenes are worthy of dynamic exploration in consultation with Aboriginal advisors. S. Lovesy

**USER LEVEL:** Stage 5 Stage 6

**KLA:** AC; CA; English

**SYLLABUS:** Drama 7-10; English 7-10

**SCIS 1674068** Paper \$21.80



*Jandamarra makes its world premiere* by Sydney Symphony Orchestra

## Big dramas: a collection of plays

MURRAY, Sue  
Macmillan Education Australia, 2014  
ISBN 9781420233384 [A822]



The dynamic and powerful plays in this second edition cover social and personal themes and explore a variety of characters in different circumstances. There is a range of styles such as realism, farce, radio

drama. Techniques such as chorus, masks, monologues, tableaux, and slapstick are explicitly discussed. There is an exploration of different types of staging such as theatre in the round or bare stages, as well as ideas of how costumes can be used to enhance the message. The elements of drama are evident in all plays. Sue Murray's Production notes provide the students with a variety of ways to approach the scripts according to purpose and audience. Students could also workshop and perform whole or part segments. [Teaching notes](#) for all plays are available to download but would need to be modified to suit the NSW Drama outcomes. S. Lovesy

**USER LEVEL:** Stage 4 Stage 5

**KLA:** AC; CA; English  
**SYLLABUS:** Drama 7-10; English 7-10  
**SCIS 1685635** Paper \$39.99

### *Romeo & Juliet: the graphic novels*

McDONALD, John



Classical Comics, UK, 2009 [822.3]  
 Incorporating different formats of Shakespeare's play written as original text, plain text and quick text, these three graphic novels support a range of readers. Identical

images throughout enable the books to be differentiated according to reading abilities and shared simultaneously in lessons. The graphics allow students to follow the plot with graded levels of dialogue that support deeper understanding and comprehension of Elizabethan English. The visual text also enables students to develop insights into character dynamics. Class discussions over how the original text compares to plain text and further to quick text should

engage students in their close study of a drama text. It would be interesting to compare the texts with the 1968 Franco Zeffirelli film of Romeo and Juliet. S. Pollard

**USER LEVEL:** Stage 5

**KLA:** AC; English

**SYLLABUS:** English K-10

#### **REVIEWED TITLES:**

*Romeo & Juliet: the graphic novel: original text version*  
**SCIS 1446823**

*Romeo & Juliet: the graphic novel: plain text version*  
**SCIS 1460995**

*Romeo & Juliet: the graphic novel: quick text version*  
**SCIS 1441407**

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