

Scan

the journal for educators

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Reflecting on our past and moving to our future

In this issue

- Graphic novels
- Future learning
- Quality teaching rounds
- Library as a third space
- Digital scholarship
- Critical literacy

Scan

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

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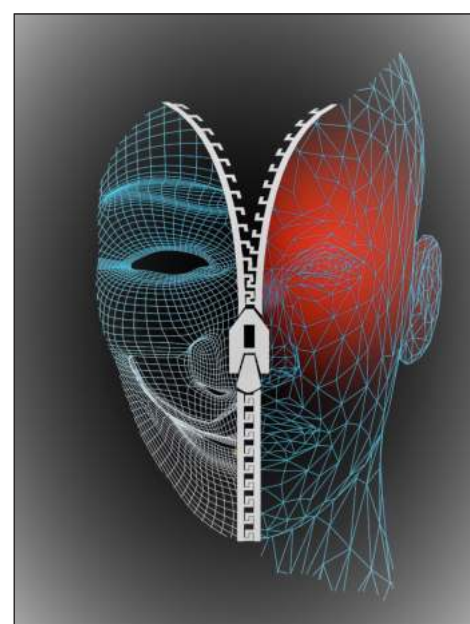
Welcome to the final issue of Scan for 2017.

In this bumper issue, you will find a range of topics for all educators. Using picture books in a mathematics lesson, using graphic novels that cross boundaries both culturally and textually and discussion about future-focused learning. Quality teaching and quality teaching rounds together with thinking of the school library as a third space as well as a thought provoking article about digital scholarship all provide thinking material as well as practical ideas to use in the classroom or

library. The research article outlines a project conducted in a NSW primary school on critical literacy and literature.

Enjoy the informative content in this Scan and remember to share it with your colleagues. We look forward to the new version of Scan in 2018.

Cheers, The Scan Editorial team



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Scan – embracing the need for change



Volume 35 Issue 4



Volume 36 Issue 1



Volume 36 Issue 2



Volume 36 Issue 3



Colleen Blancato, Library Coordinator,
NSW Department of Education

Welcome to the last issue of Scan for 2017. In my first year as the Department of Education, Library Coordinator, I have been so inspired and enthused by the calibre and quality of each edition of the journal. An extensive range of topics and research have been highlighted over the four issues. Future-focused teaching and learning has featured with articles on developing innovative thinkers and positive risk-takers, global learning, digital citizenship, STEM education, computational thinking task design, just to name a few.

Expressions of Interest are invited from teachers and teacher librarians who are interested in writing curriculum springboards for Scan. If you are interested in learning more about writing for Scan, please send an email to Editor.Scan@det.nsw.edu.au advising your curriculum expertise and your school.

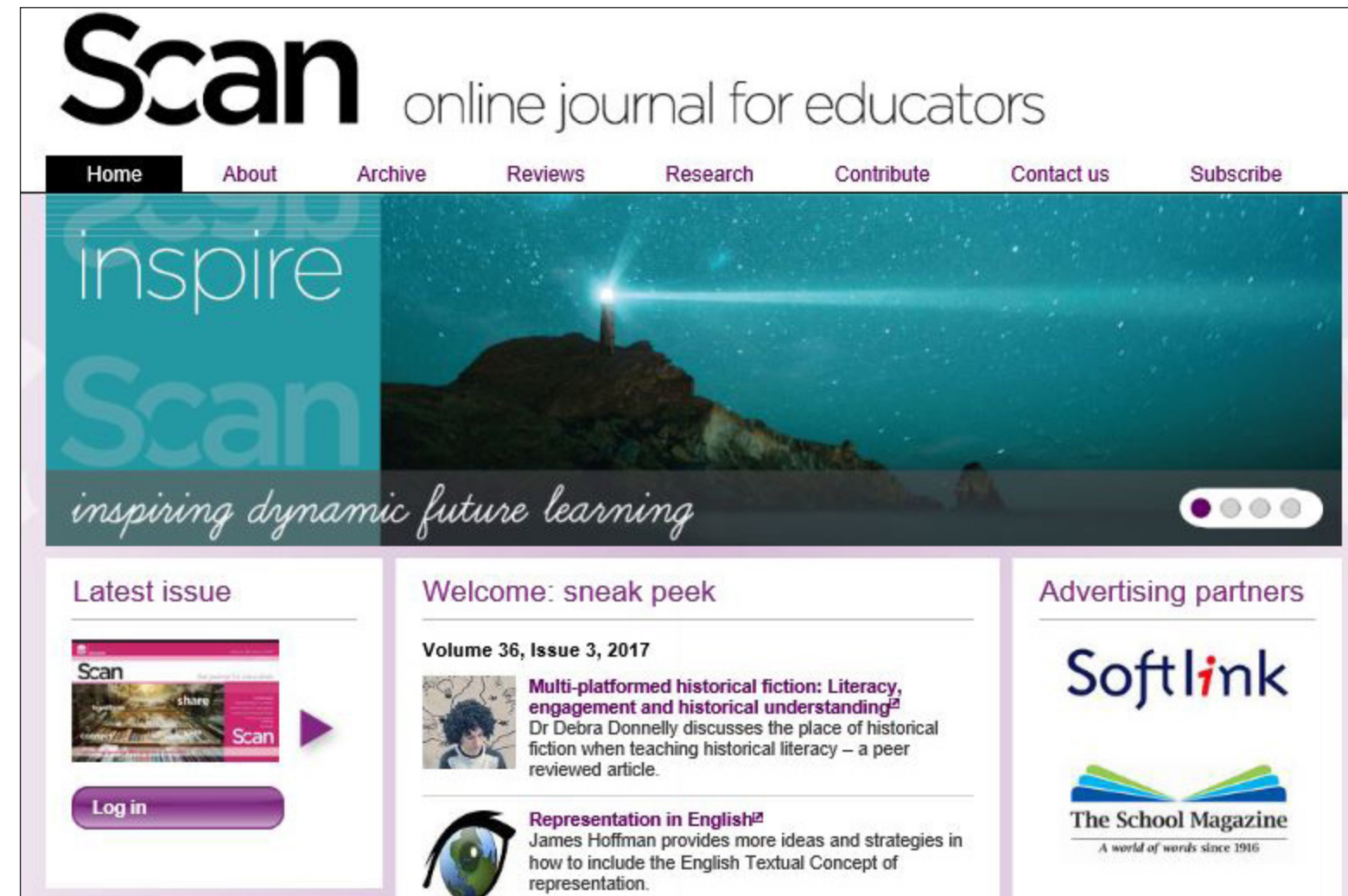
Curriculum and syllabus implementation has also been a focus with articles that include the ICAP (the internal curriculum access program), English textual concepts, historical fiction and the use of picture books to support the new geography syllabus. As always, there has been practical support and research-based evidence to guide the role of future-ready teacher librarians. Outstanding teacher librarians and teachers have shared their best practice highlighting collaborative and innovative practices.

As I visit the various teacher librarian networks across the state, I continually receive positive feedback and comments about the practical and valuable content of this educational journal.

This is an appropriate time to acknowledge the Scan editorial team for their continued dedication and commitment to produce such a high quality educational journal. The team works tirelessly to ensure that each issue includes cutting edge research and pedagogy that will be shared with all teachers. On behalf of the Scan subscribers, thank you and congratulations to:

- June Wall: Editor
- Cath Keane: Teaching and Learning Editor
- Therese Kenny and Cathy Sly: Review Editors
- George Williams: Subscription Administration and Technical Support
- the numerous teachers, teacher librarians, Principals, school executive, curriculum advisors and academics who have contributed articles, research and reviews.

With the continual developments of digital technologies we have all witnessed enormous change in the way



we communicate, access information, generate, store and process data. With these developments we have also seen a change in the delivery format of Scan over the last few years from an entirely print publication to our current online and PDF format.

As professionals with enormous demands placed on our time, teachers are accessing professional reading and support in new and current formats. The online magazine-style journals that allow access to articles that are personally relevant and current are becoming a popular delivery of content. Rather than quarterly issues that require the reader to digest large quantities of information over short periods of time, teachers prefer a more agile and accessible approach.

With this in mind, the Libraries and Editorial team are investigating and planning a new delivery and subscription model for Scan in 2018. The priority will be to ensure that all teachers (not just teacher librarians) will have easy access to Scan, and that the delivery will be tailored to individual needs and priorities of all readers. Planning is still in place, and announcements will be made in the near future. We look forward to receiving your feedback once the new format is formally released.

In the meantime, I encourage you to share Scan with your school community to promote the educational value it provides all of its readers.



Teaching mathematics through picture books



Catherine Attard is an Associate Professor in primary mathematics education. Her PhD research focused on engagement with mathematics and issues surrounding the teaching practices that influence students' engagement. Catherine's recent research has explored the effective use of mobile technologies to enhance the teaching and learning of mathematics.

Student engagement with mathematics has been a concern to educators for many decades. One of the reasons students disengage is the challenge to see the relevance and application of mathematics within meaningful contexts. One effective way to improve student engagement in the primary classroom is through the use of picture books. They provide interesting contexts for mathematics and make maths lessons fun, engaging, and creative, while integrating important literacy skills. They also lend themselves to the working mathematically processes that are the core of our mathematics curriculum – problem solving, reasoning, communicating, understanding and fluency.

Rather than promoting simple content-based mathematics, picture books provide important opportunities for students to extend beyond computation through to problem solving, and even

further, to mathematical investigation. Have you ever considered using picture books in your mathematics lessons to provide an interesting and creative context for mathematical exploration and investigation?

Promoting problem solving and investigation

Mathematical investigations move beyond problem solving, yet are not 'project work'. They are inquiry-based and support a constructivist approach to learning in which learners actively construct their own knowledge through reflection on physical and mental actions.

The idea of investigation is fundamental both to the study of mathematics itself and also to an understanding of the ways in which mathematics can be used to extend knowledge and to solve problems in very many fields.

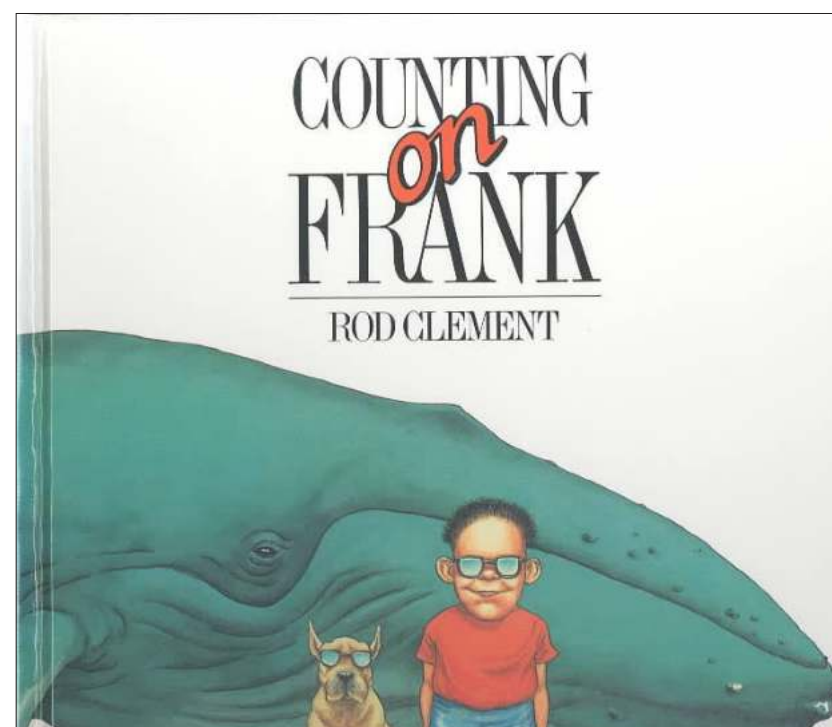
Cockroft, 1981, p. 250

During investigation-based work, learning is placed within a purposeful context that requires students to engage in mathematics by combining content knowledge with higher order thinking skills and creativity. Investigations provide insights into the work of mathematicians and mathematics as a career,

as well as providing opportunities for students to adapt, modify, and build on prior knowledge (National Council of Teachers of Mathematics, 2000).

Children's picture books can provide a rich context from which to begin mathematical investigations. They provide opportunities for students to incorporate creativity into mathematics while creating links across other subject areas. Using literature as a stimulus for open-ended investigation can provide each student in the class an opportunity to achieve success, regardless of mathematical ability, by creating a rich, shared context. There are many picture books that lend themselves to mathematical investigations – some are written with that purpose in mind, and others are books that were not intended for use as a stimulus for mathematics, but naturally lend themselves to mathematical exploration. Marston (2010) identifies three different types of mathematical picture books:

1. Explicit – books purposefully written for teaching and learning in the mathematics classroom, for example, 'Counting on Frank' (Clements, 1990) and 'How Big is a Foot?' (Myller, 1991)
2. Perceived – books with incidental mathematical concepts as perceived by the teacher, such as, 'Goldilocks and the Three Bears'
3. Embedded – books that have embedded mathematical ideas but are written to entertain rather than specifically for teaching and learning, like 'Uno's Garden' (Base, 2013).



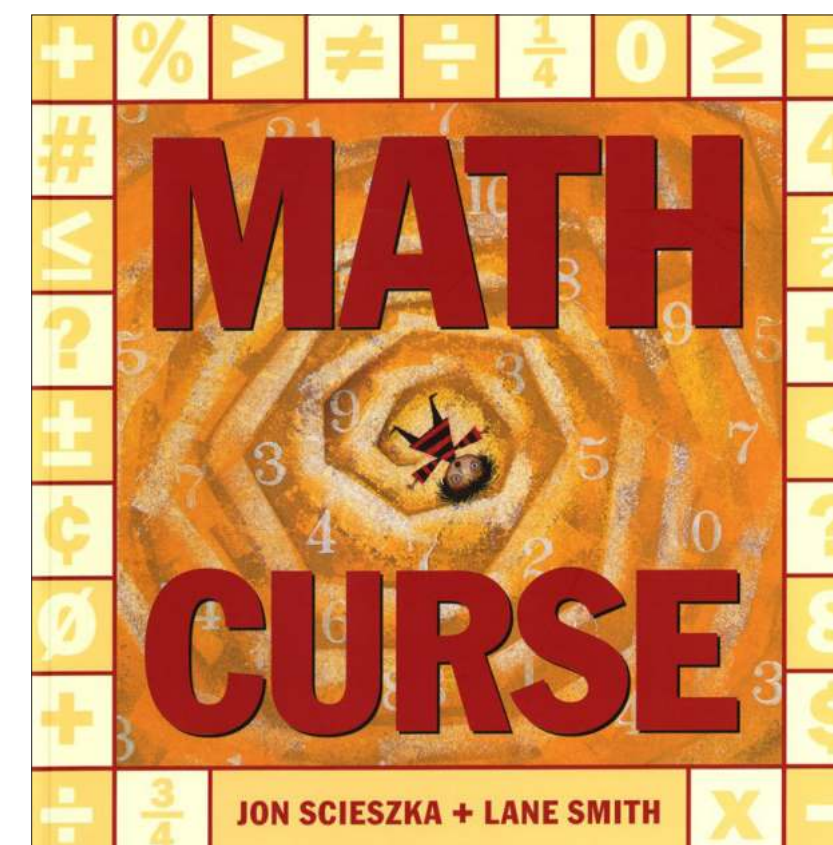
Counting on Frank by Rod Clement

A good book to use as a stimulus for mathematical investigations is one that builds intrigue and excitement in the mathematics classroom. It may also include the use of humour, which is important if you want to engage young learners needing support. A popular picture book is 'Math Curse' (Scieszka & Smith, 2007), which describes a young child who gets a 'math curse' after his teacher, Mrs Fibonacci, says 'you know, you can think of almost anything as a math problem'. This book encourages readers to see mathematics in almost everything they do, from waking up in the morning to catching the bus to school, and sharing cup cakes with the class. Throughout the book, the authors have placed interesting mathematical challenges mixed with lots of humour.

The best way to begin a mathematical investigation is to read the book, and then brainstorm possible

mathematical questions that could be explored. Once students have had a chance to share their ideas, it is up to the teacher to facilitate how the investigation should progress. Students can form groups and select an area to investigate, or they can conduct an individual investigation that could be teacher guided. Perhaps a group could select more than one area to investigate.

From problem solving to problem posing with 'Math Curse'



Math Curse by Jon Scieszka and Lane Smith

What is the purpose of getting students to pose mathematical problems? First of all, the problems give us good insight into whether students recognise mathematical situations, and whether they understand where, how, and what mathematics is applied in day

to day situations. An added bonus is that the students are highly engaged because they have ownership of the mathematics they are generating, the topics they choose are of interest to them, and stereotypical perceptions of school mathematics are disrupted.

The following are examples of student work from a Year 3 classroom. In this classroom, the teacher read Math Curse to the students before challenging them to create their own class maths curse. The children took their own photographs and, working in small groups, they came up with a range of mathematical problems and investigations, which they then gave to other groups to solve.

Hair



1. If there are 31 people in the class (10 boys and 21 girls) and all of them have hair that is 30cm long. Half of the boys cut 10cm off their hair, the other half cut 20cm off their hair. How long is the class's

hair now altogether? How long was it before? How much hair has been cut altogether?

2. Check your friend's hair. Estimate how long it is when it is out, how long it is when it is in a ponytail, and how long it is when it is in a braid. List some different ways you could check if your estimate is accurate? What are the potential problems with your methods?
3. I'm 9 years old. I had really long hair for 6 years, then I cut it. How long did I have short hair for?
4. I have 5 friends that are girls and 2 friends that are boys. All 5 girls have hair length of 50cm. The boys both have different lengths of hair. The first boy has 30cm of hair, the second has 25cm of hair. What is the difference between the first boy and the girls and the second boy and the girls?

Birthday balloons



1. Write down the dates of important celebrations. If you add all the dates together, what is the value of their numbers?
2. How many days are there in 6 years?
3. If everyone's birthday occurred every three years (starting the year you are born) what years would your birthday fall on?
4. If Lisa and Jane went on a holiday every 2 months, how many holidays could they take in a year?
5. If you could rearrange the seasons, what months would you choose to be Spring? Why?
6. What is the most popular letter in the days of the months?
7. Why do you think there are 4 seasons in a year?

picture books provide important opportunities for students to extend beyond computation through to problem solving, and even further, to mathematical investigation.

Student reflection

The students who wrote the examples above completed a structured written reflection following the sequence of designing and solving each other's maths curses. Here are some of the reflection prompts and a sample of responses:

1. What did you enjoy about today's learning?

'Working with my team.'

'Working at the problems for a long time and then finally getting them after a long, hard discussion.'

'Solving questions that my friends wrote.'

'I felt challenged and I learnt more about what maths is.'

'Working with my group, choosing our own questions and learning something new.'

'I liked the chess card the best because we had to solve it together and use problem solving.'

'Having a go at tricky questions even if I got them wrong.'

2. Did you learn anything new?

'How to work things out in different ways.'

'Working in groups helps you learn more skills.'

'Not every question uses just one skill like addition, division, multiplication or subtraction.'

'When I am challenged I learn more.'

'Maths is not always easy.'

'How to work together.'

'Everyone in the group has different responses so we needed proof to figure out the right one.'

3. What surprised you about this task?

'It surprised me how hard my own questions were.'

'I got a shock! We had to research to solve some problems, Adam even taught me how to add a different way.'

'It was hard but if we put our brains into gear we could figure it out.'

'I was able to play while doing maths.'

Conclusion

Using picture books as a stimulus for these types of activities has multiple benefits for students. Contextualising the mathematics using students' interests highlights the relevance of the curriculum, improves student engagement, and makes mathematics meaningful, fun and engaging!

References and further reading

Base, G. 2013, *Uno's garden*, Penguin Books Australia, Sydney.

Clement, R. 1990, *Counting on Frank*, Collins, Sydney.

Marston, J. 2010, 'Developing a framework for the selection of picture books to promote early mathematical development', in C. Hurst, B. Kissane, & L. Sparrow, (eds) *Shaping the future of mathematics education*, proceedings of the annual conference of the Mathematics Education Research Group of Australasia, MERGA, Fremantle WA.

Myller, R. 1991, *How big is a foot?*, Yearling, New York.

National Council of Teachers of Mathematics 2000, *Principles and standards for school mathematics*, NCTM, Reston, VA.

Scieszka J. & Smith, L. 2007, *Math curse*, Viking, New York.



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Lauren Murphy, Middle Years Librarian,
Brighton Grammar School,
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Crossing cultural boundaries with graphic novels



Dr Cathy Sly, Scan Review Editor, author and consultant. Cathy's recent PhD thesis investigated graphic novels from a narratological perspective.

Revered Japanese mangaka (comics artist), Osamu Tezuka (1928-1989) claimed, 'My experience convinces me that comics, regardless of what language they are printed in, are an important form of expression that crosses all national and cultural boundaries ...' (cited in Schodt, 1983). In recent times, readers in the Western world have shown an increasing interest in Japanese comics (manga) as well as in a variety of indigenous, multicultural and transcultural comics and graphic novels. Publications of this type offer a forum for voices rarely heard in conventional Western children's literature.

Growth in the number of graphic narratives that cross cultural boundaries indicates that creators, publishers and readers are recognising the inherent worth of the comics medium for expressing voices and ideas that differ from those which generally dominate Western culture. Graphic narratives such as 'Palestine' (2001) by Joe Sacco, 'Persepolis' (2003) by Marjane Satrapi,

'Pyongyang' (2007) by Guy Delisle, 'Aya' (2007) by Marguerite Aboutet and Clément Oubrerie, 'American Born Chinese' (2008) by Gene Luen Yang, and others in this vein, exhibit and celebrate cultural difference. They present less familiar voices and, as Frederick Luis Aldama suggests, they utilise the elements of comics to 'cue, trigger, and move reader-viewers to engage with complex schemas of race and ethnicity' (2010, p. 20).



YouTube video: [Serious Comics - Graphic Novels for the Classroom](#) by Matt Kneller

Two compelling Australian graphic novels that present transcultural narratives are 'Shake a Leg' (2010), a collaborative work by Aboriginal Australian storyteller Boori Monty Pryor and non-Indigenous illustrator Jan Ormerod, and 'Ubbly's Underdogs: The Legend of the Phoenix Dragon' (2011), the first volume in a trilogy by Aboriginal Australian writer/illustrator Brenton E. McKenna.

Given that graphic novels simultaneously show and tell, it can be argued that they have some affinity

with the oral tradition of storytelling which often involves facial expressions, body movement and dance, or pictorial images. The oral tradition has enabled Aboriginal Australians to pass stories from generation to generation over many millennia. Books, such as the ones presented here, demonstrate the merit of visu-verbal storytelling.

Comics theorist, Rocco Versaci asserts that being a somewhat marginalised medium, sitting on the borders of literature and art, has allowed comics/graphic novel creators the freedom to experiment and produce 'representations that are both surprising and subversive' (2007, p. 12). Following on from this idea, it is possible to suggest that this unorthodox 'literary' format has provided a new and unique forum for minority voices that have often been neglected in mainstream literary formats.

In 'Shake a Leg' the writer and illustrator use the language of comics to integrate Anglo-Australian, Italian and Aboriginal Australian cultures to express an identity that has been formed within and between the different cultures. This publication is appropriate for a wide age range, but will be investigated here in relation to Stage 2 students.

The lengthy, more complex 'Ubbly's Underdogs: The Legend of the Phoenix Dragon' is a substantial text which focuses on the Western Australian town of Broome, and the zany activities of a ragtag gang of adolescents from different cultural backgrounds. This publication is more suited to Stage 4 and beyond. A close examination of these two graphic novels will demonstrate the rich teaching and learning potential of quality narratives created in the comics mode.

Becoming familiar with the 'language of comics'

For those who are not already familiar with the language of comics there are several instructive guides to this mode of communication. Some especially useful resources include:

- Baetens, J. & Frey, H. 2015, *The Graphic Novel: An Introduction*
- Cohn, N. [Visual Language Lab](#)
- Eisner, W. [1996] 2008, *Graphic Storytelling and Visual Narrative*
- Hart, M. 2010, *Using Graphic Novels in the Classroom Grd 4-8*
- Kukkonen, K. 2013, *Studying Comics and Graphic Novels*
- McCloud, S. 1993, *Understanding Comics*
- Monnin, K. 2010, *Teaching Graphic Novels: Practical Strategies for the Secondary ELA Classroom*
- Rudd, D. 2010, *The Routledge Companion to Children's Literature*
- Sly, C. 2014, 'Empowering 21st Century Readers: Integrating Graphic Novels into Primary Classrooms' in K. Mallan (ed.) *Picture Books and Beyond*

The language of comics can be quite challenging for the uninitiated as it involves deciphering visual and verbal codes simultaneously. It also requires a reader to be mindful of medium specific codes and conventions which occur within the fundamental elements which include:

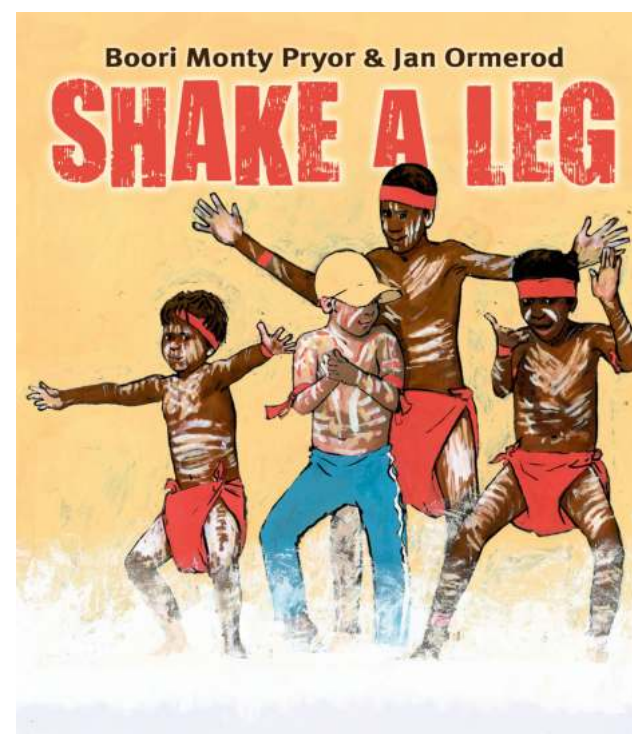
- panels – the framed, or unframed, portions of visual and perhaps verbal information that are placed within a sequence to convey aspects of the story

- layout – the size, shape and placement of panels and spaces between them
- transitions – movement in place, space and/or time from one panel to another
- balloonics – including speech balloons, thought balloons and caption boxes
- additional aspects, such as font variation, onomatopoeia and other non-linguistic sounds, facial expressions and physical gestures, visual stylistics, colouring, and incidental ‘pictorial runes’ (Kennedy, 1982) like speed lines, movement lines, and flourishes depicting the quality of an object or the emotional state of a character.

The style of reading for graphic novels also differs from print texts in that the reading is not simply linear. Instead, it involves a freer style of ocular roaming in order to gather information by alternating one’s vision from the whole page to focus on specific panels and details within the panels, and thereby integrating information derived from images and words. The cultivation of visual skills and a more flexible style of reading is of great importance to young readers of today who are increasingly required to make meaning of the profusion of visual cues that abound in contemporary media. Graphic novels can play a significant role in cultivating and refining capabilities relating to multiliteracy.

Introducing Shake a Leg

Apart from its value for younger readers, ‘Shake a Leg’ can be used in learning and teaching for older students, especially if they have limited knowledge of the comics narrative style and have minimal awareness of the metalanguage required to critique works in this medium. While the analysis and teaching suggestions offered here are pitched at Stage 2 students, teachers can readily adapt them to suit older groups.



Shake a Leg by Boori Monty Pryor & Jan Ormerod

in some intriguing Aboriginal stories and other cultural activities. The visual images offer depth and richness to a seemingly simple tale, and this visu-verbal narrative caters to cross curricular priorities and capabilities such as Aboriginal and Torres Strait Islander histories and cultures, intercultural understanding, and critical and creative thinking.

In brief the story centres on three young boys who go to buy a pizza in a country town in far north Queensland. They are a little bewildered when Bertie, the pizza chef, greets them in Italian and yet affirms his Aboriginal background. While preparing the pizza, Bertie explains his own cross-cultural experiences and engages the boys

‘Shake a Leg’ is a versatile narrative that can be linked to a number of teaching concepts. By way of example, this article will focus on the English textual concepts: Code and convention, and Connotation, imagery and symbol. As with most well produced books, the cover captures the essence of the story within. Through an initial focus on the cover image teachers can involve students in discussing questions such as:

- What is depicted in the cover illustration?
- In what ways is the boy in the centre different? What do these differences suggest?
- What type of activity are the boys on the cover engaged in?
- Why do you think the boy in the cap is looking at the boy on his left?
- What is the significance of the dominant colour scheme? (yellow, red, brown/black)?
- What might the ‘misty’ brush strokes of white paint at the bottom of the picture imply?

EN2-4A

- justify interpretations of a text, including responses to characters, information and ideas

EN2-8B

- identify and interpret the different forms of visual information, including maps, tables, charts, diagrams, animations and images

EN2-11D

- discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603).

Questions like these indicate how different connotations of an image lead to meaning making. In a similar vein, the endpapers rely on symbolism to convey a good deal of information, and students can be asked appropriate questions about the relevance of the world map, its uniform earthy colouring, and the double headed snake linking Italy and northern Queensland. Some images from the book and an overview of the story can be seen in the YouTube book trailer that has been created for 'Shake a Leg'. Images from the trailer, like the one included here, can be used as a focal point for class discussion.



YouTube video: [Shake a Leg trailer](#)

Graphic novels use the codes and conventions of the comics medium as cues to understanding

Focusing on code and convention

Graphic novels use the codes and conventions of the comics medium as cues to understanding. By looking at the first two pages of the story students should be able to identify certain aspects of the comics mode. For instance there are panels depicting particular places, moments in time, characters within the story, people they encounter and things they see. Between the panels are blank spaces called gutters and it is up to a reader to imagine what happens in the gutter as the action transitions from one panel to another.

A teacher can use any segment of a graphic novel and ask students to suggest what they think happens in the gutters. Also included in the panels are captions such as in the first panel of the story that depicts the main street of a country town and has a caption which delivers the voice of an external narrator who sets the scene, 'Three hungry boys are hunting for pizza in Far North Queensland' p. [2].

[Editor's note: Creators and/or publishers of graphic novels sometimes do not include page numbers. However, as research necessitates drawing attention to particular sections of a work, assumed page numbers for 'Shake a Leg' have been counted from the title page, which includes the names of the writer and illustrator, being designated as page [1] and subsequent page numbers follow consecutively to the end of the book.]

Other panels contain different verbal cues such as direct speech that is contained within speech balloons (a well-known comics convention). Each speech balloon has a tail pointing to the particular speaker. These balloons encode both the words and the vocal nuances of each speaker.



Extract from *Shake a Leg*, p. [3]

When Bertie greets the boys his words, 'Ciao! Benvenuti alla mia pizzeria, ragazzi' are in italics as they are not spoken in English, the dominant language of the text. His use of the Italian word 'Si' meaning 'Yes' enables a homophonic play on words as two of the boys think they hear the English words 'Sea' or 'See'. This little interlude coupled

with one on the following page relating to 'source' and 'sauce' can lead to discussion about homophones, different spelling, words in other languages and the importance of context to meaning, especially in oral interchanges.

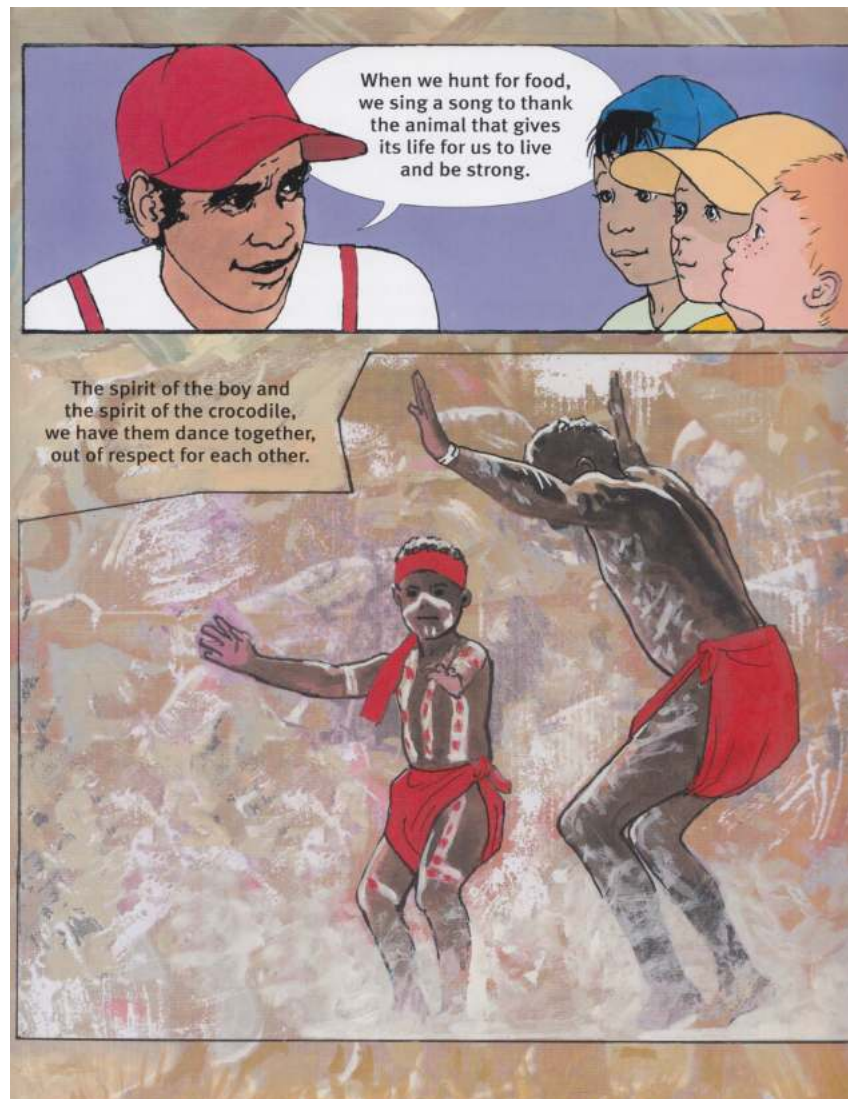
Like the Italian words and phrases, Aboriginal words also appear in Bertie's conversation. They are also presented in italics and are glossed by Bertie as he speaks. The written and implied spoken language is one of the ways cultures are fused in this graphic novel.

EN2-5A

- recognise homophones and know how to use context to identify correct spelling (ACELA1780).

Breaking conventions for effect

'Shake a Leg' also offers useful examples of the way authors can break or experiment with conventions for effect. By the seventh page of the story, Bertie has started to recount an Aboriginal tale about a boy and a crocodile. In this and other stories told by Bertie the style of the visual images changes. The smooth, flat, poster-like style and bright colour pallet of the day-to-day world panels are juxtaposed with a textured, more expressionistic, earthy-coloured painting that depicts the action in Bertie's dance stories. The panels overlay a painted background



Extract from *Shake a Leg*, p. [9]

making the gutters less distinctive. Speech balloons are also altered from rounded to angular shapes, and they do not include speaker identification tails. These differences are evident in the direct contrast between the two panels on page [9].

There can be a good deal of speculation about the significance of these stylistic differences and students can be encouraged to present their own interpretations.

EN2-8B

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

One way of deciphering these visual cues is to argue that when Bertie tells a story his voice becomes fused with ancestral voices that have preceded him – voices that have carried the tales from one generation to another. While the images seen by the reader are visual interpretations of Bertie's stories, the particular focaliser of these images is unclear. They may be interpreted as being glimpses into Bertie's mental recollections, into one of the boys' imaginings, or to the inspiration of the external visual narrator.

Such ambiguity and slipperiness, often found in comics style narratives, are aspects of the medium that evoke deep and creative thinking, and have the potential to lead to the exchange of fascinating inferences.

Reading direction

Another important convention in the comics mode relates to reading direction. As with the reading of print text there is a left to right orientation, following a course from the top to the bottom of the page.

However, the comics medium elicits and expects more fluidity. Comic's scholar, Charles Hatfield explains,

Panels on a comics page ... have the potential to function both linearly and globally at once, so that, for the reader, there is a teasing ambiguity between reading through the page as a series of images and taking it all in as one image.

Hatfield, 2008, p. 135

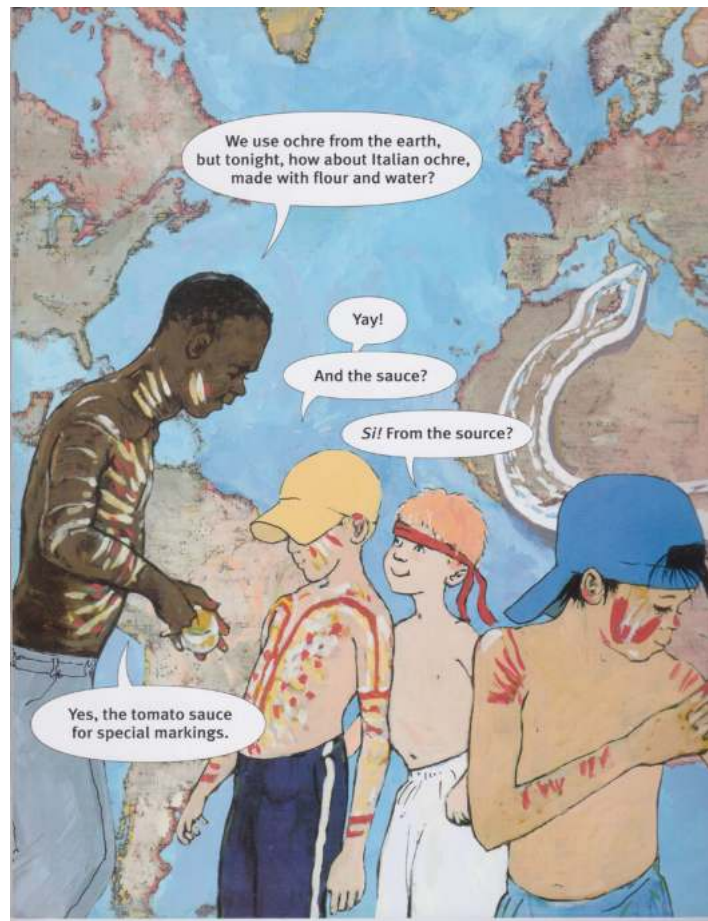
Meaning making as well as aspects such as connotation, imagery and symbol derive from the interplay of the 'linear' and 'global' upon a page. On turning a page in this type of visu-verbal story, a reader's first observation is the global page, or double page. In these first moments there is an immediate, even unconscious connection with all the elements on the page(s) which can evoke an affective response in a reader.

Narrative theorist Suzanne Keen makes the point that the sequential art mode provides a 'fast track' to narrative empathy. She explains that '[i]n comics and graphic narratives, illustrations of faces and bodily postures may capitalize on the availability of visual coding for human emotions, eliciting readers' feelings before they even read the accompanying text' (Keen, 2011).

Focusing on connotation, imagery and symbol

In graphic novels both images and words go beyond the literal. As mentioned above, they readily create mood and evoke feelings. Images, words, sounds, silences and gaps inform each other and produce a variety of connotations, images and symbols.

'Shake a Leg' makes use of the sustained metaphor of hunger, food and being fed. The hungry boys go in search of pizza, which they procure at Bertie's Pizzeria, but it becomes evident that apart from their hungry bodies the boys also have hungry minds. They consume a crocodile shaped pizza along with Bertie's crocodile story. After Bertie's first tale they ask for another story and Bertie asks, 'You are still hungry for more?'



Extract from *Shake a Leg*, p. [20]

the application of special body markings prior to their involvement in the shake-a-leg dance. The ceremonial paint for the boys is referred to as 'Italian ochre' as it is made from flour and water with the addition of tomato sauce, which are similar ingredients to those in the pizza they devoured earlier.

Students could be asked what being 'hungry' means to them and if we can feel 'hungry' for things apart from food?

EN2-4A

- interpret text by discussing the differences between literal and inferred meanings.

Food symbolism also comes into play when the boys are assisted with

Language of movement and gesture

The Indigenous stories presented in 'Shake a Leg' are dance stories. In this sense, dance operates symbolically to convey narrative. At the conclusion of the stinging bee story the storyteller explains, 'Because different mobs speak different languages, those boys needed to make up a warning dance to tell others about this new stinging bee' p. [13]. A video clip titled 'Corroboree' shows children learning Aboriginal narrative dances.



YouTube video: [Corroboree](#)

As a group activity, students could be guided to explore the idea of communicating a tale or event through movement and sound without the use of written or spoken language as can be seen in the YouTube clip 'Corroboree'.

EN2-11D

- discuss how people from different times and cultures may respond differently to characters, actions and events in texts

- respond to and appreciate how Dreaming stories form part of an oral tradition for Aboriginal and Torres Strait Islander peoples.

Language of words and images

Another symbolic aspect evident in 'Shake a Leg' is the linking of words from English, Italian and Aboriginal languages. Respect for the different languages operates as a cue for cross-cultural understanding and harmony. Guiding the boys to participate in a lesson on the shake-a-leg dance, Bertie says, 'Let's warrima - dance - ballare!' combining the languages of the three cultures that feature in the narrative. It can be explained to students that words (either written or spoken) are symbols and while these word symbols differ from culture to culture they can express similar things.

The visual track of this book makes use of a variety of symbols that suggest cultural crossing, especially later in the story when the three non-Indigenous boys join in the warrima. As an example, the double page spread on pages 24-25 is rich with symbolism, beginning with the background displaying an earthy yellow map of Australia set against a textured blue backdrop, which may be construed as ocean and sky. The next level shows Aboriginal dancers as shadows. Such symbols evoke ideas about the vast history of the Aboriginal peoples and the links they have with the land and their ancestors.

In the middle ground the three non-Indigenous boys appear to be absorbed in the activity of the dance. In the foreground on the left is Bertie's son, Jai, playing traditional Aboriginal instruments, the didgeridoo and tapping stick. The strong diagonal

line of the didgeridoo creates a vector that leads a reader's eye to Bertie's white shoes then up his body following his dance movements as he soars like an eagle above the earth.

Symbolically this figure of Bertie synthesises the elements of the story. He is a 'Murri fella' p. [5]. He displays the ceremonial body paint of his culture, but he also wears Western style shorts, t-shirt and cap. Finally, he has the apron of an Italian pizza chef which is adorned with Aboriginal style hand print art. In this way Bertie embodies the theme of the book in showing how different cultural traditions and practices are to be valued and, through mutual respect, can be brought together in new and interesting ways.

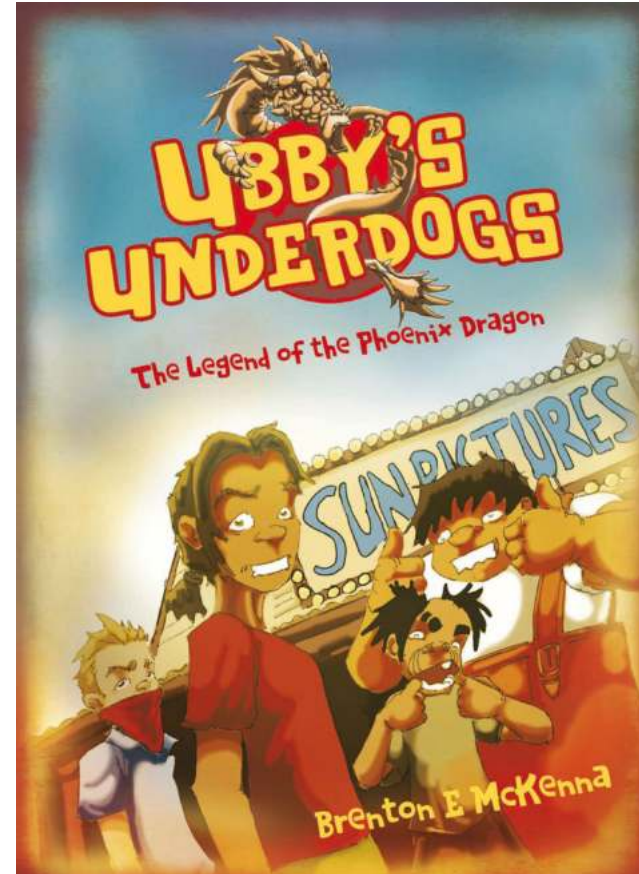
With teacher direction, students should be able to make similar inferences about connotation, images and symbols in other sections of this visu-verbal story.

EN2-4A

- interpret text by discussing the differences between literal and inferred meanings
- justify interpretations of a text, including responses to characters, information and ideas.

The cultivation of visual skills and a more flexible style of reading is of great importance to young readers of today who are increasingly required to make meaning of the profusion of visual cues that abound in contemporary media.

Introducing 'Ubby's Underdogs: The Legend of the Phoenix Dragon'



Ubby's Underdogs: The Legend of the Phoenix Dragon by Brenton E McKenna

An action-packed, vibrant sequential art narrative, 'Ubby's Underdogs: The Legend of the Phoenix Dragon' is set in the late 1940s in the township of Broome, in northwestern Australia. The coastal town has been the hub of a flourishing and profitable pearling industry and the area has attracted people from many different cultures. A recent arrival is Sai Fong, a Chinese girl who is suffering from an unknown illness.

She has travelled with her uncle, Yupman Poe, in the hope of finding a cure in the new land.

On their arrival, Ubby, a streetwise Aboriginal girl and her motley gang, known as the Underdogs, soon befriend Sai Fong, and under their dubious direction the Chinese girl learns some of the quirky customs of the town. This first full length graphic novel by an Aboriginal author and illustrator not only crosses cultures but also shifts between the mundane and the mythical as Sai Fong's presence awakens the elusive Sandpaper Dragon from its slumbers, thereby unleashing a multiplicity of dangers and challenges

to be overcome. The Underdogs need to contend with problems from both unscrupulous people and malevolent spirits that inhabit the story world.

This evocative, multifaceted graphic novel provides a quality text for Stage 4 students through which they can explore English textual concepts such as Code and convention, and Connotation, imagery and symbol. It also offers appropriate content to address cross curricular priorities and capabilities including Aboriginal and Torres Strait Islander histories and cultures, intercultural understanding, and critical and creative thinking.

Given that 'Ubby's Underdogs: The Legend of the Phoenix Dragon' is a substantial book to read and that reading pictures can be slower and more intense than reading print text, teachers might like to use the book trailer 'Ubby's Underdogs by Brenton McKenna' by way of introducing the graphic novel. The brief YouTube video sets the scene, introduces the artist's vibrant style, offers cameos of the vast array of characters, and hints at the intrigue within the narrative.



YouTube video: [Ubby's Underdogs by Brenton McKenna](#)

Focusing on code and convention in Ubby's Underdogs

Apart from the customary codes and conventions of the comics medium, McKenna integrates aspects of other literary modes. For instance, in the peritext, or opening pages, the author includes segments of prose and a *dramatis personae* style character list, of the type that is often included in a theatrical program. He provides the reader with a comprehensive visual and verbal guide to the characters who will appear in the story. There is a good deal of pre-reading lesson material contained in the preamble. Images, colours, panel placement, and encoded verbal utterances aid in generating meaning in a sequential art narrative. As students become more familiar with these codes and conventions they will develop a deeper understanding of stories delivered in this medium and be able to discuss and critique elements of graphic novels using medium specific metalanguage.

The opening pages are followed by a visu-verbal prologue which recounts a backstory of tribal wars in ancient China. It reveals how a brave young Phoenix Dragon protected the peaceful mountain people against their enemy and was injured in the battle. The ailing Phoenix Dragon had to seek help from the mighty Sandpaper Dragon and the Warrior Woman in a vast desert land in the south.

[Editor's note: 'Ubby's Underdogs: The Legend of the Phoenix Dragon' does not contain page numbers. Where it is necessary to draw attention to particular sections of the work, assumed page numbers have been counted from the Prologue page being designated as page [1] and subsequent page numbers follow consecutively to the end of the book.]



Extract from *Ubby's Underdogs: The Legend of the Phoenix Dragon*, pp. [10-11]

In relation to the prologue, students can be asked how the colour, panel frames, detailed line drawings, use of caption boxes and other elements contribute to meaning making in this prologue segment. They could also suggest ideas as to why the final panel in the predominantly sepia sequence includes another colour.

By the end of the Prologue, students should be able to identify the narrator of this section of the story.

(It is interesting to note that, while it eventually becomes clear that the written text can be attributed to Yupman Poe as the oral storyteller, the person 'seeing' the visual track is unclear. It could be inferred that the visual images represent the legendary tale as perceived through the mind's eye of the listener, Sai Fong.)

EN2-8B

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

At the beginning of the main story, the author/illustrator makes use of a prose passage and overhead diagrammatic map of the town to convey the setting, and then launches into a vibrant visu-verbal tale. McKenna's blend of a multiplicity of styles including prose, the *dramatis personae*, verbal and visual comics format, and conventions adapted from Western comics and Japanese manga style



Extract showing some of the characters from *Ubby's Underdogs: The Legend of the Phoenix Dragon*

comics operate as a way of encoding the multicultural nature of the Broome community. By melding high-action adventure with history, myth, slapstick, and scatological humour McKenna creates a story world that is rich in ideas on culture, ethnicity, class, customs, individual talents and cross-cultural friendships.

Students could consider how visual aspects of the characters encode elements of race, culture, temperament and so on and then see how these introductory character sketches are supported or subverted by the story as it unfolds.

EN4-8D

- explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1619, ACELT1626)
- investigate texts about cultural experiences from different sources, for example, texts from Asia and texts by Asian Australians, and explore different viewpoints.

Concerns about characterisation in the medium of comics

In terms of visual coding, comics often rely on stereotyping to relay information. In some instances this can be of concern because, as comics theorist Derek Parker Royal contends, 'in comics and graphic art there is always the all-too-real danger of negative stereotype and caricature' (2007, p. 8). However, it can be argued that McKenna does not fall into the trap of simplistic caricature nor the type of negative stereotyping which, as Royal suggests, 'dehumanizes by means of reductive iconography' (2007, p. 8). Instead, McKenna creates unique individuals who are distinct, endearing and memorable.

Students can be asked to write detailed definitions for 'stereotype' and 'caricature' and then discuss what Derek Parker Royal means by saying that negative

stereotyping 'dehumanises by means of reductive iconography'.

With reference to visual images of different characters in 'Ubby's Underdogs: The Legend of the Phoenix Dragon', students can discuss the extent to which the characters are, or are not, stereotypical and can identify devices in the visual coding that McKenna uses to avoid 'dehumanising' or 'othering' his characters. Arguments should be supported by reference to images of particular characters in the narrative.

EN4-7D

- analyse and understand the ways techniques of representation in multimodal texts are used to present alternative views of the world, people, places and events.

Code and conventions of layout

Another important aspect of comics coding is paneling, that is the size, shape and placement of the frames which contain visual and often verbal information. The size, position and arrangement of panels orchestrate reading pace with large panels slowing the pace and smaller panels accelerating the pace.

Students could be asked to select two segments of the story – one that shows a slower panel pacing and the other that shows faster panel pacing. They can then explain how and why the paneling differs with reference to aspects of the narrative that are being conveyed.

A more challenging task would involve selecting less conventional examples of paneling such as the use of diagonal gutters, or overlaid panels, and asking students to consider the significance of these artistic choices within the context of the story.

EN4-5C

- understand and use conventions of storytelling in a range of modes and media, for example, digital storytelling
- discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage (ACELT1803).

Focusing on connotation, imagery and symbol

Applying aspects of the English textual concept of Connotation, imagery and symbol to 'Ubby's Underdogs: The Legend of the Phoenix Dragon' can also be especially fruitful. A myriad of individualised characters with their striking facial expressions and their demonstrative physical gestures dominate the panels. Backgrounds are very minimalist. It is through colour symbolism and suggested items, such as timber huts, fences, wooden boats, a leafless tree, palm fronds and so on, that McKenna elicits associations to imply the hot, arid setting of the Broome township. His simple, but astutely rendered backgrounds exude the atmosphere of place which he describes as 'a dusty little pearling town where people are as rugged as the rough red-red dirt country that surrounds them'.

Symbolism of colour

Colour, or the lack of colour, has a significant symbolic role in graphic novels. Just as words in written texts invite associations (connotations) in responders, so too do colours in visual texts. Although the symbolic meaning of colour is culturally determined, the chart below offers suggestions of the ways colour may be interpreted.

Using a copy of the colour chart as a guideline, students could work in small groups to investigate how colour is used to enhance meaning in selected sections of the graphic novel. In their chosen section, they should consider how colour impacts on a reader's understanding of such aspects as:

- character
- mood
- atmosphere
- emotional impact
- symbolism
- contextual relevance.

The language of comics can be quite challenging for the uninitiated as it involves deciphering visual and verbal codes simultaneously

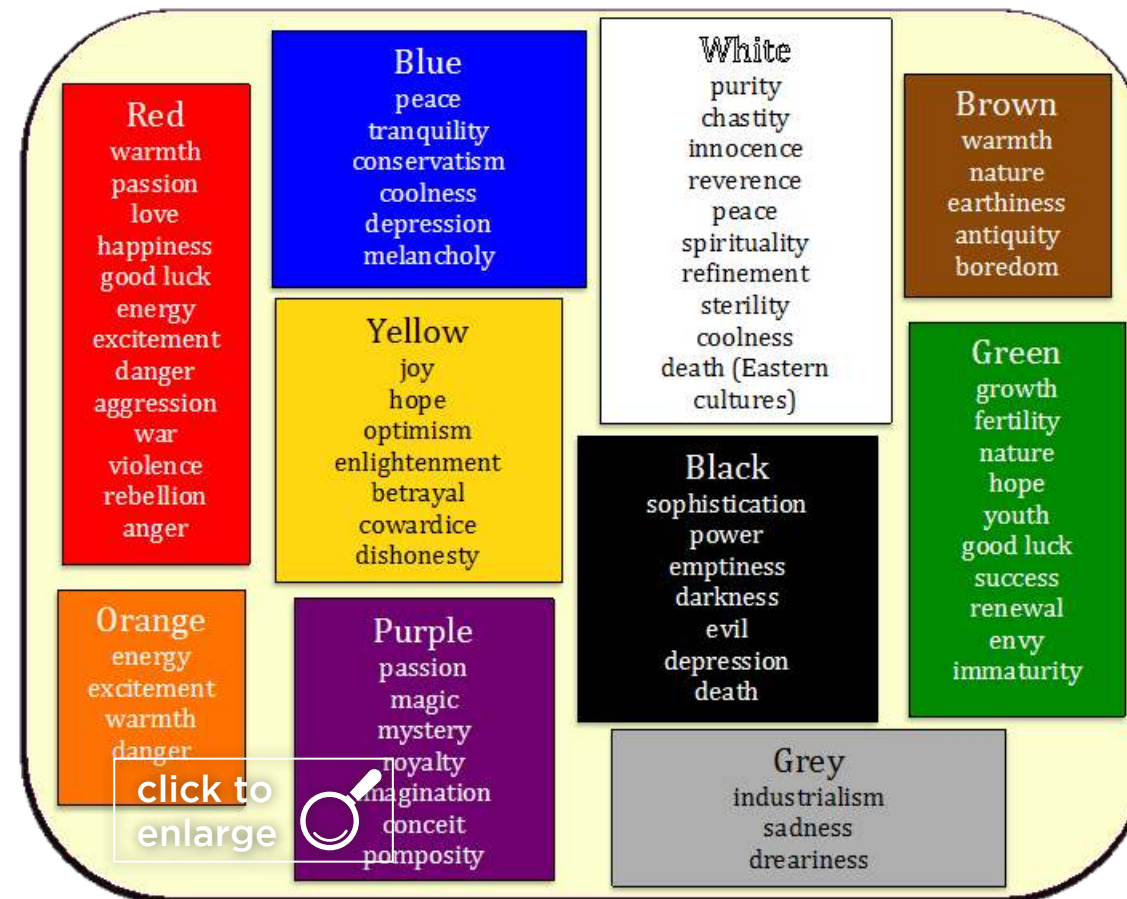


Chart suggesting the symbolic meanings of colours

Symbolism of language

Another element that McKenna uses for symbolic effect in this graphic novel is to encode alternate modes of spoken language. By focusing on the verbal track, readers will discover nuances that provide information about characters and their differences. Although the font remains much the same throughout the story, varying accents and dialects are created through the use of non-standard spelling. Most characters in the book communicate in standard colloquial English, but some, including Gabe, Ubby and Safa exhibit idiosyncratic dialects. The allusion of different modes of speaking is achieved through deliberate manipulations of word spellings. The use

of non-standard orthography and unconventional syntactical patterns enables McKenna to create Gabe's lisp, Ubby's idiosyncratic phraseology and Safa's Afro-Caribbean dialect.



Extract from 'Ubby's Underdogs: The Legend of the Phoenix Dragon' showing how contractions, respellings and altered syntax are used to create different vocal characteristics p. [99]

According to sociolinguist Dennis E Preston (1985) respellings as a character device can ‘denigrate the speaker’ and lead to the ‘defamation of character’. This line of argument is supported by research carried out by Alexandra Jaffe and Shana Walton (2000) who claim that it is ‘almost impossible to avoid stigma in the non-standard orthographic representation of others’ low-status speech varieties’ (p. 582-3).

However, in contravention with this line of thinking it can also be argued that, like his visual characterisation, McKenna manages to avoid simplistic stereotyping. As with the construction of characters, McKenna uses language devices judiciously to create a multicultural and polyvocal community in which the supposed underdogs are the protagonists and heroes of the narrative. In this way, the rich, multifaceted and transcultural tale operates to demystify difference and extend readers’ understanding and appreciation of distinction and multiculturalism.

Student activities in relation to these linguistic devices can include:

- finding examples of the ways McKenna uses respellings to create the different voices of Gabe, Ubby and/or Safa and discussing what they add to the understanding of character
- discussing whether or not the non-standard orthographies denigrate characters or not, and why?
- considering the overly formal and precise utterances of Yupman Poe and Sai Fong for whom English is a second language.

EN4-8D

- understand how conventions of speech adopted by communities influence the identities of people in those communities (ACELA1529, ACELA1541)
- understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups (ACELT1628).

By engaging critically and personally with the text, students should be able to discover other examples of imagery and symbol that assist in a deeper understanding of the issues raised in ‘Ubby’s Underdogs: The Legend of the Phoenix Dragon’. For instance, Ubby’s gang of Underdogs, made up of youngsters from different ethnic and cultural backgrounds, operates as a microcosm of the township of Broome that houses ‘a cocktail of nationalities’. McKenna extends the transcultural experience in his narrative by melding ancient Chinese and Aboriginal legend. Research on myths and legends from both these cultural backgrounds can bring new levels of meaning to this graphic tale.

In conclusion

There is a great deal that can be explored in relation to each of the texts mentioned in this article. The thoughts, ideas and questions presented here offer only some of the investigative possibilities open to students when connecting, experimenting, engaging critically, engaging personally, understanding or reflecting on well-chosen graphic novels.

Extolling the virtues of quality graphic novels, literary scholar Stephen Tabachnick contends that, ‘the new hybrid visual and verbal reading [is] different from traditional reading but fortunately no less subtle, intelligent, or, in its way, demanding’ (2007, p. 26), a claim that is certainly upheld by graphic novels like ‘Shake a Leg’ and ‘Ubby’s Underdogs: The Legend of the Phoenix Dragon’.

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Unpacking future-focused learning and teaching



Cathie Howe, Deputy Principal, Forestville Public School and formerly Learning and Teaching Coordinator, Futures Learning.

Schools are tasked with equipping learners with the skills, knowledge and capabilities needed most to meet the demands of an increasingly complex, interconnected world and a dramatically changing workforce. As teachers – whether primary or secondary – we need to understand the fluid nature of the future workforce and how we can design learning that supports our learners to lay the foundations now, and the learning that will enable them to thrive in their future work endeavours.

The case for future-focused learning and teaching

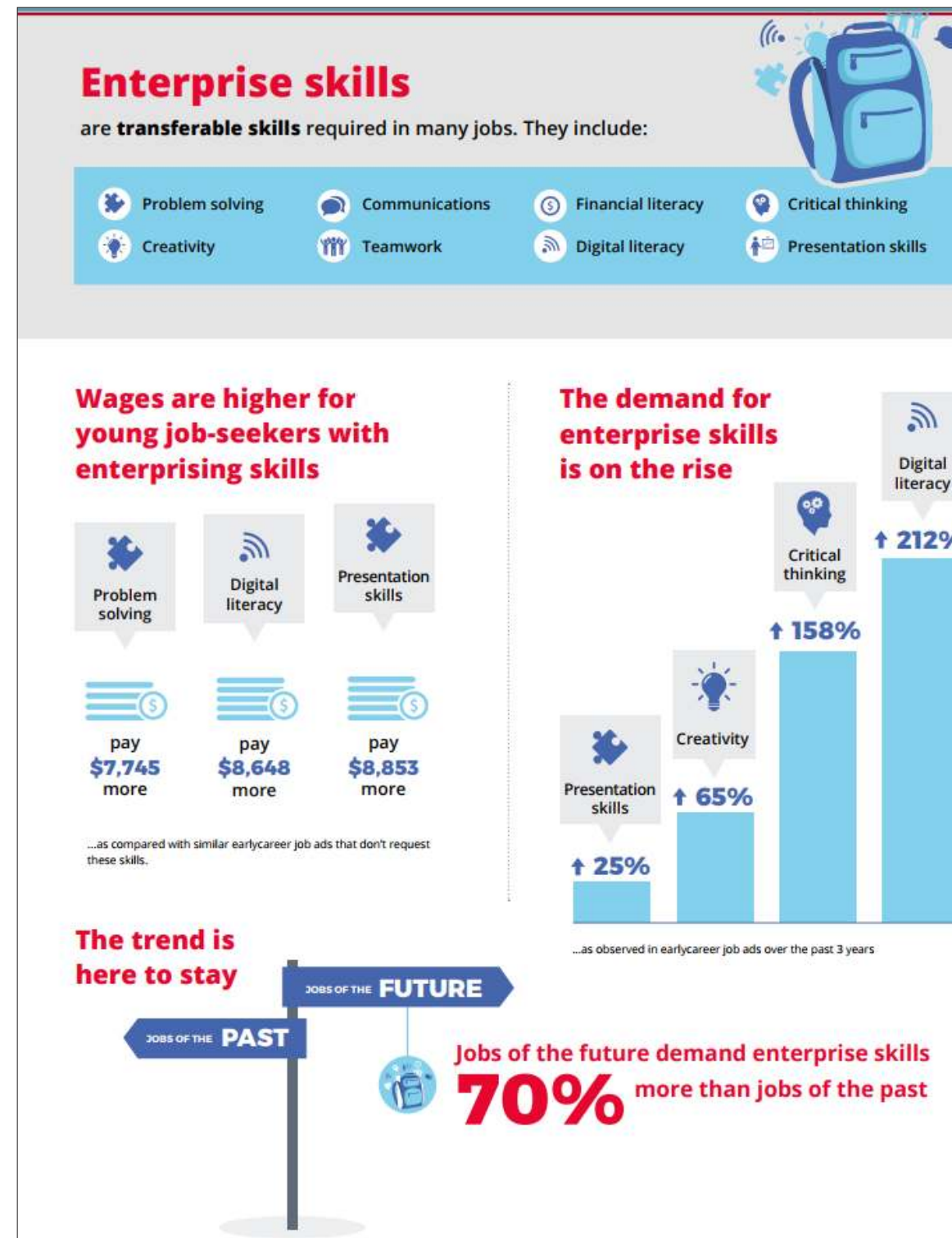
The future of work and the workforce is facing dramatic change driven by technology, globalization, demographics, social values, and the changing personal expectations of workforce participants, in particular Millennials.

Deloitte, 2016, p. 3

Teachers are now preparing their learners for the future workforce, where young people will need to be able to work and collaborate with robots and learning machines (AI), be globally-connected, and develop a range of enterprise skills of which digital literacy is in the highest demand. [The Foundation for Young Australians](#) (FYA) has published a series of research reports on the 'new work order'. Their research identifies that in the future, what we do in every occupation will undergo change. In their report, 'The New Basics: Big data reveals new skills young people need for the New Work Order' (2016), eight key, transferable enterprise skills our learners will need have been identified. These include:

- problem solving
- communication
- digital literacy
- teamwork
- presentation
- critical thinking
- creativity
- financial literacy.

The following infographic from The New Basics report highlights the increasing demand for enterprise skills and notes that higher wages are paid to jobseekers with these transferable skills.



[The New Basics: Big data reveals new skills young people need for the New Work Order, FYA, p.4](#)

To thrive in this future workplace, workers need to be fluent with digital technology and be able to use technology to communicate, collaborate and find information. Workers will need to be able to use and configure digital systems, and an increasing number will need to build with technology.

Through four key reports, the research has revealed that traditional, linear career trajectories are rapidly becoming an antiquated notion. It's more likely that a 15-year-old today will experience a portfolio career, potentially having 17 different jobs over 5 careers in their lifetime. They might be self-employed, working for other people or doing both - whilst also collaborating with people on the other side of the world.

FYA, 2017, The New Work Smarts, p.3

Moreover, workers will need to be lifelong learners as part of their everyday work practices. This lifelong learning will include a focus on continually building their critical thinking and communication skills, learning the latest information and working with a range of technologies. Our learners will need to be responsive to new data and have the time to develop portable enterprise skills. This learning will begin in primary school.

The challenge for many teachers in supporting their students to develop generic, transferable skills for future work is in building their own digital literacy skills, as well as knowledge and understanding of effective, contemporary pedagogical practices that are learner-centred, draw on a range of strategies and skills, and are interdisciplinary, project-based and authentic (Cisco Systems Inc., 2008). The development of a pedagogical toolkit that focuses

on inquiry practices and collaborative work will enable teachers to deliver learning that fosters the growth of necessary enterprise skills.

Implications for education

Millennials think they learn more from tech than people – and that’s a big problem for schools.

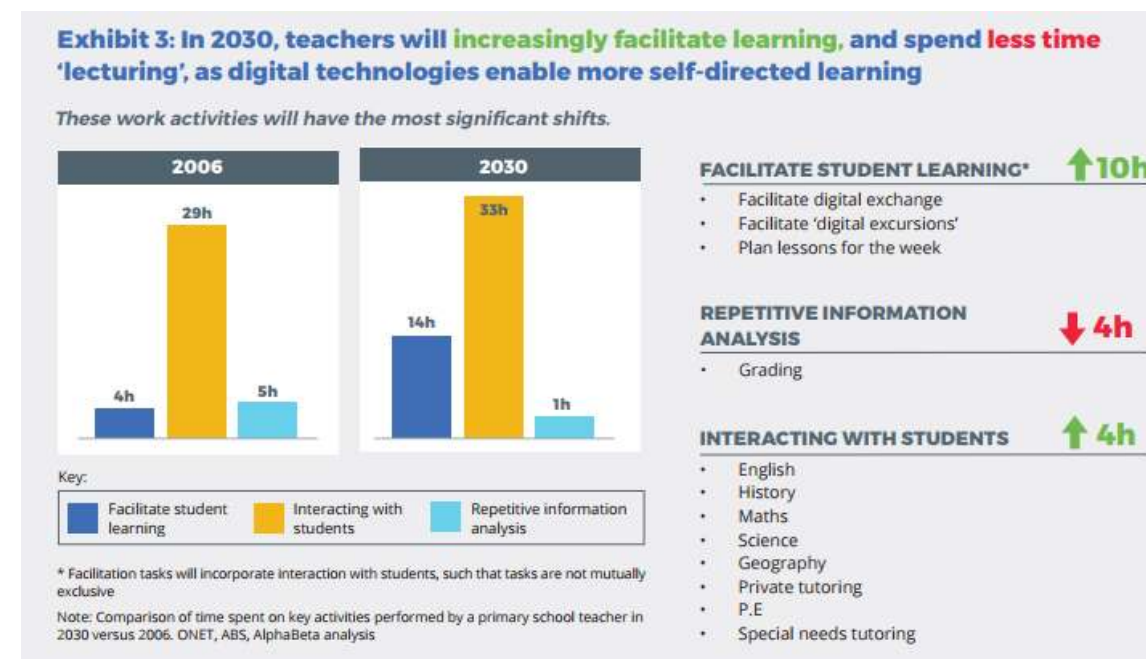
Weller, 2017

The NSW Department of Education has commissioned a series of papers entitled ‘Future Frontiers’ designed to stimulate discussion about Artificial Intelligence (AI), education and 21st century needs. In one of these papers, Tucker (2017b, p.8) believes that the point of teaching is to build deep understanding, strong thinking skills and the ability to learn and communicate all kinds of things quickly and well. To complement the most capable of the intelligent machines, people will need qualities ranging from courage to empathy, from leadership to the capacity to set ambitious goals for themselves and do whatever is necessary to achieve them. Tucker believes that ‘the ordered progression of hour-long classes one after another in high school is gone and in its place a well-orchestrated set of learning opportunities, constructed from short courses, seminars, projects, clubs, sports and apprenticeships’ (2017b, p. 9).

By 2030, Australia’s current primary school students will be close to finishing their school education and our high schoolers will be entering the workforce. To prepare them we must urgently invest in immersive, enterprise education and

careers management strategies where the new ‘work smart’ skills are core to teaching, learning and assessment across all school and higher education systems.

FYA, 2017, ‘The New Work Smarts’, p.3



The New Work Smarts: Thriving in the new Work Order, FYA, p.10

There have been many reports that have identified the need for students to be develop STEM skills for Australia’s economy to flourish. However, the Foundation for Young Australians’ most recent report (2017) states that STEM skills alone will not be enough. Workers will need well-developed enterprise skills to activate and communicate ideas and solutions. Also needed are strong technical skills in advanced technology including better programming skills, as well as skills to design technology and adapt it to customer needs.

In all of the Foundation for Young Australians’ reports, digital literacy has been identified as a critical skill. The recent report from the Audit Office of NSW, ‘ICT in Schools for Teaching and Learning’ (2017), identified the struggle many public schools are facing to keep up with the growing ICT needs within available funding. The report also recognised the impact of quality professional learning as a key factor in teachers effectively using ICT to enhance teaching and learning.

Current research has revealed new understandings about learning. We know that learning is more than acquiring new knowledge and concepts; it also involves thinking that requires knowledge and experiences with which to think.

Students need to be motivated, have a voice in learning, and be active agents in their own learning. It is important for teachers to develop a culture of learning and to understand who their learners are, where they are and to whom they are connected so they can personalise learning and provide more choices and pathways (Bolstad, et. al., 2012).

What is future-focused learning and teaching?

In this fluid and evolving landscape, it can be argued there are no finite or fixed definitions of future-focused learning and teaching. However, there are many key drivers that shape future-focused learning and teaching. These drivers can be identified through a thematic analysis of research, and include:

- the need for fluid and adaptive thinking with a focus on soft skills such as social and emotional intelligence, flexibility, interpersonal communication and a dynamic mindset

- learning that is learner-centred, inquiry-based, personalised, agile, and reflects changing teacher and student roles and dynamic, flexible learning environment
- the impact of ubiquitous information and communication technologies including automation, artificial intelligence, robotics, virtual and augmented reality and coding. These evolving technologies require new pedagogies.
- the rise of multimodal/transmedia literacy, which reflects the horizontal integration of story, narrative worlds and journeys containing a range of media and often spanning multiple modes across different platforms. This reflects the shifting literacy paradigm – for example, the shift from print-based text communication to visual-based visual communication, such as memes.
- a focus on participatory culture where learners explore, design, create and share artefacts and projects for a specific purpose to a relevant audience
- greater focus on collaboration and teamwork including collaborative design, project teams, focus groups, cooperation, discussion, debate, harmonious interaction and shared planning
- the evolving future workforce leading to an increasingly [‘gig’ economy](#) and the need for enterprise skills, agility, flexibility and networking.

Examples of future-focused learning and teaching

There are many innovative examples of future-focused learning and teaching occurring in schools across NSW.

STEM/STEAM projects

Many schools are developing and implementing interdisciplinary STEM and STEAM projects, wherein students create solutions to authentic problems or challenges that incorporate a range of technologies including:

- educational robots
- physical computers such as arduinos and RaspberryPi's
- [augmented](#) and virtual reality
- 3D design and printing
- drones.

Designing digital games involves students in an authentic activity that rigorously addresses a range of curriculum outcomes as well as enterprise skills. Students are exposed to design thinking, systems thinking and computational thinking as they design, build and program a game.

Currently, the NSW Department of Education is conducting a Minecraft Education Edition pilot that encourages teachers to explore future-focused learning through game-based learning. A popular addition to the use of Minecraft in the classroom is student-created machinima, which are narrated videos made in Minecraft (or other games and virtual worlds). This medium is arguably an excellent way to express ideas from literary works, music, art and

performance or to demonstrate understanding of mathematical, historical, cultural or scientific concepts.

Visit the [STEM NSW](#) website to view examples of STEM projects.

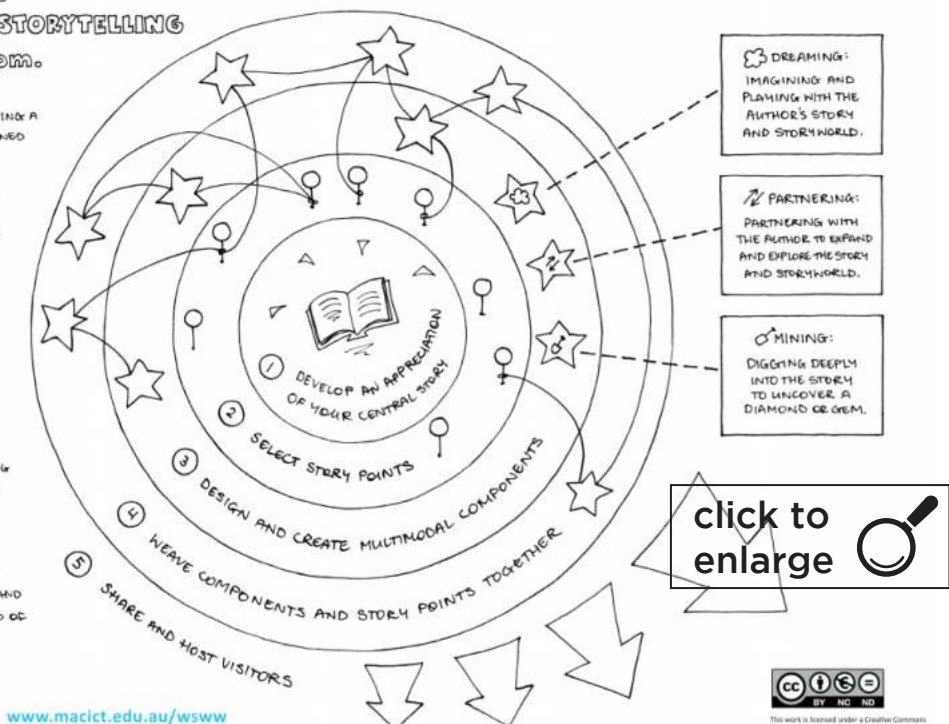
New media incorporating multimodal texts

Macquarie ICT Innovations Centre conducted a [transmedia storytelling project](#) in which students in Year 3 and Year 10 developed storyworlds based on a class shared story. Teachers facilitated a design process that enabled the assembly of a complex, multimodal artefact.

The framework for this process is outlined in the following diagram. Visit the [website](#) for more information on the transmedia storytelling project and how the design framework reflects the ICT elements in the English curriculum.

FRAMEWORK FOR WEAVING A STORYWORLD WEB an approach to TRANSMEDIA STORYTELLING in the classroom.

THE FRAMEWORK FOR WEAVING A STORYWORLD WEB IS DESIGNED TO ASSIST TEACHERS AND STUDENTS TO ENGAGE IN TRANSMEDIA LEARNING BY DESIGNING AN ONLINE, MULTIMODAL STORYWORLD CREATED AROUND A CLASS NOVEL OR SHORT STORY. IT IS A TRANSMEDIA STORYTELLING EXPERIENCE POSITIONED WITHIN AN EDUCATIONAL CONTEXT, REQUIRING STUDENTS TO DEVELOP A DEEP UNDERSTANDING OF THE CENTRAL STORY, GAINED THROUGH QUALITY LEARNING EXPERIENCES DESIGNED BY TEACHERS. THIS ALLOWS STUDENTS TO ENGAGE WITH THE STORY BY CREATIVELY DESIGNING TEXTS OF THEIR OWN THAT CONNECT WITH AND EXPAND THE STORYWORLD OF THE CENTRAL STORY.



Students created a website, a number of digital artefacts, used blogs and twitter personas to create rich transmedia storyworlds.

Another example of an interdisciplinary activity is telling visual stories with data.

The capacity to generate and store data has reached dizzying proportions. What lies within the data represents the chance for this generation to solve its most pressing problems – from disease to climate change to health care and customer understanding.

Singh, 2015

The concept in data is present in many syllabuses, including mathematics, science, geography and history. Identifying relevant data sets, analysing the data and generating inquiry questions to investigate, are examples of skills employed for a robust task that rigorously addresses syllabus outcomes. Add to this a data story that includes an [infographic](#) (Zeevi, 2013), and then outcomes from TAS/science and technology, digital literacy and creativity can be added to the mix.



Conclusion

There are no fixed answers about what future-focused learning is but it is an area that teachers need to be engaging with and exploring for themselves. Future-focused learning and teaching will be driven by excellent teachers who invest time to engage with research, policy and evidence-based practice through teacher driven professional learning that targets weaknesses and builds on strengths. This will enable teachers to apply skills, and in-depth knowledge and understanding, to inform their use of a flexible repertoire of evidence-based skills and strategies.

Innovative, interdisciplinary, authentic projects will be created by teachers with imagination and creativity to utilise the potential of technology to support the development of skills, knowledge and understandings necessary to thrive in the future workplace.

Teachers need to view themselves as learners in this century. They will learn alongside their students, be willing to take risks, and identify areas and opportunities to improve their practice. Fostering imagination and creativity in teachers is paramount in developing a genuine sense of passion and joy of discovering something new.

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Quality teaching in our schools



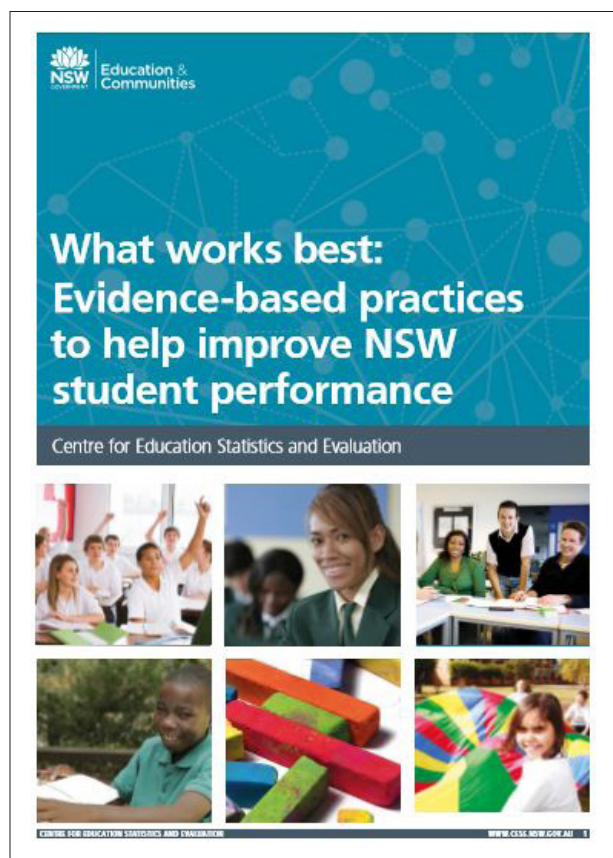
Lee-Anne Collins is Assistant Principal at Tuggerawong Public School. Lee-Anne worked as a Quality Teaching Rounds (QTR) project officer at Learning Systems, collaborating with the University of Newcastle to support schools in the implementation of QTR.

What does it look like and how do we achieve it?

The term 'quality' is something we hear a lot in education. Quality teachers, quality teaching, quality curriculum ... but, quality is subjective. We value different things in our classrooms based on who we are, where we come from and our experiences. Like the explicit quality criteria we provide students, teachers need a set of criteria to guide our shared understanding of quality teaching.



There is a growing bank of evidence provided by our department and beyond to help us identify effective practices. [What Works Best: Evidence-based practice to help improve NSW student performance](#) (CESE, 2014) supports our efforts to improve the quality of teaching in our schools. Seven themes such as feedback, explicit teaching and collaboration provide us with approaches for school improvement.



The [Australian Professional Standards for Teachers](#) defines the knowledge, practice and professional engagement needed for high quality effective teaching (NESA, 2014). These indicators guide the preparation, support and development of teachers throughout their careers.

We only have to look at [case studies](#) of high value added schools

to support the evidence of these effective practices. We also know that collective teacher efficacy has the [biggest in school impact on student outcomes](#) (Hattie, 2015).

What if we did something that helps us go even deeper? Something that's not new. Not an off-site professional development session with minimal impact in the long term, but something that means we open our classrooms to work with our colleagues. An approach that brings together our collective understanding of quality.

The NSW quality teaching (QT) model

First introduced in our schools in 2003, teachers and leaders quickly realised the [NSW Quality Teaching model's](#) (log in required) potential for improving their own and their schools' quality of teaching, and the concept of a shared idea of quality teaching.

The QT model is the lens with which we can evaluate the quality of teaching practice across our school settings, stages and subject areas.

As we rethink teaching to be more future focused and cater for the changing needs of our students, the QT model helps us focus on the quality of practice.

Whether we are:

- seeking to reflect on our current practices
- implementing innovative, critical and creative thinking strategies
- integrating technology
- working in flexible learning environments
- evaluating the impact of programs
- building collaborative practices
- improving our school culture

the QT model supports our reflection of these practices.

	Intellectual Quality	Quality Learning Environment	Significance
Elements	Deep knowledge	Explicit quality criteria	Background knowledge
	Deep understanding	Engagement	Cultural knowledge
	Problematic knowledge	High expectations	Knowledge integration
	High-order thinking	Social support	Inclusivity
	Metalanguage	Students' self-regulation	Connectedness
	Substantive communication	Student direction	Narrative

The NSW Quality Teaching model has 3 dimensions and 18 elements



The NSW quality teaching model

The QT model enables us to develop a deep understanding of what constitutes quality in teaching. The dimensions of intellectual quality, quality learning environment and significance provide us with the framework to think about and discuss all elements of teaching, backed by a rigorous research base. We can meet the needs of all learners by raising the intellectual quality of the lessons we develop and facilitate. When we establish a quality learning environment, we ensure that all students are supported to take an engaged role in their own learning, developing as life-long learners. We must join the dots and show students how their learning is significant. Then we can ensure that teaching and learning isn't viewed as a series of unrelated ideas,

but is connected and meaningful to each of the students in our classrooms.

Through engagement with the QT model, we can ensure we are doing that in our classrooms.



The quality teaching model, developed by the University of Newcastle for the department, has proven time and again to be enduring. It's not something to tick off and say, 'We've done that!', because the elements of the model are applicable across settings and strip away the complexity of what works best in classrooms. It's about sustaining the practice of quality teaching.

Teachers add clarity to the work they do to improve student outcomes when they constantly ask themselves:

- What do I want my students to learn?
- What do I want them to do or produce?
- How well do I expect them to do it?
- How will I know when they get there?

A team in the department have been working with Jenny Gore and the University of Newcastle to update and refresh the quality teaching model support documentation and presentation. These will be introduced soon.

Note: We can also apply the same coding practice to assessments. By analysing and shaping assessments with the QT model, we can ensure that students have the opportunity to show their understanding in meaningful ways.

Quality teaching rounds

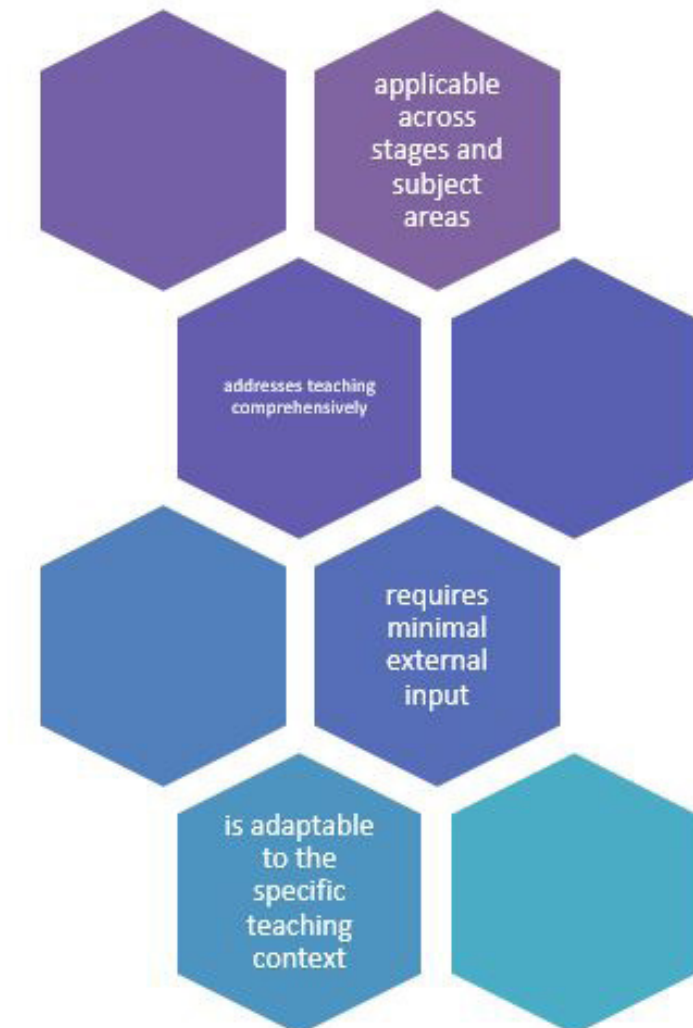
In recent years, there has been a resurgence of the QT model in the [Quality teaching rounds](#) (QTR) (log in required) approach to professional development, developed by the University of Newcastle. This approach combines the idea of rounds, Professional Learning Communities (PLCs) and the QT model. It asks us to respectfully come together regardless of our position, experiences and pre-developed ideas about teaching. When we discuss, with the language and concepts defined in the model, what we observed in a shared classroom observation, we can



reach consensus on what quality teaching looks like. Through this process, a transformation occurs to our understanding of quality teaching.

The controlled QTR trial in our public schools showed a significant impact on the quality of teaching in a relatively short time frame. (See [The Impact of Quality Teaching Rounds: Report on the results of a randomised controlled trial](#), Sept 2016). Other key findings:

- sustained impact over time
- effects occurred regardless of the school setting and years of teaching experience
- improved teacher morale
- teacher sense of appraisal and recognition.



The QTR approach separates the teacher from the teaching and helps teachers feel more confident about their work. Teachers also report a renewed enthusiasm for teaching and enhanced school culture.

[QT rounds] was a catalyst for changing the culture in our school. Staff are happy to embark on new projects and have their peers observe their teaching which was a massive change for our school.

Jodi, primary teacher of 10 to 12 years

Teachers have unreservedly shared the positive impacts for themselves, their colleagues, students and the school. The study demonstrated that QT rounds are an effective form of professional development. Other studies have not been able to demonstrate such improvements on the quality of teaching.

It really made us think about what and how we taught. It also gave us experience of seeing teaching strategies in other areas.

Ryan, secondary teacher of 16 to 18 years



It gives you just more [of] a clearer lens to look through ... it's nice to have a little bit of a framework to ... pin your teaching on, to know that you're doing the right thing really ... It's given us greater confidence in what we're doing because we can see that the programs we run ... are addressing the quality teaching model.

Molly, primary teacher of 4 to 6 years



YouTube video: [QTR Conference Video](#) by NSW Department of Education - Learning Systems

While QTR can be adjusted to fit the context of each school, it is paramount that the fidelity of the process is maintained for maximum impact.

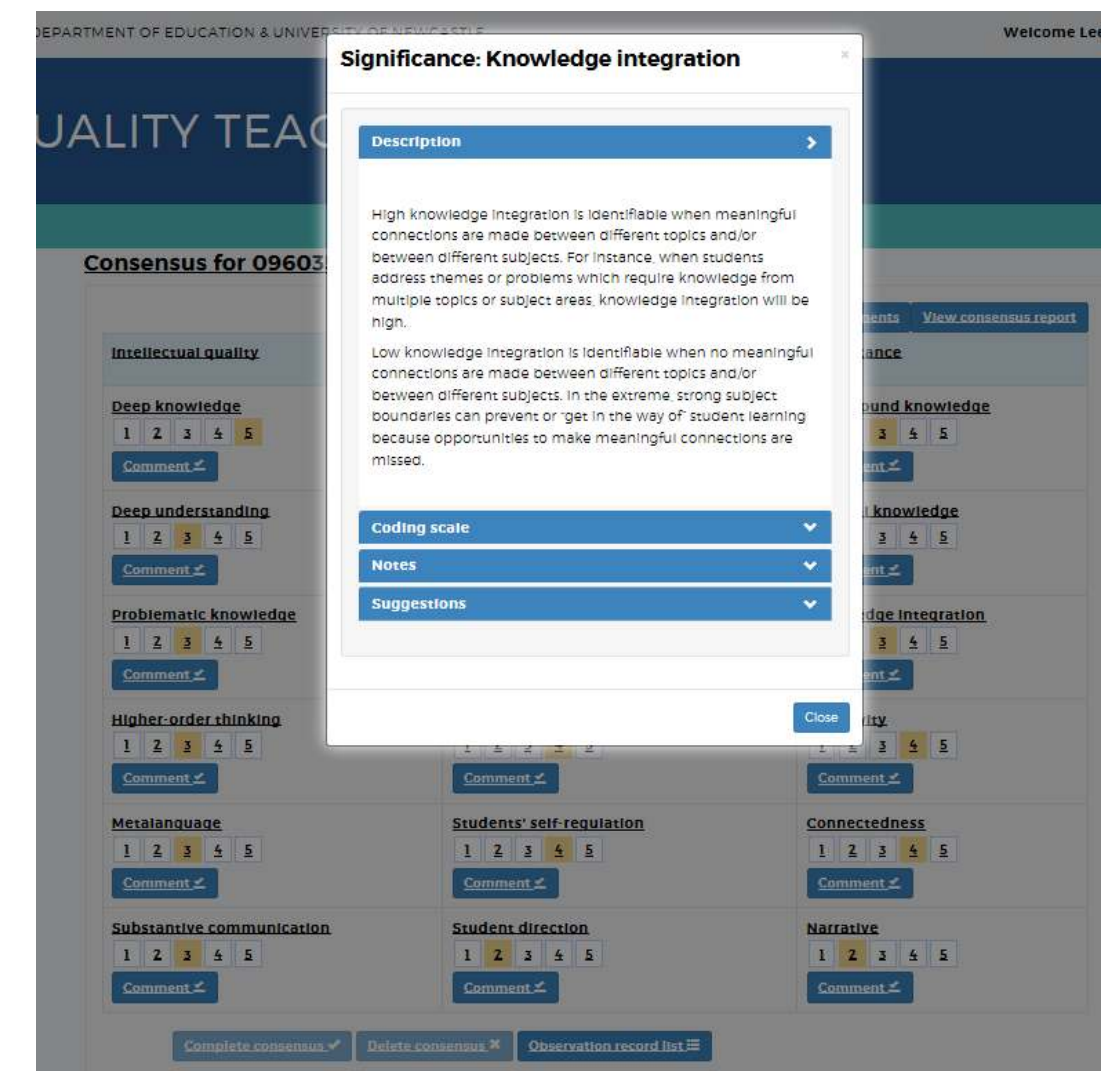
Key features of quality teaching rounds (QTR):

- at least three teachers in each PLC
- timing of QTR to avoid gaps in the continuity of learning (around two weeks apart)
- full participation in all aspects of QTR by all PLC members
- teaching of at least one lesson by all PLC members
- focus on teaching 'regular' lessons
- QTR days organised with adequate time provided for three sessions
 1. Discussion of a professional reading in order to enlarge the conversation (approx. 30-60 minutes).
 2. Lesson observations (approx. 40-70 minutes, to suit school timetable) with full lesson observed by all PLC members.

3. Individual coding (approx. 30 minutes) soon after the lesson is observed, followed by whole group discussion and analysis; using the QT classroom practice guide in order to reach agreement and ensure professional learning (between 90 minutes and two hours).

Shared understanding of quality teaching

The department values the QTR approach to professional development to improve the quality of teaching - not as a tool to measure the performance of teachers but for opportunities to improve what we do every day with a shared understanding of quality teaching.



On the [Quality Teaching Online](#) website (add to My Essentials on the Portal), you'll find an [Online Observation Tool](#) which is a digital version of the [Classroom Practice Guide](#) for coding lessons.

New resources are being created to further help with the implementation of QTR.

It's not about asking teachers to do more, but providing them with time and structure for collegial dialogue designed to improve the quality of teaching.

Quality Teaching Rounds may be just what you and your school needs. You cannot learn it by reading it; you have to do it, because that's when the real learning occurs!

Join the community of practice with the [Quality Teaching Rounds Yammer group](#). Share your experiences and ask questions of your NSW DoE colleagues.

Interested in participating in QTR?

Individuals interested in participating in the quality teaching rounds should discuss this with colleagues and their principal with reference to their own professional learning and the school's goals.

Schools should express interest in participating in QTR to the University of Newcastle by email QTR@newcastle.edu.au

For further enquiries about Quality teaching in NSW public schools contact Allan Booth, Director Learning Systems by email allan.booth@det.nsw.edu.au

Accreditation and QTR

Gaining and maintaining accreditation at Proficient Teacher

Teachers seeking to gain accreditation at proficient teacher could use evidence from participation in quality teaching rounds to demonstrate their achievement against chosen standard descriptors at proficient teacher.

Teachers seeking to maintain accreditation at proficient teacher could contribute QTR activities towards their teacher identified professional development hours (TIPD), recording how engagement in these activities demonstrates ongoing maintenance of chosen standard descriptors.

Gaining accreditation at Highly Accomplished or Lead Teacher

Teachers seeking to gain accreditation at highly accomplished or lead teacher could use evidence from QTR to demonstrate their achievement against the standard descriptors.

For teachers seeking lead teacher accreditation, the implementation of QTR in their school could be part of their lead Initiative where it aligns to the school plan and has support of the principal.

Maintaining accreditation at Highly Accomplished or Lead Teacher

Teachers maintaining accreditation at highly accomplished or lead teacher are required to complete 80 hours of teacher identified professional development, 20 hours of which needs to include

professional commitment activities. These activities support the professional development and practice of colleagues in the teacher's school and wider education community, such as developing and implementing projects and leading professional learning. Leading QTR in a school could involve participation in activities that could be counted towards TIPD and professional commitment at highly accomplished and lead teacher stage.

For further information about the Australian Professional Standards for Teachers, and key requirements and relevant links to accreditation policies and procedures access [Teaching Standards in Action](#) website.

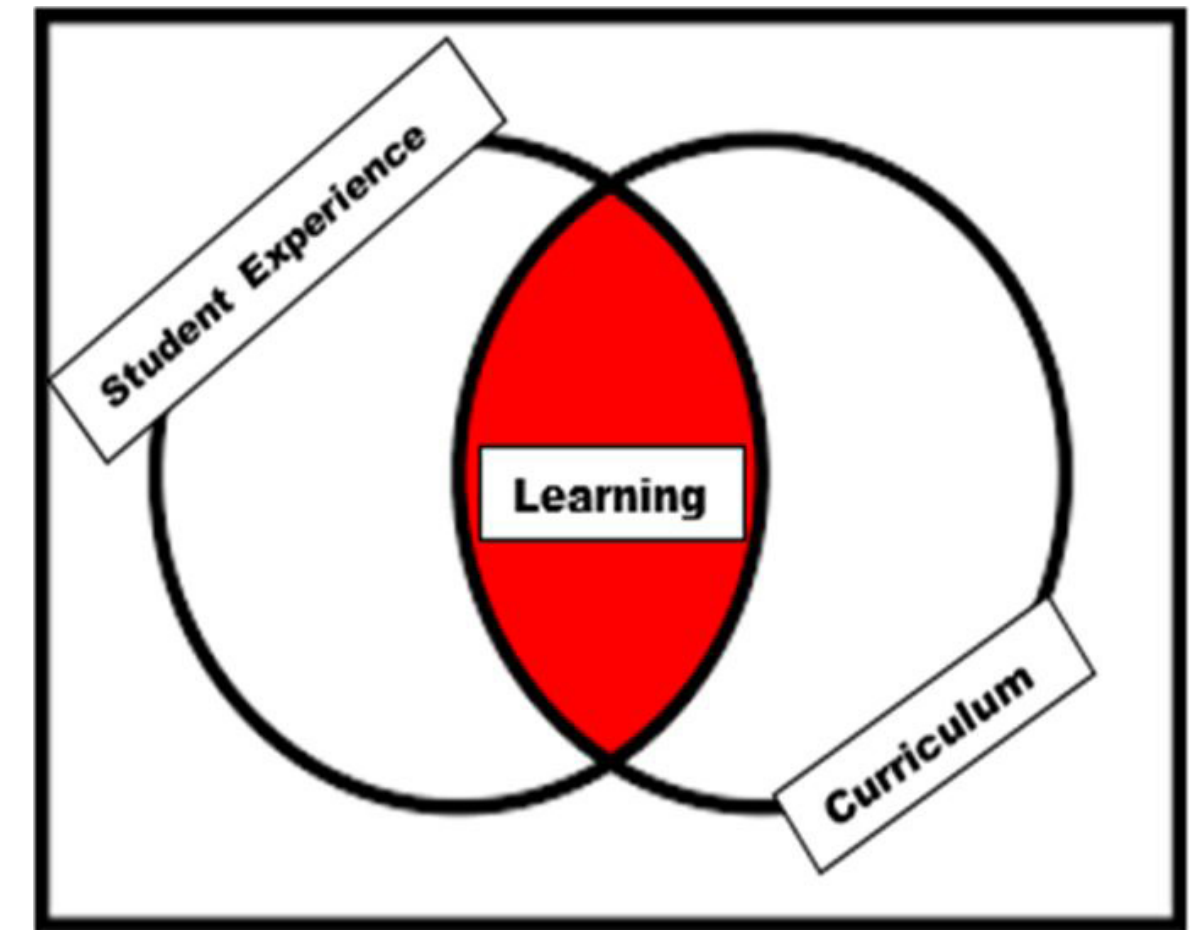
Expressions of Interest are invited from teachers and teacher librarians who are interested in writing curriculum springboards for Scan. If you are interested in learning more about writing for Scan, please send an email to Editor.Scan@det.nsw.edu.au advising your curriculum expertise and your school.

Unlocking the third space – Activating your library



Julie Grazotis is a Teacher Librarian at Banks PS located in Western Sydney. Julie seeks to challenge the traditional role of the school library through development of a flexible learning team teaching based K-6 program. Julie is passionate about the impact the library can play in transforming today's learners into tomorrow's future thinkers, creators and problem solvers.

In today's crowded curriculum the library stands ready to step up and contribute to the delivery of school initiatives, meeting curriculum requirements and addressing student learning outcomes. The question is - How does the library space and its resources, including the teacher librarian, contribute effectively to a school's 'big picture' without conflicting with or compromising classroom practice? The answer lies in viewing the library as a 'third space'. Leslie K. Maniotes (2005) defines the third space as the teaching space where the teacher seeks to bridge the gap between the informal learning world (student knowledge) with the curriculum based world of school (deep knowledge and understanding).



Learning and teaching spaces

1. First space is student centred where personal experiences and knowledge are central.
2. Second space is teacher centred where experiences and knowledge are curriculum based.
3. Third space is where the student connects with the curriculum through information seeking and sharing (interest based research). Teachers must tap into the interests of the learner within topics for learning to be authentic.

With minimal effort, the library environment can become a unique third space, providing a setting and resources for collaborative instruction and research based learning. Subsequent learning experiences are designed to blend student interests with curriculum requirements in flexible physical and digital spaces. This learning zone becomes a valuable space where the teacher librarian, classroom teacher and support staff engage with collective efficacy to meet the range of student learning outcomes.

Redefining the learning space

This transformation has occurred at Banks Public School, redefining the library from the traditional RFF support format to a functioning flexible learning space with a collaborative team teaching approach. This process has developed over seven years. The library is now a learning space where collaborative teaching aims to

... build learning and literacy capacity ... [through] actively engaging students in 21st century skills.

Wall & Bonanno, 2014, pp. 18-19

A number of components were foundational to the acceptance and support of this repositioning of the library as more than a reading or research space. Key players to the process were considered and the library's program, timetable and staff, are aligned to meet the department's ministerial initiatives, the school plan and professional development plans. Three key components of this alignment are:

1. delivering targeted intervention to boost foundational literacy and numeracy skills - Banks has been an early action for success (EA4S) school for the past four years. In 2016, the school was selected for the Bump it up (BIU) Premier's initiative targeting students in years 2-5 to increase the percentage of students in the top two bands of NAPLAN in Reading and Number.
2. explicitly teaching skills and strategies, feeding back and forward to students using learning intentions and success to improve student writing - identified as a whole school focus in our school plan (2015-2017).
3. identifying staff development needs - in 2017, the school executive identified differentiation as a professional development goal for all teaching staff.

As the BIU initiative targets the students working above the average, it is necessary to provide teachers with opportunities and strategies to grow these students. The teacher's role within the team teaching space was reviewed to ensure that all stakeholders are positioned to offer support to the student learning process rather than hovering and correcting errors and behaviour. A 360 degree view of student ability provides timely support, valuable feedback and quality assessment.

While the previous timetable arrangement provided for team teaching to two stage aligned classes, the opportunity for target cohort intervention was not addressed. By supplementing the timetable with an additional teacher the student cohort is aligned to deliver differentiated practices and strategies to support student writing experiences. Library sessions require the class teachers and teacher librarian to target one of three cohorts. These student groups are determined through identification and analysis of the [Literacy continuum](#) writing cluster markers.

By combining the writing cluster markers with Stephen Heppell's [Help-lead-stretch](#) example for teaching roles, we developed a strategy for grouping students according to the assistance or feedback they needed from specific teachers for specific purposes.

In Heppell's model, the first teacher leads the session, the second teacher helps when students falter and the third teacher is focused on differentiation. Our model is adapted so the student group bears the label that reflects the support or guidance required to complete the task. The teacher, being assigned to a specific group, is aware of the skills and strategies needed to develop and grow the knowledge and understanding required to complete the task.



- lead (below cluster) – conference with students to identify, clarify and modify thoughts, feelings and actions related to experiences and events
- help (at cluster) – assist students with format, spelling, sentence structure, writing goals and ideas
- stretch (above cluster) – conference with students to extend and modify stories to improve language, events, character development and publishing design.

The library learning space has been designed to model a [flexible physical and digital learning space](#) like the one outlined by English teacher, Bianca Hewes (2013). Our learning space offers not just physical alternatives but also mental spaces for students working collaboratively or independently. As a consequence, teachers can moderate their engagement with students by observing student interaction and work practices, explicitly teaching smaller groups or working one on one to support and direct students towards their learning goals. Over the four years that this learning environment has been established, the teacher librarian has delivered challenging, inclusive and engaging learning experiences alongside colleagues working to meet the learning needs of students.



Framework for learning

In order to support the development and differentiation of writing from Kindergarten to Year 6, it was necessary for the library to design a framework for learning. This framework addresses the writing related outcomes of the English syllabus as well as the cluster markers within the Literacy continuum. This framework informs teachers of students' progress without contradicting classroom collected results and data. Students can track their performance against the framework and identify areas for improvement and guidance.

It stands to reason that the English syllabus sits at the heart of the library program. However, to ensure that the library reflects a true third space and delivers authentic learning experiences, programs incorporate the content and outcomes of key learning areas such as history, geography and mathematics.

It is now standard practice for the library to identify a theme for the year and, each semester, select a different focus for all student learning K-6. Reading, digital and visual materials are matched to learning experiences as a means of connecting students to the topic and to build vocabulary and knowledge to grow their understanding and interest.

Currently the library program at Banks is delivering a geographical writing program based on the NSW Department of Education's publication '[Human Society and Its Environment: Guide to Using Picture Books in Geography K-10](#)'. This is a prime example of how the third space can support the delivery of a KLA, while contributing to learning experiences in order to meet student learning needs. We adopted the '[six Cs](#)' strategies and expanded them by using







the '[21CLD Learning Activity Rubrics](#)' (ITL Research, 2012) in order to address a range of proficiency levels across the stages.

The 'six Cs' are intervention strategies developed to assist students through each stage of learning in the information search process for a guided inquiry (Kuhlthau, C. C., Maniotes, L. K. & Caspari, A. K., 2012, pp. 37-29). The six Cs are:

- collaborate – work jointly with others
- converse – talk about ideas for clarity and further questions
- compose – write all the way along, not just at the end, keep journals
- choose – select what is interesting and pertinent
- chart – visualise ideas using pictures, timelines, and graphic organisers
- continue – develop understanding over a period of time.

We adapted the six Cs strategies and skills, and the 21CLD rubrics, for the library skills framework to differentiate content, process and product in order to cater for the range of levels within a student cohort.

Finally, these skills are aligned to the marking criteria of the NAPLAN writing assessments, providing the teacher with a clear picture of the strengths and areas of focus for students within a writing task. The skills are presented as a checklist and are used by students and teachers to track student progress as they engage in writing tasks.

Tracking my progress (S1)							
Collaborate - I work in a group and agree on ideas.							★
Converse - I can add 'because' to explain my ideas.							★
Compose - I record ideas to show the facts.							★
Choose - I look for what is important.							★
Chart - I plan using a table.							★
Continue - I can recall three topic ideas.							★
Read - I can relax to read my book.							★

As a mechanism applied in the third space, this checklist allows the teacher to observe which skills students are transferring from the formal classroom lessons to the flexible library space. The teacher intervenes and effectively plans to address areas of need, making the writing experience more authentic and engaging for the student. In relation to the 'stretch' (above cluster students), the teacher is able to identify students who are not naturally working to their potential and offer them guidance. As a result, the student is 'bumped up' to be better positioned to perform more competently in writing tasks.

Differentiation is the key

Differentiation is key to meeting the learning needs of all our students. Often the demands of the classroom outweigh and complicate the opportunities to engage with our more capable students. The use of the third space affords the teacher the opportunity to observe and support not only the 'stretch' students in their class but those within the stage aligned cohort. Using

the skill aligned English outcomes and [cluster markers](#), the teacher is able to identify 'where to next' for this cohort and provide direct and timely instruction during the task. The teacher's role is focused on impacting the learning rather than correcting the errors.

Advantages

There are a number of advantages to utilising and acknowledging the library as a third space. These include:

- providing opportunities for graduate and early career teachers to observe experienced staff as they engage with a student's delivering differentiated strategies and skill development
- offering mentoring opportunities, for example, TAS teachers deliver explicit guidance to target cohorts of students
- enabling collaborative teaching to ensure that all students' learning outcomes are addressed consistently across learning environments
- designing innovative programs in a flexible learning space that is supported by a number of staff allows for greater inquiry-based units of work
- fostering peer to peer engagement, within and across groups, positions the student as both a learner and a leader in their areas of knowledge and expertise
- delivering differentiated instruction within this group arrangement means students receive the guidance required to better demonstrate their skills
- supporting quality learning and teaching - reflected in the increased engagement by students in smaller targeted groups, and in greater opportunities for

students to build deep knowledge of topic and strategies related to areas of need.

Staff feedback

Feedback from staff engaged in the third space indicates that they are developing a greater understanding of their students' learning styles, their capabilities and their areas of need. This is reflective of teaching standard 1 from '[Australian Professional Standards for Teachers](#)' (NESA, 2017, pp. 8-9).

Here are some teachers' responses to the question:

What knowledge about your students have you gained as a result of working with a cohort: lead, help, stretch?

'Lead: The differences in capability and desire to achieve even with smarter students.'

'With my stretch student, they needed to hear that it was ok to extend their thought/ideas more and add details/extra information to their writing.'

'Very curious and want to know more information.'

'I have learned that my stretch group often forget to reread, revise and edit their work and see their first attempt as their best attempt. I have seen that my help students are more likely to accept constructive criticism and reflect on their work as a result.'

'Their development in sentence structure and grammar, choosing more interesting vocabulary.'

'Ability and where the student needs to go next. What they are capable of.'

In conclusion

The library as a third space does not require all the above elements, yet each contributes to the big picture that is today's complex and multifaceted school environment. It acknowledges the role of the teacher librarian as a specialist while building the professional capital of the collective to meet the educational and wellbeing needs of our students.

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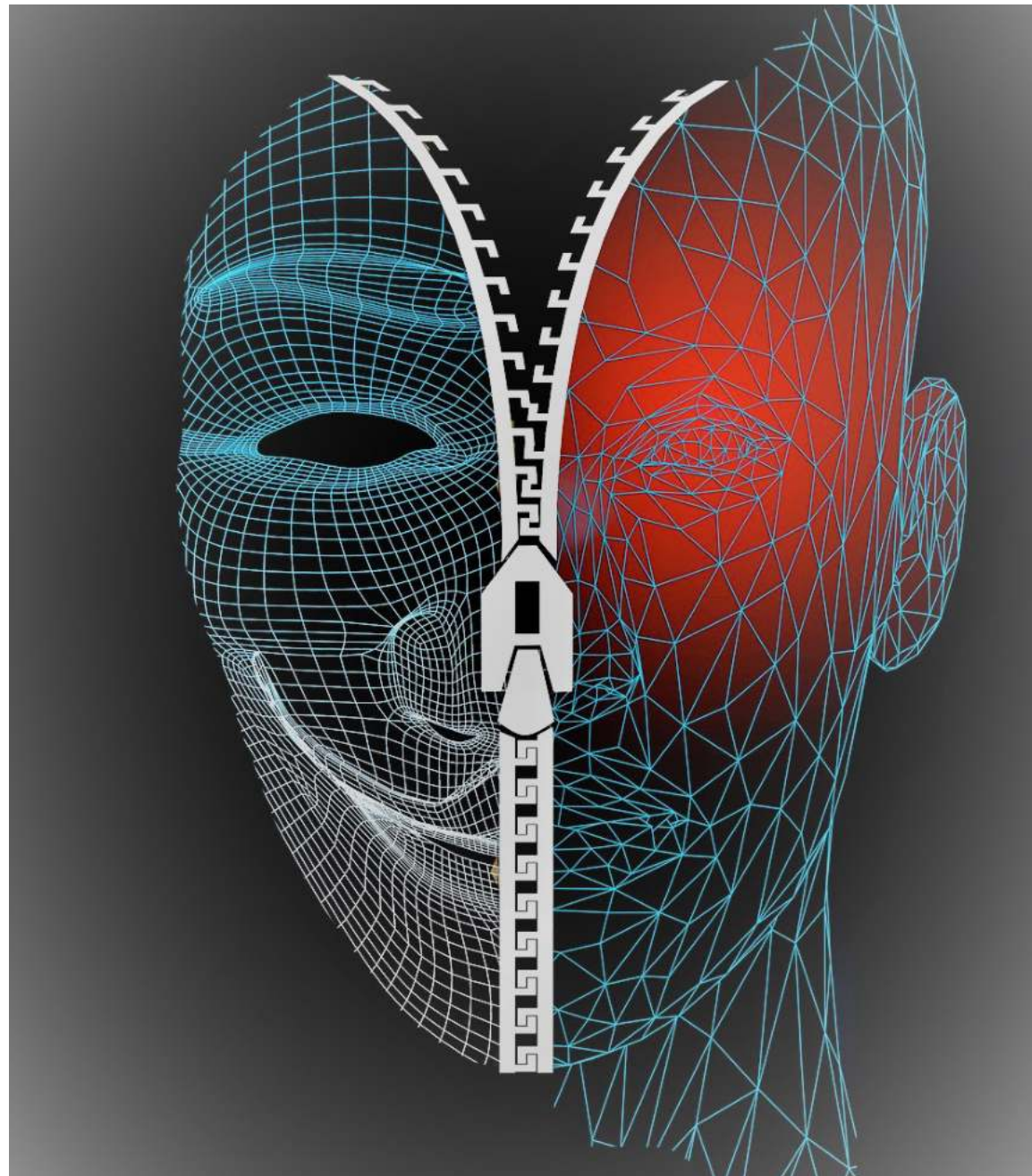
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Mastering the art of digital scholarship: from mind to mind



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We generally think of the mind as something different from the rest of the world. We talk about the child's mind, the adolescent's mind, the teacher's mind, and so on, and we plan our learning and teaching strategies, school library related development activities, and deploy relevant pedagogical or information frameworks accordingly with the intention of engaging the various 'minds' that cross our educational paths.

But do we plan with the mind as our focus? Rather, our focus is on curriculum, pedagogy and engagement with cohorts of students, engaged in learning across various year levels at school. But what if we were to focus instead, on learning as the empowerment of knowledge and development of digital capability within the learning process? What would or could we be doing differently?

Information ecology

For us, the 21st century is a bit of a cliché, even though we continue to struggle as well as enjoy the possibilities that it brings. It will eventually warrant its own mind museum simply because what we do and how we manage information, learning and knowledge creation is vastly different to what needs to happen in our current era.

To start a conversation on learning and teaching differently, consider this from [MIAC: The mind is a collection, a born-digital museum of early modern cognitive models. Memory is a database; the mind is a central processing unit; the senses offer input. Or, the mind is a repository of memories, a library for ideas, a workshop for concepts. In other words, the mind is a collection – of facts, data, ideas, concepts, memories, images.](#)

This museum mostly limits itself to 17th and 18th century England, where this set of habits got their modern-era start. It examines libraries, workshops, notebooks, and collections of all sorts.

John Seeley Brown (1999) used an 'ecology' metaphor to describe the emerging technology landscape as an open system, dynamic and interdependent drivers, partially self-organising, and adaptive. Thomas and Brown (2011), also explored what they described as a new 'culture of learning' where information technology has become a participatory medium, giving rise to an environment that is constantly being changed and reshaped by the participation within information spaces. They argued that traditional approaches to learning are no longer capable of coping with this constantly changing world. Our information environment is a technology environment that demands adaptation. As information is also a networked resource, 'information absorption is a cultural and social process of engaging with the constantly changing world around us' (Thomas and Brown, 2011, p. 47).

In this context of adaptive and responsive co-construction of knowledge, curriculum resources and learning can be reshaped and re-constructed in a dynamic manner in response to changing environmental conditions or to the personal needs of students in more dynamic ways, connecting learning experiences across the contexts of location, time, devices and platforms. This needs a new brand of professional competences to thrive within this changing environment.

Our work as educators must centre on helping to meet future learning needs in schools by fostering a culture of enquiry within a sustainable learning ecology. This ecology is shaped by the ubiquity of information for knowledge building which is inspired by digital scholarship practices. This inspiration, drawn from the concept of connected educators,

developing skills in search strategies, open education resources and the development of our understanding of copyright forms the core of digital scholarship.

Connected educator

The information management model that created the internet (Berners-Lee, 2009) was intended to facilitate information sharing and communication. Internet connectivity is ubiquitous and now makes communication from multiple locations easy, and puts a vast range of online resources in the hands of individuals. Thanks to advances in technology, the powerful tools at our disposal to help students understand and learn in unique ways are enabling new ways of producing, searching and sharing information and knowledge (Conole, 2013). By leveraging technology, we have the opportunity to open new doors to scholarly inquiry for ourselves and our students.



A connected educator adopts digital literacy approaches with an understanding and active orientation to information seeking within 21st century socio-technical environments. In this context, it is important to understand the connection between information literacy models and processes in the context of digital literacy practices.

Bawden (2012, p. 294) identifies key facets of digital literacy as:

- knowledge assembly – building a reliable information hoard from diverse sources
- retrieval skills, plus critical thinking for making informed judgements about retrieved information, with wariness about the validity and completeness of internet sources
- reading and understanding non-sequential and dynamic material
- awareness of the value of traditional tools in conjunction with networked media
- awareness of people networks as sources of advice and help
- use of filters and agents to manage incoming information
- being comfortable with publishing and communicating information as well as accessing it.



This is the ‘mind as a collection and organisation tool’, making digital literacy much more than just the deployment of digital tools for learning in digital spaces and contexts. In fact, Eschet (2012) supports digital literacy as being a ‘survival skill’ which helps us work intuitively in completing complex digital tasks framed by ‘real time thinking’ within an information, visual, and socio-emotional environment.

How do we ensure that we adopt a holistic perspective which combines skills, mental models and practices into a strategic approach to future-focused education?

Digital scholarship

The proliferation of digital content is part of the change in the work of educators. Digital literacy can enable digital scholarship, but the nature of digital scholarship is dependent on emergent practices and professional orientation to learning and teaching.

Building knowledge environments involves establishing an ethos where the core work is the production of new knowledge, artefacts, and ideas of value - the same as in mature knowledge-creating organisations. Learning to collaborate with others and connect through technology are essential skills in a knowledge-based economy.

Knowledge building and the co-creation of knowledge are foundational aspects of learning, from information and by thinking, working and using appropriate tools and strategies. Such knowledge building environments provide special support for collaborative knowledge work. The creation of knowledge as a social product has become a major part of that skill set. Not only do we find clear examples of collective and collaborative responsibility for accomplishments, we are also seeing unique examples of advances in knowledge in both formal and informal settings.



Vimeo video: [Collaboration - On the Edge of a New Paradigm?](#), Open Media Lab

Real world learning requires educators who not only appreciate how the digital environments result in the construction and distribution of information, but how they are affecting personal information practices. In addition, this requires that educators accept the critical responsibility for tutoring, supporting or educating students ‘to the max’ in digital environments.

It was in 2007 that Jane Hart compiled the first Top 100 Tools for Learning from the votes of learning professionals worldwide and has done so every year since then. To mark the 10th anniversary in 2016, Hart produced the [Top 200 Tools for Learning 2016](#) from the votes of 1,238 learning professionals worldwide.



Take part in the voting for 2017, or visit the finalised report when it is published. Also, take a look at the [Best of Breed 2017](#) list where Hart categorised the different tools, or the three sub-lists [Top 100 Tools for Personal Learning 2017](#), [Top 100 Tools for Workplace Learning 2017](#) and the [Top 100 Tools for Education 2017](#).

Then take a deep breath!

Digital scholarship is a big ticket item and it requires a considerable investment in time and energy to first develop and then maintain information fluency within these diverse tools, apps and spaces.

Digital scholarship depends on personal knowledge and application of tools and strategies in order to:

- justify technological choices in learning design based on theory, literature, pilot, outcomes
- adopt technologies with reference to global collaborative education practices.

Search strategies

Digital scholarship also depends on astute use of search strategies as we continue to mine for information and work on curation of information collections. Being digitally literate means that you can search for information and navigate various platforms, think critically about texts online, and produce and

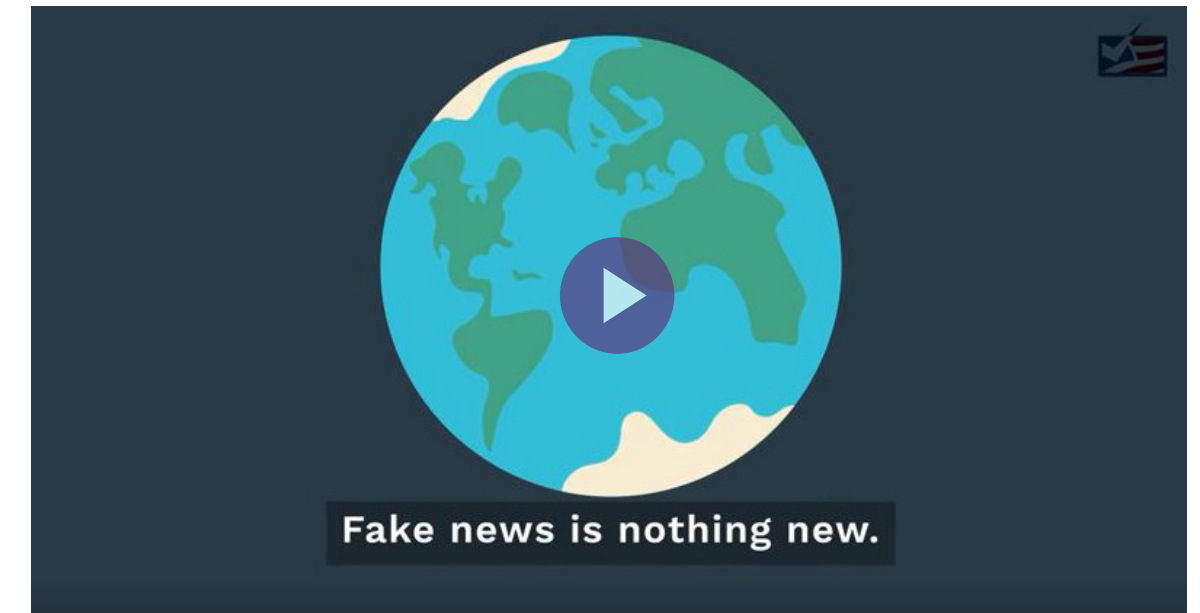
communicate information using digital media. Digital scholarship requires competent digital literacy skills.

Across the world, technologies like Facebook, [Wiggio](#), [Padlet](#), Twitter, Instagram, [Podio](#) (and many others) are informing new pedagogies, making classroom walls thinner, developing students' digital literacies, exploiting informal learning opportunities and extending professional networks. The ill-considered use of such technologies also creates risks for students.

In 2017, we have seen the emergence of 'fake news' as a topic of discussion in the media. According to the title of an article by Sean Coughlin for BBC News, [Schools should teach pupils how to spot 'fake news'](#). This title is a quote from Andreas Schleicher, Education Director, OECD, who continued by saying:

In the past, when you needed information, you went to an encyclopaedia... and you could trust that the information would be true ... But now ... young people go to Facebook or news websites and need to be able to evaluate what is reliable.

Schleicher realises the need for students to question and think critically, and will introduce written tests on global competency for the 2018 Pisa rankings, while universities and other education organisations have to put together [fake news guides](#).



YouTube: [How to Spot Fake News - FactCheck.org](#)

Hot on the heels of the media coverage, the Pew Research Centre (Horrigan, 2017) Report on how people approach facts and information states that people deal in varying ways with tensions about what information to trust and how much they want to learn. One key takeaway from the findings is that there is not a typical, archetypal information consumer; another is the importance of helping people gain confidence in their digital, and information literacy skills.

Of course, educators have known all along that news (or information) is not always trustworthy, and that teaching our students information literacy skills underpins our digital engagement. There is no excuse for getting this wrong when even the New York Times is publishing excellent tips on [teaching and learning about fake news](#). This online article covers every aspect worth considering in this context, and provides a huge collection of supporting resources and strategies to keep up-to date!



Another underutilised personal favourite is the [SearchReSearch \(SRS\) blog](#). This wonderful resource covers everything about search, search skills, teaching search, learning how to search, learning how to use Google effectively, learning how to do research. It also covers a good deal of sensemaking and information foraging. With an email subscription, it is easy to pick up some interesting puzzles to challenge yourself or work teams to finding answers more efficiently and effectively. One of the secret missions with SRS is to help readers develop a working sense of curiosity and, more than that, to figure out ways to satisfy that curious twinge.

Open education

Digital scholarship is also valued for openness or open access within the boundaries of open data, open publishing, open education and open boundaries (Pearce et al., 2012; Weller, 2011), and for utilising participatory or collective ways of thinking (Bull et al., 2008; Jenkins et al., 2009). Open education has a lot going for it in the digitally remixed age. This is a global way to embrace the kind of workplace sharing that teachers the world over like to do. The difference is that sharing online and attaching open licensing makes open education valuable beyond local settings.

Open educational resources (OER) are freely accessible, [openly licensed](#) documents and media that are useful for teaching, learning, educational, assessment and research purposes. Although some people consider the use of an [open format](#) to be an essential characteristic of OER, this is not a universally acknowledged requirement.

The open educational resource (OER) movement emerged in 2002, promoted by organisations such as UNESCO and the William and Flora Hewlett Foundation. UNESCO argues that education is a fundamental human right and therefore educational resources should be freely available.

Open Educational Resources are teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use and repurposing by others. OER include full courses, course materials, modules, textbooks, streaming videos, tests, software, and any other tools, materials, or techniques used to support access to knowledge.

[William and Flora Hewlett Foundation](#)

Education for all has taken on a new meaning in the digital age. A culture change is taking place with educators using the internet to share their research ([open access](#)) and teaching or learning resources ([OER: open educational resources](#)).

The Hewlett foundation define OER as:

Teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use or re-purposing by others.

The OER movement has been successful in promoting the idea that knowledge is a public good, expanding the aspirations of organisations and individuals to publish OER. By providing learning contents openly, OER can foster and manage the creation of a worldwide knowledge society.

Clay Shirky talks about [publishing as the new literacy](#), and the opportunity for all internet users to put things out in public. Therefore, as we embrace new media and online technologies, and as we develop skills and habits of learning with new publishing modes, it is important to consider how to best represent and share these artefacts across the world. The primary purpose of copyright is to provide an incentive for people to produce new works for the benefit of society as a whole. The incentive is created by the opportunity to be paid when other people use and disseminate those works. Copyright can also reward people who create works without expecting payment, when their works end up being used by others. (Australian Copyright Council, 2017).

Thus, the Creative Commons movement has developed. Creative Commons provides copyright licences to facilitate sharing and reuse of creative content. Under creative commons, creators append a licence to their work that permits other people to use their work. For example, they permit others to use, distribute, remix, and build upon their work in return to credit or attribution. There are a number of different creative commons licences, some of which permit derivative works, and some of which forbid them, some of which allow commercial use, and some of which don't. [Creative Commons Australia's website](#) provides clear and easily understood information about understanding creative commons application, uses and licensing that is critical for the open educational resource movement.

All learners, educators and students, need to know about copyright laws, fair use guidelines, Creative Commons, intellectual property and citing sources. This is important because of legal requirements and also for ethical use of other people's creations for our own work. The fact that images, videos, text and other 'mashed up' artefacts appear online means they can usually be easily downloaded or shared – but ease of access does not mean 'free to use how and when you wish'.

This is an important concept which relates to certain ethical practices educators should be modelling as well as teaching their students.



YouTube: [Creative Commons Kiwi](#)

The art of digital scholarship

Digital scholarship is a big challenge that is rarely acknowledged for what it is – the prime driver of quality learning and teaching today. No longer can we consider the individual learner as the sole focus of our interest. We must also include the resources of the environment in our consideration of what we plan for and hope to achieve in our learning and teaching. The design of learning environments and learning experiences provide the opportunities to learn, which will lead to forms of engagement likely to be significant in digital environments.

Digital scholarship is a big challenge that is rarely acknowledged for what it is – the prime driver of quality learning and teaching today

Because learning is becoming globalised, educators are seeking to develop critical engagement, that is, a way of being in the world that involves intentionally engaging situations, dilemmas, and activities by leveraging disciplinary tools in order to resolve personally meaningful problems. To get a great understanding of what is possible, and the range of options open to educators, visit [The Global Educator Case Studies](#) being showcased by Julie Lindsay.

Evolving technologies and globalisation of information, communication and access to each other presents educators with the challenge of creating learning experiences to help students develop competencies to enable them to function successfully in a dynamic global society.

[Connected learning](#) as the art of digital scholarship helps bring minds closer to minds, and is a work in progress, building on existing models, ongoing experimentation, and dialogue with diverse stakeholders. Connected learning is not distinguished by a particular technology or platform, but is inspired by digital scholarship principles and design.

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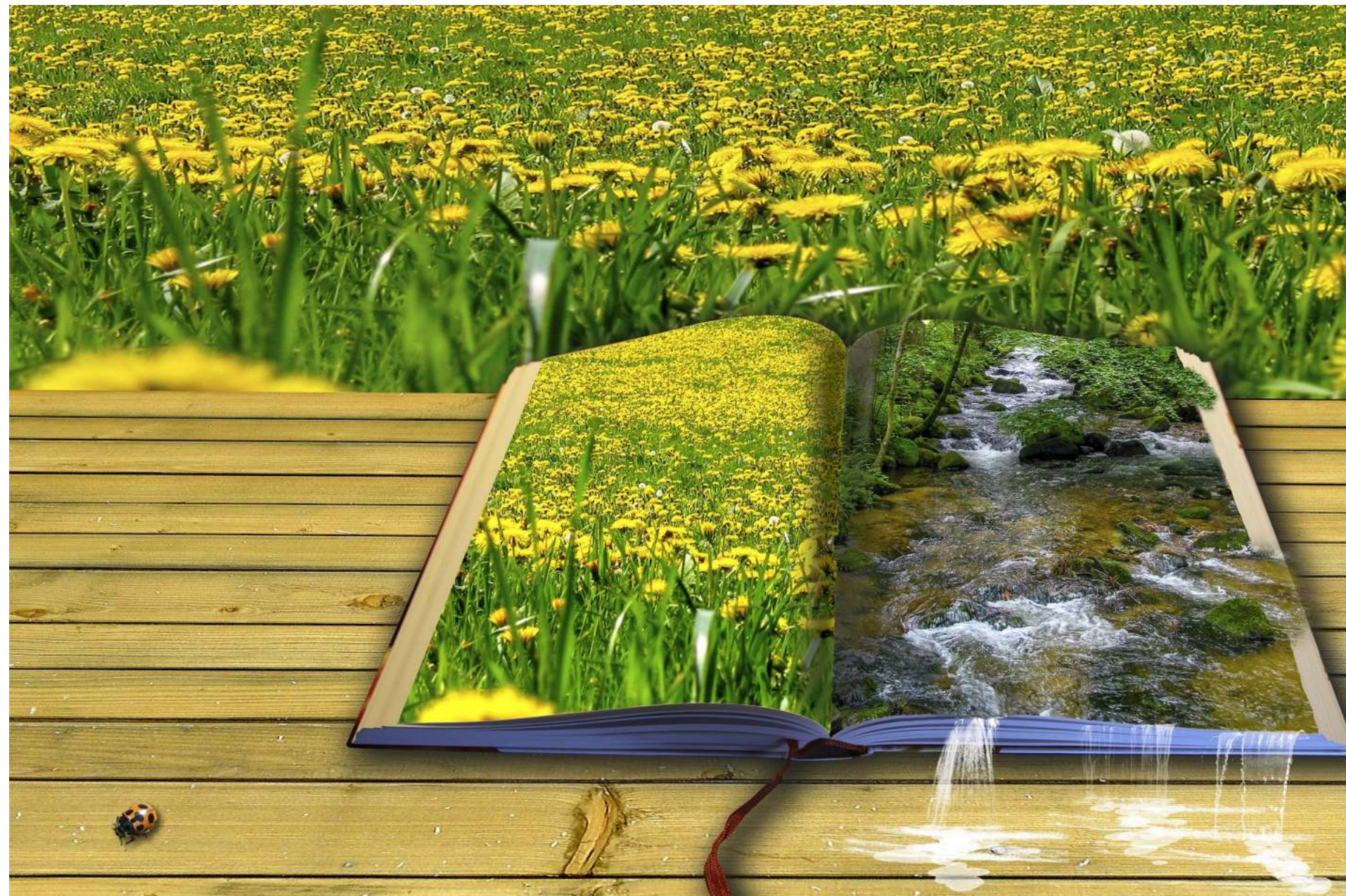
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PEER REVIEWED ARTICLE

“It’s all lighted up, because this is a happy ending.” Beginning critical literacy – young children’s responses when reading image and text.



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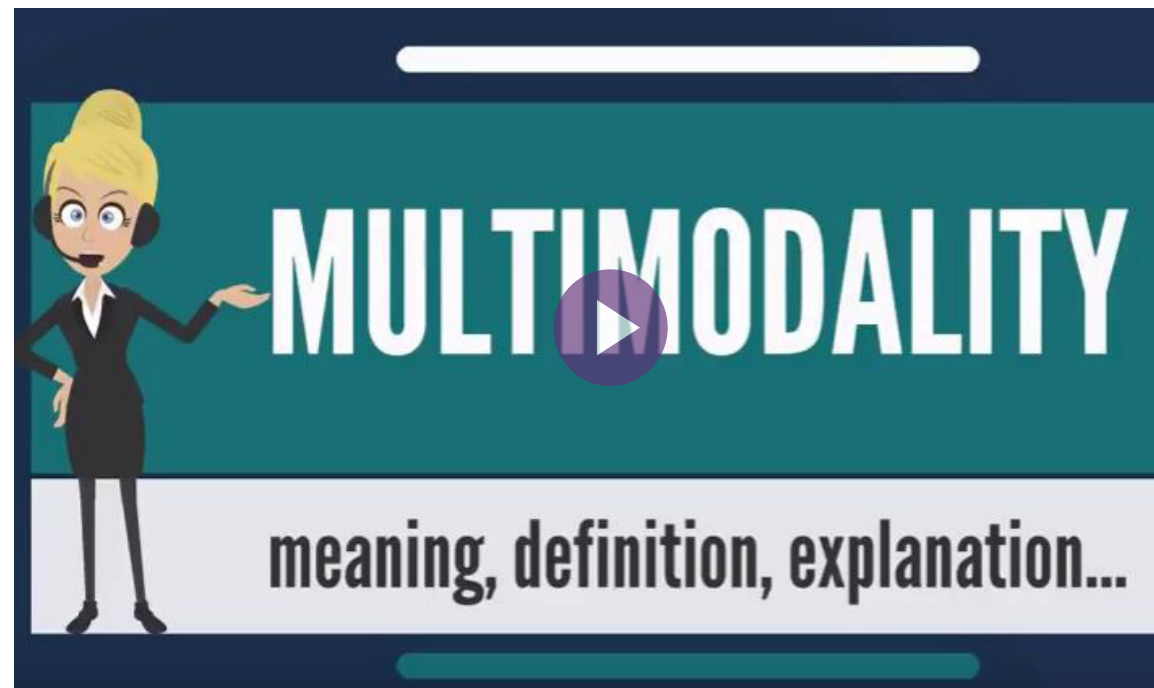


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Introduction

When reading the story ‘Amy and Louis’ (Gleeson & Blackwood, 2006) Darren had plenty to say about the different parts of the narrative. As he retold the orientation he noted that “They was (sic) best friends. And they did stuff together.... (Amy) calls for him and then when he is there, he calls out and then she comes.” When Amy moves away across the world, Darren understood that Louis was sad to lose his friend and Darren recounts what Louis did next - “He spreaded (sic) his arms and screamed really loud and it went over all the world”. On the last page, Amy awakens from a dream in which she has heard him calling her. Darren comments on the use of colour on the final page - “It’s all lighted up, because this is a happy ending.”

As Darren (all names are pseudonyms) listened to the story, discussed the words and pictures and then later created his own drawing, he was demonstrating his understanding of both the visual and written modes of communication, as well as enjoying a quality piece of children's literature. Picture books, along with other print and screen based texts are part of our evolving literacy contexts. The inclusion of all forms of multimodal texts is essential to ensure curriculum reflects the text demands of society (Jewitt, 2008b; New London Group, 1996). Multimodal texts can be defined as texts which use more than one mode to communicate meaning within any combination of the written, visual, audible or gestural modes (Callow, 2013; Kress, 2010).



Youtube video: [What is MULTIMODALITY? What does MULTIMODALITY mean? MULTIMODALITY meaning & explanation](#)

A significant body of research suggests that a critical approach towards multimodal texts is vital to ensure students can actively and critically participate in wider social power structures that are reflected and created within text (Comber & Nixon, 2014; Jones-Diaz, Beecher, & Arthur, 2007). While the theoretical framework for a critical and multimodal approach to literacy is strong, research on how to assess these literacies is still ongoing. This paper reports on how early primary students begin to develop critical literacy knowledge as part of a larger project exploring assessment and multimodality.

Living in a multimodal world

A significant body of research on changed literacy practices, initially developed by The New London Group (1996) and furthered by the contributions of Jewitt (2008a) and Walsh (2010), argues for literacy pedagogy which reflects the impact of evolving textual forms on sociocultural practices. This research considers that in the elaborately multimodal contemporary context (Ryan, Scott, & Walsh, 2010 p.477), print based approaches alone for literacy instruction are no longer appropriate. To navigate this changing literacy landscape, children need the ability to navigate images as 'carriers of meaning' (Bezemer & Kress 2008 p.166), thereby giving rise to research that requires frameworks for deconstructing how image and text create meaning. The systemic functional semiotics approach provides such a framework to analyse meaning making in the image-language interface, and thus is applicable to the comprehension of multimodal texts (Kress & Van Leeuwen, 2006; Unsworth, 2014).



Youtube video: [Making meaning: the role of semiotics and education](#)

Children's responses to multimodal texts

Numerous studies have revealed students' sophisticated and multifaceted responses to multimodal texts such as picture books and graphic novels, including students' ability to make meaning by:

- interpreting intratextual visual symbols (Farrell, Arizpe, & McAdam, 2010);
- negotiating the gap between image and text (Styles & Arizpe, 2001);
- utilising colour theory (Pantaleo, 2012) and
- integrating life experiences (Ryan & Anstey, 2003).

These studies generally suggest that children are astute readers of visual text, which also connects to critical literacy or text analyst practices.

Critical literacy has a well established history in Australian literacy practices (Jones-Diaz et al., 2007; Luke, 2000). A range of definitions is demonstrated through the literature, where critical literacy is

simply acknowledging the choices or perspectives presented in a text, through to a more thorough critique and analysis around discourses such as power, gender or social issues.

Callow, 2010 p.74.

Luke (2000, p.451) defines critical literacy as the ability to analyse 'the relations and fields of social, cultural, and economic power' shaped within and through texts.



Youtube video: [Allen Luke - Critical Literacy](#)

Luke and Freebody's (1999) [reader roles framework](#) embeds critical response in the text analyst role as one of the four reading resources. Despite the prominence of the reader roles framework in the Australian literacy context, this text analyst role is not reflected in the English Curriculum until Year 6 (Australian Curriculum Assessment and Reporting Authority (ACARA), 2016). However, theoretical support for critical literacy in the younger years suggests children come to school with strong notions of fair and unfair and can use the discourse of social interaction and text in play (Comber, 2001). Young children also have strong cultural capital that can be utilised for the development of critical literacy (Janks, 2002; Jones-Diaz et al., 2007). Emerging research suggests critical literacy praxis in the younger years can involve working towards the analytical deconstruction of texts through learning experiences such as manipulating characters and structural features in texts to create new meanings (Comber & Nixon, 2014; Exley, Woods, & Dooley, 2014). Having set the focus on the area of the multimodal texts and critical literacy in the early years, this article reports findings taken from a larger pilot study in an urban setting of a large Australian city, engaging with 40 students across 4 stages from Foundation to Year 6. The larger study investigated assessment strategies in the comprehension of picture books, addressing the research question:

How can we assess students' understanding of visual and multimodal texts?

It also explored the type of metalanguage students used when discussing their understanding of visual and written texts as well as assessing aspects of the

text analyst role when engaging with picture books. Related articles reporting on the project include assessment strategies for foundation/ kindergarten (Callow, 2018 - forthcoming) and the role of picture books for Year 1 in critical and global literacy contexts (Callow, 2017). The specific research question informing this article was:

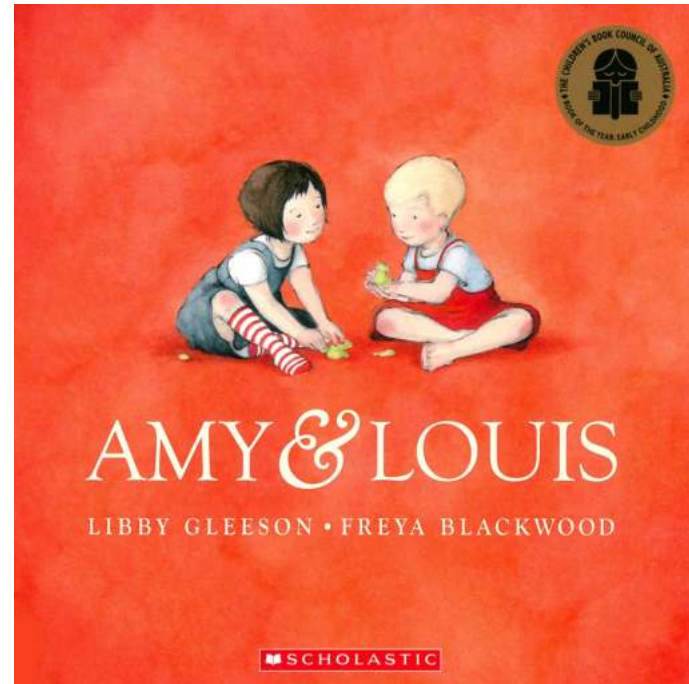
How do children in early primary critically respond to multimodal texts?



Methodology

The context for this multisite case study were two schools in a large city in New South Wales (NSW), Australia. Participants were drawn from two Foundation classes, a Year 1 and a Year 2 class. Teachers in each class invited 6 - 7 students to participate, with no criteria being assigned to their selection by the researchers. In the foundation group there were seven students, aged 5 and 6 years, while in the Year 1 and 2 groups there were eleven students aged 6 and 7. The study utilised a qualitative, small

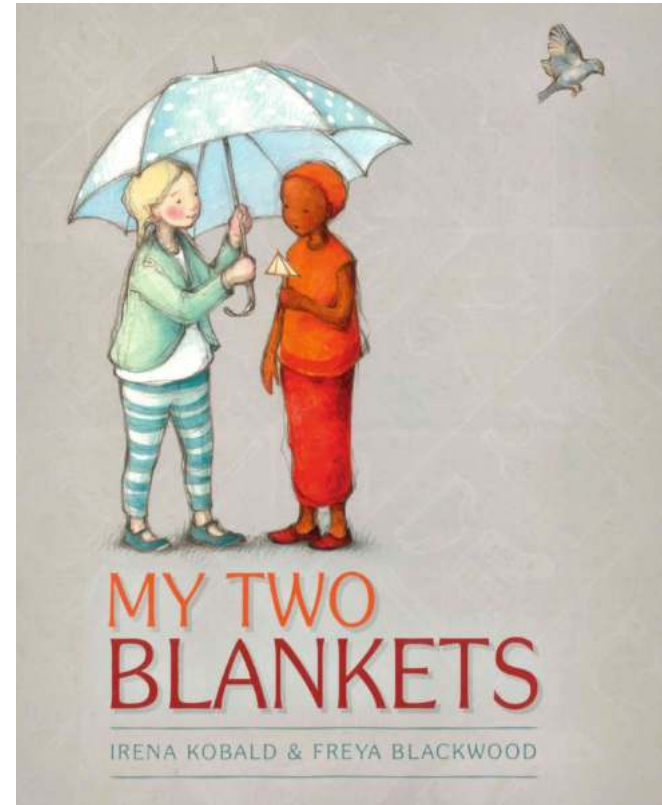
scale case study approach, employing methods of interview, discussion, observation of reading and viewing as well as drawn responses to picture books.



Amy moves to the other side of the world.

The Year 1 and Year 2 students explored 'My Two Blankets', written by Irena Kobald and also illustrated by Freya Blackwood (Kobald & Blackwood, 2014). In this story, a young girl named Cartwheel finds herself as a refugee in a new country, where she doesn't know the language. She wraps herself in the blanket of her first language, but with the help of a friend, soon weaves a second blanket in her new additional language.

Two picture books were selected for the study. The foundation students were read 'Amy and Louis', written by Libby Gleeson and illustrated by Freya Blackwood (Gleeson & Blackwood, 2006), a story dealing with loss and friendship when Louis' friend



by a systemic functional semiotics approach (Kress & Van Leeuwen, 2006; Unsworth, 2014), providing a theoretical framework for the analysis of interview data and the children's drawings. The questions developed for the interviews drew on this approach and were devised to provide students with opportunities to interpret both image and text, including the use of a visual metalanguage as well as being aligned with Luke & Freebody's (1999) reader role orientation, embedding opportunities for critical response.

For each book, a focus double page spread was selected for extended discussion. The pages from 'Amy and Louis' show a very small Louis peeking out from his front garden towards a large truck that is driving away, taking his friend Amy to the other side of the world. The written text signals the complication in the narrative –

The data collection included a [picture walk](#) and discussion of each book with each child, followed by the story being read aloud. After this a structured interview focusing on a specific double page spread was undertaken, with a concluding drawing activity based on the story. The methodological design is informed

But one day, Amy and her family moved a long, long way away...

The depicted departure scene is painted with pale, washed out colours, reflecting a sombre mood, which strongly contrasts the previously brightly coloured scenes of the children playing.



Image: Louis looking down the street from 'Amy and Louis'

Amy and Louis
by Libby Gleeson and Freya Blackwood
Text copyright© Libby Gleeson, 2006
Illustration copyright © Freya Blackwood, 2006
First published by Scholastic Press, a division of Scholastic Australia Pty Limited, 2006
Reproduced by permission of Scholastic Australia Pty Limited

The pages from 'My Two Blankets' show a tiny main character, Cartwheel, placed at the back of a large crowd of people, who appear to be yelling as lines appear from their mouth, accompanied by the objects they are talking about. The resulting scene is quite overwhelming and rather daunting, being described in the written text as

like standing under a waterfall of strange sounds, given that Cartwheel does not yet speak the language. Compared to the very positive first page of the story, where Cartwheel's bright image fills the page as she does hand springs in her first home country, this page stands in strong contrast.

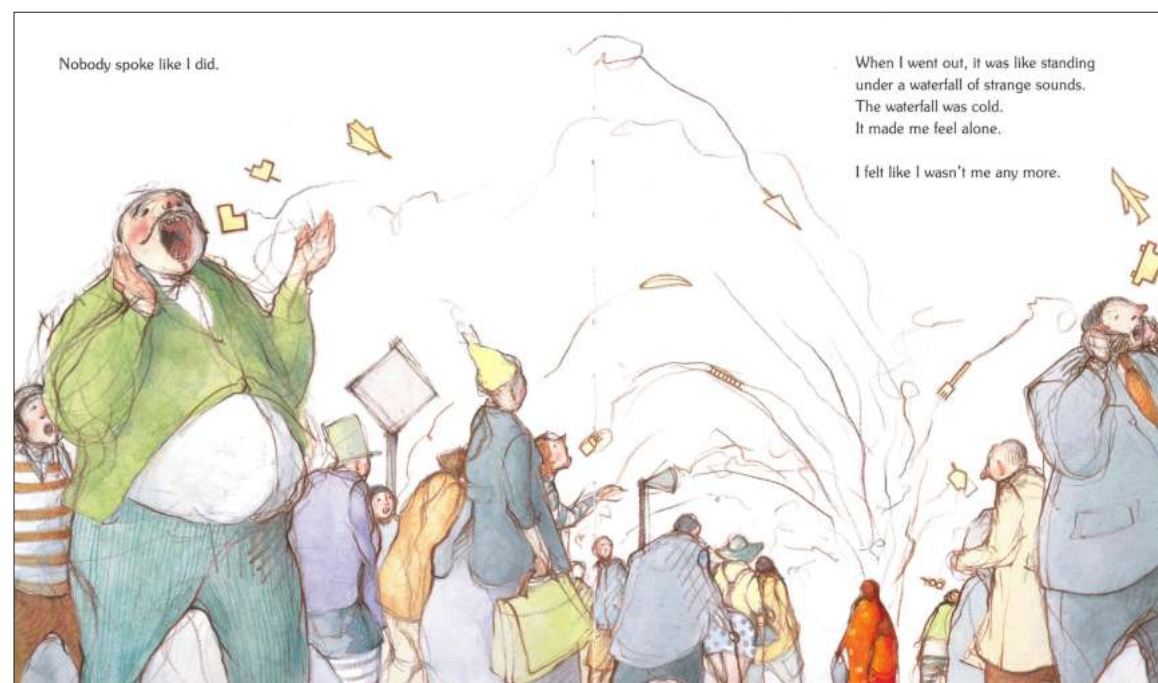


Image: Cartwheel and her Auntie at the back of the crowd

My Two Blankets

Text copyright © Irena Kobald 2014, Illustrations

copyright © Freya Blackwood 2014

Published by Little Hare, an imprint of Hardie Grant Egmont

Selected interview questions with a focus on the text analyst role

For 'Amy and Louis', Gleeson & Blackwood (2006).

How is this page different to previous pages?

Tell me about the colour on this page.

Why do you think Freya Blackwood chose these colours?

How does she want us to feel?

Is Louis drawn very big or small here?

Why did Freya Blackwood do this?

How might it make us feel about Louis?

Drawing task:

What would this picture look like if Amy was coming back? Draw a picture that shows Amy coming home. Try and use your colours to help us understand how Louis feels.

For 'My Two Blankets', Kobald & Blackwood (2014).

How is this different to the first page in the story?

Tell me something about how close or far we are from the people in this picture.

Why do you think Freya Blackwood did this?

Do you know any special words that describe how close or far away we are from a person in a picture?

Who is feeling the least powerful in this picture?

How do you know?

Do the words tell us who is powerful?

Drawing Task:

At the end of the book, Cartwheel has changed. Imagine she goes back to the street shown in the focus page. What would be different?

Draw a picture that shows how you think Cartwheel might be feeling.

Once the data was collated and transcribed, each specific question was read, tabulated and colour coded for common themes and patterns across the student responses. This was complemented by a similar process with the student comments about their drawings. Themes relevant to the text analyst role were identified and are discussed in the following section, in relation to the research question regarding how early primary children critically respond to multimodal texts.

Findings and discussion

All the students made comments showing affective responses and understanding of the characters in each story. When discussing the differences between the opening pages and the focus page, both groups of children noted a number of features. Those reading 'Amy and Louis' generally commented on the colour differences, interpreting those on the focus pages as portraying sadness, which suggests an emerging awareness of the emotional impact of colour choices (Callow, 2018 forthcoming). The Year 1 students, when comparing the opening pages in 'My Two Blankets', noted differences in colour, as well as the different objects on each page and the waterfall imagery and flying objects. Eight of the eleven then commented

that the focus page made them feel sad for Cartwheel. Callow (2008) argues for the importance of enjoyment and aesthetic responses to images while Lewis (2000) contends that reading should combine the dimension of pleasure as part of personal and critical responses to literature. While most students found it difficult to engage in explicit discussion about authorial intent, they showed an awareness of how words and pictures make meaning that provides the groundwork for text analyst behaviours.

Exploring social distance and authorial choice

How close or far we stand from someone can signal our social relationship with them. In visual texts, shot distances may create a suggested or imagined relationship between the viewer and the person represented (Kress & Van Leeuwen, 2006). For example, in figure 1, the close shot suggests a closer relationship with the girl, compared to the long shot of a small child standing on a beach (figure 2).



Figure 1 – close shot (Photo by ANDRIK | LANGFIELD | PETRIDES on [Unsplash](#))



Figure 2 – long shot (Photo by Danielle MacInnes on [Unsplash](#))

In the focus pages for both books, the main characters are both drawn in long shot, creating a distance between the viewer and the character, making them appear small and more vulnerable on each page.

In 'Amy and Louis', Louis, is shown as being very small, in the bottom left hand corner of the larger streetscape, peering out at the truck as it pulls away, suggesting vulnerability and sadness. All of the seven foundation students noted that Louis was drawn very small, and when asked why Freya Blackwood drew him like that, they all said it was because he was sad, offering a range of reasons.

Researcher: Is Louis drawn very big or very small in this picture?

Anna: Very small.

Researcher: Why do you think Freya Blackwood drew him like that?

Anna: Um, because he's sad, and it's far away, but here (points to previous page with large drawing of Louis) he's happier and he's close to his friends.

Darren used more common sense reasoning when asked about Louis size in the picture:

Researcher: Why do you think Freya Blackwood drew him like that?

Darren: Because he's a little kid.

For the foundation students, the question of how the viewer feels towards the character, as opposed to how the character may be feeling was challenging. When asked about how we as readers felt about Louis, most children were a little unsure or said they didn't know. However, one student, Nathan, showed a developing sense that illustrators may make use of size to show some emotional aspect, referring to illustrators as 'they' in the quote below.

Nathan: He's drawn small.

Researcher: Hmm, I wonder why? I wonder why Freya Blackwood did that?

Nathan: Because he's sad.

Researcher: So how do we know he's sad because he's small? That's good thinking.

Nathan: Because sometimes they draw people, when they're sad, small.

In the double page spread from *My Two Blankets*, Cartwheel and her Auntie are in long shot, shown as tiny figures in the background, while the unknown crowd are much closer to us as viewers. The use of the long shot here distances us from Cartwheel, making her appear small in relation to the crowd, thereby gaining our empathy as Cartwheel is portrayed as being alienated from the group. When discussing 'My Two Blankets' and how near or far the characters on the page are positioned, ten of the eleven children were able to comment on shot distance in the image, and six students then showed insightful ideas on how the long shot influenced their interpretation of the character, such as the following:

Researcher: So why do you think they drew it so we were quite far away from Cartwheel, how does it make us feel about her?

Rufus: Sad.

Researcher: Why does it make you feel sad about her when she's far away?

Rufus: Because I want to get to her because she doesn't have any friends.

Interestingly, one child linked the choice of shot with the character's former country of origin.

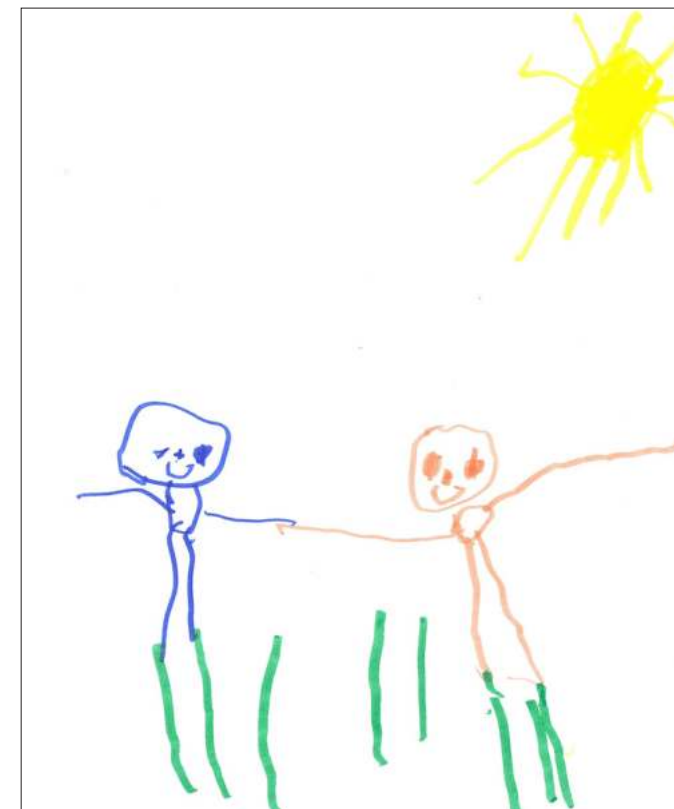
Researcher: Ok. So why do you think Freya Blackwood drew it like that?

Ellie: Maybe because they're from somewhere far away

When discussing the illustrator's choice in terms of how far the characters were drawn a number of responses from the children in both grades suggested they had begun to consider how the visual choices in each story were purposeful. Evidence of the text analyst role could be argued as an evolving understanding that somebody makes a choice (White, 1999), where readers begin to understand that a text is created by an author, who make choices about what is seen and read.

Pictorial responses to the story

When the Foundation students were asked to draw a new version of the page to represent how Louis would feel if Amy was returning, the majority of children created an image of Amy and Louis standing near each other or holding hands, employing signifiers to convey their happiness including smiling faces, green grass, a bright sun, or flowers (see Fig. 3). When



asked why he drew a flower in his picture, Nathan explained it was *Because they make people happy*, showing he was deliberately thinking about the impact of his drawing on the viewer.

Figure 3 - Amy and Louis reunite by Darren

Year 1 students were asked to create a representation of Cartwheel returning to the where the crowd had been, after she had woven the 'new blanket' of her second language, and to depict how she would feel after she had changed. Interestingly, even though students could identify before they started drawing that Cartwheel had changed and was happier by the end of the story, six students drew Cartwheel as sad, confused or unsure. Year 1 students showed a stronger tendency to manipulate the images of the original story, with three students integrating the visual metaphor of the waterfall of words, represented as small symbols (Fig. 4).



Figure 4 - Cartwheel returns to the street by Azalea

The drawing task attempted to elicit text analyst behaviours. Arguably, the way students made some beginning efforts to use visual language to

create a particular meaning may suggest emerging text analyst behaviours. Foundation students were able to explain that they used happy colours because they wanted the viewer to feel happy. Year 1 students commonly focused on the facial expression of their participant as the main way they created meaning. Yvonne (Year 1) showed some evidence of emergent text analyst behaviours in her discussion of her image:

Researcher: Ok, so how do you want the viewer, or the person looking at it like me, to feel about Cartwheel when they look at your drawing?

Yvonne: Um, (she) feels happy and (she) feels like she's in a nice place.

Researcher: Ok, so what did you try and do in your drawing to make me feel like that when I look at that picture?

Yvonne: I tried to make them look really happy instead of just drooping their arms down and stuff.

Interestingly, when pictorial responses were triangulated with students' interviews, students like Yvonne who showed more developed text analyst behaviours in their interview were similarly able to show more text analyst behaviours in the discussion of their picture. This seemingly echoes Comber's (2001) suggestion that teachers must develop "a meta- awareness and meta-language" to enable students to access critical literacy behaviours.

Conclusion

The findings from the data across the Foundation and Year 1 students suggests

- the beginning of early critical literacy behaviours in terms of how they discussed the visual and linguistic features in relation to their own personal responses,
- their emerging sense of possible authorial choices and
- the developing evidence of this in some of their drawings.

The findings reflect Comber and Nixon's (2014) commentary about the ongoing importance of all forms of critical literacy practices in the early years, from viewing to drawing, screens to physical spaces.

Picture books continue to play a key role in our evolving literacy landscape, providing opportunities to introduce critical reading practices which may then be applied to other multimodal texts. Considering the changing literacy demands of new forms of texts and evolving social structures, literacy pedagogy and assessment which embraces multimodal texts and equips students to actively and critically navigate these texts is essential.

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Sydney Festival



The Sydney Festival is in its 41st year and has a production of [The Town Hall Affair](#) that may be of use to any studying the feminist movement during the 70s.

STEM professionals in schools



CSIRO provides support for STEM programs in schools. Are you getting your 2018 STEM program organised? Check [CSIRO's program](#) out.

Technologies for the library of the future



Do you agree with these [8 technologies for the library of the future](#)

Archibald Prize 2017



Congratulations to the Boys of Sydney Grammar Edgecliff Preparatory school for being finalists for this year's [Archibald Prize](#).

Help re-write Australia's first 'fake news' with this interactive documentary



A recently released [resource from SBS](#) provides an engaging activity: '[K'gari: the real story of a true fake](#)'. This interactive looks at a fake news story from our early history and provides an opportunity for students to redress this.

Conference for teacher librarians in 2018



The highly regarded state conference for NSW Department of Education teacher librarians and library staff will be held in Term 4, 2018. Watch this space for news and registration next year.

resource reviews

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

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

USER LEVELS ARE GIVEN IN STAGES AS FOLLOWS:

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

KEY LEARNING AREA (KLA) ABBREVIATIONS USED:

CA	creative arts
English	English
HSIE	human society and its environment
languages	languages
mathematics	mathematics
PDHPE	personal development, health and physical education
science	science
SciTech	science and technology
TAS	technology and applied studies

AND

VET	vocational education and training
CEC	content endorsed course

Abstract - indicates a resource is described rather than evaluated





Points of Divergence: Metathinking and Mark-making

Curriculum springboard

Visual Arts
Stages 4-6. Years 7-12

Outcomes:

A student:

- explores the conventions of practice in artmaking (Practice, P1)
- investigates subject matter and forms as representations in artmaking (Representation, P4)
- explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed (Representation, P10)

[Visual Arts Stage 6 Syllabus](#)

Review:



Ballpoint Art

MORSE, Trent

Laurence King Publishing,
London, 2016

ISBN 9781780678528 [741.2]

With blue-inked bathtubs, scribbled spheres, expansive paper landscapes, inscribed castles and meditative mark-making, contemporary artists are extending the humble ballpoint pen beyond its everyday uses. They are exploiting its potential as an ingenious artmaking tool. Showcasing the work of 30

Teaching and learning opportunities:

- Account for the role of the ballpoint pen as a fine artmaking tool in the context of its historical development and traditional function as an everyday writing instrument. Consider artworld debates surrounding 'high' and 'low' art.
- Examine how contemporary artists are extending the material and conceptual potential of the ballpoint pen, through strategies such as experimenting with the chemistry and sensory qualities of ink, merging it with other media and working on unconventional surfaces such as canvas, objects, wallpaper, transparent cloth and buildings.
- Create experimental biro drawings inspired by patterns observed from topographical formations, weather maps, nebulae, cells or DNA, the accumulated compositions of [Il Lee](#) and the macro studies of [Jennifer Keeler-Milne](#). Transfer or project these drawings onto objects or spaces to design unusual site-specific installations, observing [Russell Crotty's](#) drawings on three-dimensional spheres and [Jan Fabre's](#) use of bathtubs and the built environment in artworks such as 'Hey, What a Pleasant Madness!' (1988) and 'Tivoli' (1990).
- Investigate how the immediacy and characteristics of the ballpoint pen allows artists to approach mark-making as an intuitive process of meditation and reiteration. Explore a range of drawing techniques

Professional resources:

- [Drawing education kit](#), Art Gallery of New South Wales
- [Jennifer Keeler-Milne Education Kit: Secondary School Resources](#), Glasshouse Port Macquarie Regional Gallery
- [To make a work of timeless art: MCA Education Kit](#), Museum of Contemporary Art

Resources:

Books:

- Ballpoint Art Pack: Creative Techniques and Explorations for Drawing with an Everyday Pen (2016) by Matt Rota
- Close to home: Dobell Australian Drawing Biennial 2016 (2016) by Anne Ryan
- Drawing projects: An exploration of the language of drawing (2014) by Mick Maslen & Jack Southern
- Drawing on the Right Side of the Brain (4th Edition) (2013) by Betty Edwards



Points of Divergence: Metathinking and Mark-making (continued)

Curriculum springboard

Visual Arts
Stages 4-6. Years 7-12

Other outcomes:

[Photographic and Digital Media Years 7-10 Syllabus](#)

5.1, 5.4, 5.10

[Photography, Video and Digital Imaging CEC Stage 6 Syllabus](#)

M1, M4, CH5

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

4.1, 4.4, 4.10, 5.1, 5.4, 5.10

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

5.1, 5.4, 5.10

[Visual Design CEC Stage 6 Syllabus](#)

DM1, DM4, CH4

international pen aficionados, this compendium examines the interplay between the physicality and psychology of the medium. A concise account of historical developments and precedents, in tandem with insightful summaries of each artist's practice, presents engaging content for classroom inquiry. Artist interviews, detailed images from artists' bodies of works and authoritative critical interpretations allow students to analyse the processes of conceptual and material experimentation, contextualise their practice within the artworld and discover how each artist evolves a personal yet universal language through the drawing process. Students' own artmaking investigations can be informed by an exploration of key motifs ranging from spaces and structures, whether tangible or illusory, to portraits, mythical monsters, pop hybrids and representations of DNA. Significantly, this resource offers rich inspiration for developing

such as pointillism, scumbling, cross-hatching and line build-up to generate free-forms, masses, voids and optical illusions, referring to the tonal drawings of [Angiola Gatti](#) and [Ignacio Uriarte's 'BIC Transition Matrix'](#) (2010).

- Take a line for a walk and create continuous line, blind and automatic drawings in response to music, verbal stories, aromas or other sensory stimuli. Experiment with different timeframes and speeds, and bundling multiple pens together with a rubber band to emphasise movement and gesture, referring to the work of [C. J. Pyle](#). Discuss how these drawings act as abstract interpretations or visualisations of a journey, and trial [Dawn Clements'](#) technique of folding and gluing to merge progressive drawings into expansive panoramas. Create a time-lapse video or stop-motion animation to document this process.
- Analyse the significance of control and chance in artmaking practice, considering artists' intentional use of materials and techniques, as well as their valuing of spontaneous actions, open experimentation and unpredictable 'accidents'. Highlight the nature of ink as a medium, dimensions of the drawing process, the impact of timing and the concepts of palimpsests and memory marks.
- Evaluate how contemporary artists are reinterpreting and challenging traditions associated with the medium of ink and distinctions between painting and drawing,

- Lines of thought: Drawing from Michelangelo to now (2016) by Isabel Seligman
- The Art of Ballpoint: Experimentation, Exploration, and Techniques in Ink (2015) by Matt Rota
- Unlearning to Draw (2015) by Peter Jenny
- Walk the Line: The Art of Drawing (2013) by Marc Valli & Ana Ibarra

Films:

- [American Artist Russell Crotty talks about his show at Turner Contemporary \(KTVarchive\)](#) (2011) by Kent County Council

Expressions of Interest are invited from teachers and teacher librarians who are interested in writing curriculum springboards for Scan. If you are interested in learning more about writing for Scan, please send an email to Editor.Scan@det.nsw.edu.au advising your curriculum expertise and your school.



Points of Divergence: Metathinking and Mark-making (continued)

Curriculum springboard

Visual Arts
Stages 4-6. Years 7-12

Content:

- Developing conceptual and material autonomy, positive risk-taking and responsiveness through the artmaking process
- Connecting ideas and actions to generate innovative interpretations of the world
- Exploring how artists' practice evolves over time in response to cultural context, technologies and other artists' practice

students' metathinking and experimental mark-making practice. It highlights the versatility of biro ink in the layering of media, patterns, line, movement, gesture, density, tone and memory marks. Students will pick up their pens to discover a point of no return! H. Yip

USER LEVEL: Stage 4 Stage 5
Stage 6 Professional

KLA: CA

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

SCIS 1777261 \$39.98

exploring [Wai Pong Yu](#)'s appropriation of techniques from Chinese landscape painting in 'a rhyme of ...' (2008) and 'a moment of truth 49 (I)' (2016) and the repurposing of biro ink in the practice of [Rebecca E. Chamberlain](#).

- Investigate innovative approaches to the drawing process, experimenting with the interplay between line, form, composition and actions in space to convey spatial depth, visual rhythms and gestural expression. Refer to [Thomas Müller](#)'s use of mirror rulers, rotation and repetition, the wireframe portrait drawings of [Vernon Ah Kee](#) and Alberto Giacometti, and the light paintings of photographer [Tokihiko Sato](#).
- Explore the potential for bios to render realistic details and textures, juxtaposing this with surreal subject matter and distortions of reality. Refer to [Joo Lee Kang](#)'s visions of hybrid mutations in 'Pattern of Life #6' (2014) and Claudio Ethos' fusion of everyday objects, machines, animals and architecture. Utilise hand-generated collage, the crumpling of images or digital image manipulation to visualise forms in abstract, unexpected ways and develop novel concepts.
- Experiment with ballpoint pens as tools for alternative mark-making, such as sgraffito, trace monoprinting, embossing with a dry pen and text as image. Consider the micro-burnishing effects achieved by [Butt Johnson](#) and [Melvin Way](#)'s diagrammatic talismans.

- [The Artist Project: Il Lee](#) (2015) by The Metropolitan Museum of Art
- [Gallery Talk: Joo Lee Kang](#) (2017) by Pennsylvania College of Technology
- [SJMA Preview - Il Lee: Ballpoint Abstractions](#) (2007) by San Jose Museum of Art

Websites:

- [Angiola Gatti](#), Ryan Lee Gallery
- [Butt Johnson](#), artist's website
- [C. J. Pyle](#), artist's website
- [Claudio Ethos](#), artist's blog
- [Conversation with Il Lee](#), Asia Art Archive in America
- [Dawn Clements](#), Saatchi Gallery
- [Ignacio Uriarte](#), artist's website
- [Il Lee](#), Art Projects International
- [Jan Fabre](#), artist's website
- [Jennifer Keeler-Milne](#), artist's website
- [Joo Lee Kang](#), artist's blog
- [Melvin Way](#), Christian Berst Gallery



Points of Divergence: Metathinking and Mark-making (continued)

Curriculum springboard

Visual Arts
Stages 4-6. Years 7-12



Route 596 (detail), Krystal Cheah, 2016

- Trace the historical significance of the colour blue, researching diverse associations, beliefs and symbolism from artists' practice, cultural customs and traditional art forms. Survey how the material and conceptual qualities of the hue have been explored in Expressionism, colour field painting, monochrome abstraction, porcelain, indigo textiles and contemporary artworks such as Alighiero Boetti's '[Bringing the World into the World](#)' (1973-5) and Tatsuo Miyajima's '[Mega Death](#)' (1999/2016).
- Inspired by [Yoshitomo Nara](#)'s practice and drawing collages, create a zine using drawings and observations of everyday experiences and insights recorded on envelopes, tickets, graph paper, receipts, torn notebook pages and other collected ephemera. Experiment with collaging, cropping, resizing, rotating, inverting and repeating imagery using a photocopier and/or digital means to construct a visual narrative or impression of an individual or collective experience.

- [Rebecca E. Chamberlain](#), artist's website
- [Russell Crotty](#), artist's website
- [Thomas Müller](#), Galeria Michael Sturm
- [Tokihiko Sato](#), Haines, Gallery
- [Vernon Ah Kee](#), Museum of Contemporary Art
- [Wai Pong Yu](#), artist's website
- [Yoshitomo Nara](#), Museum of Modern Art

Icons used:

-  **app for iPad/iPhone/iPod touch; app for Android**
-  **digital authoring tool; learning platform software**
-  **ebook; ejournal; online database**
-  **interactive; e.g. game; learning object**
-  **media presentation; e.g. podcast; slide show; digital story; video; audio**
-  **website**
-  **supports STEM learning and teaching**
-  **supports multicultural education**
-  **must be purchased**
-  **scan selected eresources into SCIS Create orders or check SCIS Special order files**

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

eresources

Resources are listed in Dewey order

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

Flipgrid



Flipgrid One is the free version of this video discussion tool that allows students to record video responses to questions on a topic for sharing or for formative feedback by their teacher. Unlimited discussion topics can be created in Flipgrid and grids can be embedded into almost any tool including [Google Classroom](#), [Edmodo](#) and [OneNote](#). Flipgrid works seamlessly on all modern browsers, desktop, Chromebook, iPhones, iPads and android devices. This form of social learning aims to give each student an equal voice by engaging all students in a rich learning environment. Videoing taps into students' familiarity with social media. Suitable for collaborative, group reactions to questions or for peer teaching, Flipgrid may inspire confidence and participation in reticent students. Teachers should investigate whether this type of learning is appropriate within their student internet filtering policy. S. Rasaiah

USER LEVEL: Professional
KLA: CA; English; HSIE; languages; mathematics; PDHPE; science; SciTech; TAS
PUBLISHER: Flipgrid, Inc, USA
REVIEW DATE: 04/09/2017 [372.133]
SCIS 1825467



YouTube video - [Flipgrid: the power of student voice](#) by Flipgrid Social

One Man Band



This short animated film is bright and colourful. It is open to interpretation but appears to convey a moral message about greed and selfishness. Within the context of the English syllabus, this film offers an opportunity to consider visual codes and conventions and the way in which meaning can be interpreted through creative use of colour and

movement. By engaging with this text, students can investigate how digital technologies shape meaning, especially as there is no spoken language in this film. A fast paced musical sound track carries the story line. The use of the music in itself is an aspect that can promote discussion, especially as it does not represent the music being played by any of the characters appearing in 'One Man Band'. Students are required to think critically about their responses to the story and to explain how they have drawn their own conclusions about the protagonists in this digital media presentation. It provides a 21st century means of telling an old moral story which can lead to discussion that focuses on the composing of texts for particular audiences and contexts. A. Ellis

USER LEVEL: Stage 2 Stage 3 Stage 4 Stage 5
KLA: English
SYLLABUS: English K-10
PUBLISHER: Pixar Studio
REVIEW DATE: 04/09/2017
SCIS 1360745





YouTube video – [One Man Band](#)

The Present



Winner of multiple film awards, this short animation has been adapted from Fabio Coala's comic strip, 'Perfection', available for viewing at [Worldlifestyle](#). The film opens with a boy, playing a video game – and then being given a present by his mother. The boy is pleasantly surprised to discover the box contains a puppy and leaves his game to play with it, but when he discovers it is disabled, with only three legs, he pushes it away and is quite overt in his dislike. The pup, in blissful ignorance, continues to try to engage the boy. Having led the reader or viewer into making certain assumptions as to the boy's selfish, callous character, things are eventually turned upside down when the pup's persistence pays off and the boy leaves his game to play ball outside. The final frames show the boy also has a part of his leg

missing. Students might compare and contrast the animation and the comic, examining the [style](#) of both resources and weighing the success of each in terms of engagement. The film may promote valuable class discussions about resilience and positivity, as well as attitudes towards disability by able bodied people and people with a disability. Given the sensitivities associated with this short film, teachers would need to use their discretion in relation to its suitability for a particular class. S. Morton

USER LEVEL: Stage 4 Stage 5 Professional

KLA: English; PDHPE

SYLLABUS: English K-10; PDHPE K-6; PDHPE 7-10

PUBLISHER: Filmakademie

REVIEW DATE: 04/09/2017

SCIS 1832964



YouTube video – [The Present](#) by Jacob Frey & Anna Matacz

professional reading

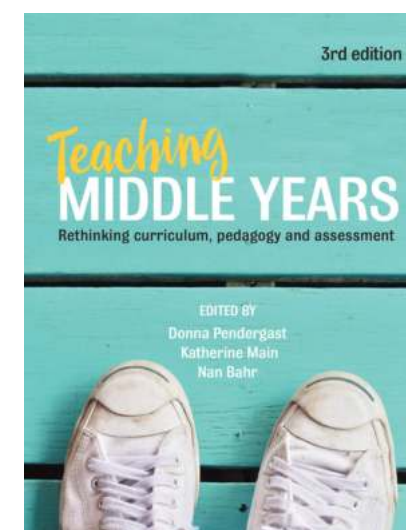
Resources are listed in Dewey order.

Teaching Middle Years: Rethinking Curriculum, Pedagogy and Assessment

Edited by Donna Pendergast, Katherine Main and Nan Bahr.

Allen & Unwin, NSW, 2017

ISBN 9781760292928 [373.236]



While many approaches to middle years schooling have been theorised, the research base affirms that the quality of teaching and learning is a most important focus. In this

publication, the field and critical factors of middle years education are defined and described through the range of contemporary reforms in curriculum,

pedagogy and assessment directly related to the Australian context. Key principles, such as challenging and coherent curriculum aligning to flexible and creative strategies that provide time and space for individual thinking and group collaboration are elaborated. Learner centred pedagogies, with an emphasis on learner-directed as well as co-constructed activities, are explored in detail throughout each of the four parts of the text. Each chapter provokes the reader to reflect on their middle years practice by inviting the collection of evidence and teachers' responses either individually or with peers to a range of contextual situations and challenges. F. Whalan

USER LEVEL: Professional

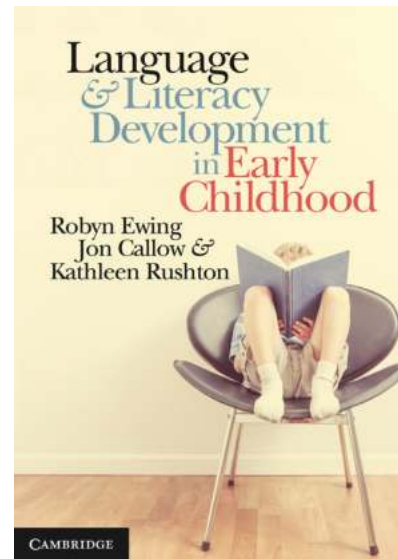
SCIS 1803879 Paper \$59.99

Language & Literacy Development in Early Childhood

EWING, Robyn, CALLOW, Jon and RUSHTON, Kathleen

Cambridge University Press, Vic, 2016
ISBN 9781107578623 [407.1]

The importance of playing with language is central to language learning through early childhood education and



is a primary focus of this text. Written explicitly for early childhood teachers and caregivers, the concepts of play-based learning, and the importance of language and communication embedded in the [Early Years](#)

[Learning Framework](#) and the [Australian Curriculum](#) are explored through a range of scenarios and vignettes drawn from research and practical experiences. A wealth of strategies based on quality literature that promotes early language development are included and focus on scaffolding explicit teaching, engaging in imaginative play, exploration, storying, creating, questioning and reflecting. A selection of photographs support the scenarios and bring to life the importance of children's dramatic and creative play in their language development. F. Whalan

USER LEVEL: Professional

SCIS 1773611 Paper \$74.95

Editorial Design: Digital and Print

CALDWELL, Cath and ZAPPATERRA, Yolanda

Laurence King Publishing, UK, 2014

ISBN 9781780671642 [741.6]



Key elements of contemporary visual journalism are investigated in this guided survey of how global magazines and brands across music, fashion, art, design,

advertising and news are curating and telling diverse stories through print and digital mediums. Students can critically compare how editorial design history connects with current practice, analyse how new opportunities for communication design have arisen in the context of social media and mobile devices, and examine profiles of practising designers through candid interviews and sample work. Practical insights into different editorial formats, covers, branding strategies, layouts and design processes, are made highly accessible for classroom inquiries through clearly cited image plates, diagrams, colour-coded backgrounds

and written text. Significantly, this resource dissects the anatomy of print and digital publications to reveal how relationships between image and type can be exploited to maximise viewing platforms, navigation and audience interaction. Design briefs, which map the making process from concept development, experimentation, resolution and presentation, offer inventive opportunities for students to develop their own project proposals, peer-review skills and portfolio work. A timeline, tracing the evolution of the printed page, and lists for further reading, provide additional inspiration for developing students' creative thinking and practice. Due to the sensitive nature of some images in this publication, teachers would need to use discretion in relation to its use by students. H. Yip

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

SCIS 1792466 Paper \$45.00

Orygen: the National Centre of Excellence in Youth Mental Health



Amongst the many free resources on this site that focuses on mental health in young people, is a booklet on [Self harm](#) in [Resources and Training](#). This booklet shows that self-harming is not just attention seeking or a sign of mental illness and it gives ideas on how to provide support. The organisation provides other equally valuable, well researched booklets on anger in young people and suicidal ideation which teachers may find helpful. The site has factsheets on depression, anxiety, the link between physical and mental health and wellbeing. These all have good suggestions for supporting students. School counsellors will find the evidence summaries and research reports valuable. Manuals that address working with students at risk of

early psychosis are also available for purchase on this website. A. Soutter

USER LEVEL: Community
Professional

PUBLISHER: Orygen, Vic.

REVIEW DATE: 04/09/2017 [362.2]

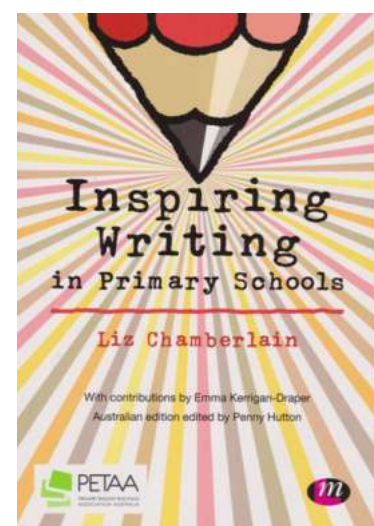
SCIS 1781188

Inspiring Writing in Primary Schools

CHAMBERLAIN, Liz

PETAA, New South Wales, 2017

ISBN 9871925132359 [808]



Writing in the primary years is explored through comprehensive resources and practical ideas in this publication that can inform a teacher's unique and contextual pedagogy for writing. The ways

in which students see themselves as writers and opportunities to be authors are framed by strategies for creating places and spaces for writing at home and at school. Later chapters include student work samples that illustrate how different experiences can inspire

young writers as they explore a range of quality literature. The content makes strong connections with current research, attitudes and perceptions linked to the [Australian Curriculum: English](#), highlighting the intense focus on the use of children's quality literature that connects responding to and composing texts for specific audiences and purposes. Guidance is provided to support a deeper understanding of imaginative, persuasive and informative texts together with practical instruction on how to design time for student planning and structure for writing. F. Whalan

USER LEVEL: Professional

KLA: English

SYLLABUS: English K-10

SCIS 1816262 Paper \$29.95
(Member) \$44.95
(Non-Member)

picture books

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

Wolfie, an Unlikely Hero

ABELA, Deborah and BRECON, Connah

Random House Australia, 2017

ISBN 9780143781509



The traditional stereotype of a wolf in fairytales has been reversed in this comical picture book. Here the wolf character, who maintains that he has

been sorely misjudged in folklore, has been constructed to evoke sympathy from the reader. The interplay between the protagonist and the narrator is clearly defined through the wolf's direct speech and the narratorial

statements that deliver the short story. Artistic illustrations show a modern wolf objecting to the sentiments of the narrative and attempting to prove how nice he really is. Teachers could use the ideas presented in this story to integrate the English Textual Concepts of argument, intertextuality and point of view in the learning and teaching process. S. Rasaiah

USER LEVEL: Stage 1 Stage 2

KLA: English

SYLLABUS: English K-10

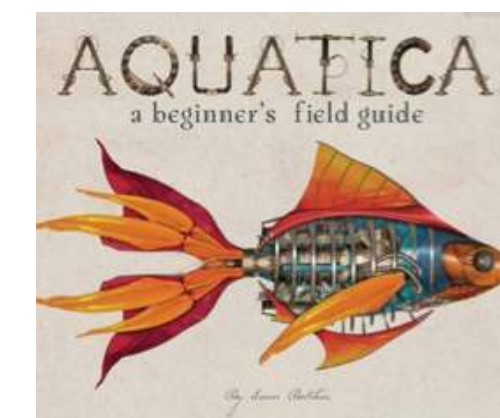
SCIS 1802840 \$24.99

Aquatica: A Beginner's Field Guide

BALCHIN, Lance

The Five Mile Press, Australia, Vic, 2017

ISBN 9781760404147



Conceptually similar to an earlier publication, titled 'Mechanica', this new picture book by the same

author is equally exquisite. 'Aquatica' is presented as a scientific field guide

of creatures to be discovered in the oceans of the Earth in the year 2250. Introductory information explains the existence of these hybrid aquatic creatures. They are 'the seaborne relatives of the wider species of Mechanica' which have evolved since the destruction of biological species during the 21st century. This illustrated scientific guide to Aquatica provides written and pictorial information on a range of amazing creatures documented by a young scientist and explorer, Liberty Crisp. Her research has led to the discovery that some species of Mechanica have developed a means of communication which manifests as a 'global hum'. In addition, several of the ocean creatures are forging symbiotic relationships in order to help one another survive in a dangerous world. While Liberty fears that the rapidly evolving Mechanica will eventually defeat the small enclaves of remaining humans, she also speculates on a hopeful resolution whereby humans may learn from these creatures that are learning to communicate, share information and work collaboratively. This text is especially useful for focusing attention on the concepts of authority and code and convention. In addition it addresses general capabilities such as literacy, critical and creative thinking, ethical understanding and information

and communication technology capability as well as the cross curricular priority of sustainability. C. Sly

USER LEVEL: Stage 3 Stage 4

KLA: English

SYLLABUS: English K-10

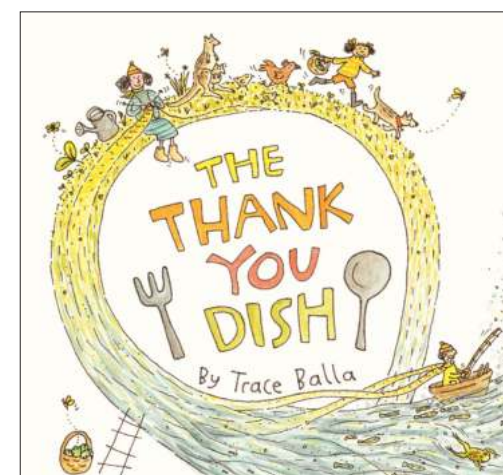
SCIS 1796524 \$24.95

The Thank You Dish

BALLA, Trace

Allen & Unwin, NSW, 2017

ISBN 9781760292355



Through a playful conversation at the dinner table, Grace reveals her understanding of the importance of community

and sustainability. As she thanks a seemingly random range of people and animals for her meal, readers of this picture book will appreciate how all things are connected. Because the road workers fixed the path, Grace and her mother can cycle along the creek to buy local home-grown vegetables. Connections abound in this story,

highlighting how a community is linked in obvious and not so obvious ways. A strong theme of sustainability also runs through the story. Messages such as shop locally, grow and harvest your own produce and care for the environment by cycling and walking are visually portrayed. Students could brainstorm where their food comes from and list small changes they could make in their daily life for the good of the environment. P. Galloway

USER LEVEL: Early Stage 1 Stage 1

KLA: English; HSIE

SYLLABUS: English K-10;
Geography K-10

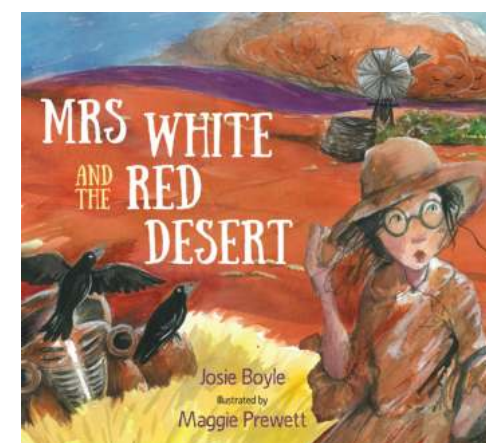
SCIS 1800231 \$19.99

Mrs White and the Red Desert

BOYLE, Josie and PREWETT, Maggie

Magabala Books, WA, 2017

ISBN 9781925360578



A beautifully illustrated picture book, this publication is also beguiling in its powerful use of language. It tells a story

about life in Australia's outback. The impact of the desert environment and the pride that the Aboriginal children show in their country is demonstrated when the children invite their teacher to dinner. Rich visual representations combine humour and irony to engage the reader in the story. The crows on the roof are a good example of the comical aspects, as they sit in their hats and high heels, and readily capture the imagination. Students may be curious about the teacher's name and the contrasts between her expressions and clothing and those of the children. By closely reading the pictures, students could consider and discuss the author's perspective on the two cultures in greater depth. A. Ellis

USER LEVEL: Early Stage 1 Stage 1

KLA: English

SYLLABUS: English K-10

SCIS 1805271 Paper 17.99

Storm Whale

BRENNAN, Sarah and TANNER, Jane
Allen & Unwin, NSW, 2017
ISBN 9781760293642



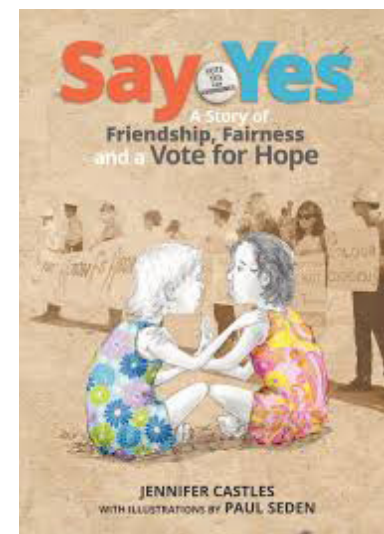
Illustrated so sensitively that the sounds and fury of the sea and the storm are palpable, this picture book tells a story of survival and

gives the reader a deep connection with the protagonists. Written in a ballad style, the rhyme and rhythm of the language make the isolation of the stranded whale and the helplessness of the girls seem real and desperate. The rich vocabulary and the colour palette in the illustrations convey the sense of hopelessness felt by all the characters as they wait throughout the night to learn the fate of the old mariner. There are numerous teaching opportunities within this quality book. The author's choice of words, the placement of the sentences for maximum effect, the visual literacy that abounds and the storyline that is narrated so eloquently make this a versatile text for the teaching of English. A. Ellis

USER LEVEL: Stage 2 Stage 3
KLA: English
SYLLABUS: English K-10
SCIS 1803574 \$24.99

Say Yes: A Story of Friendship, Fairness and a Vote for Hope

CASTLES, Jennifer and SEDEN, Paul
Allen & Unwin, NSW, 2017
ISBN 9781760294670

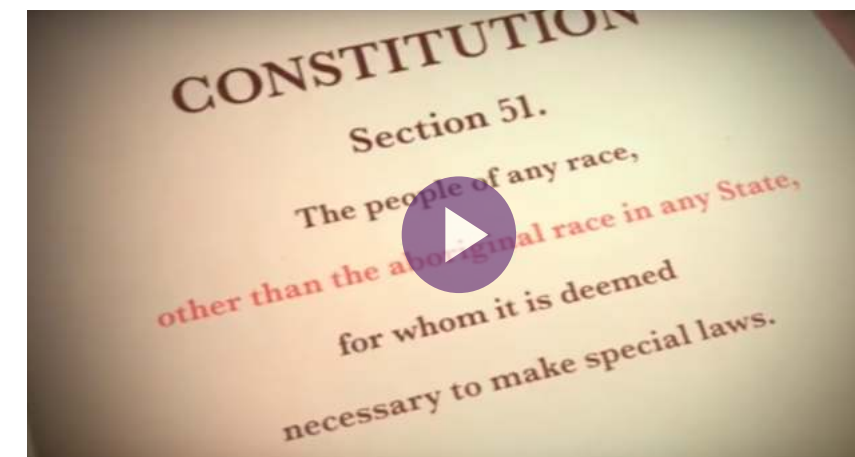


2017 marked the 50th anniversary of the 1967 Referendum that gave Aboriginal and Torres Strait Islander people equal rights under the Australian constitution. This picture book clearly explains the racism

and lack of rights that Aboriginal people suffered prior to the referendum and the process involved in amending the constitution. In this first person narrative, Mandy explains how her best friend is not allowed to go into the local pool, sit in the same section of the cinema or go to the same school as Mandy, because it was the law. Historic photographs and newspaper clippings show the fight for recognition leading

up to the 'Yes' vote. The jubilation at the referendum's success is tempered with the book's final comment 'It's just a beginning', referring to the need for further constitutional amendments. The final pages include sections of the changed constitution and notes about the story. This multimodal text would provide clear background information for a study of [Australia as a Nation](#) and the [Core Study-Depth Study 4: Rights and Freedoms \(1945-present\)](#). [Teachers' notes](#) are available from the publisher's website. S. Morton

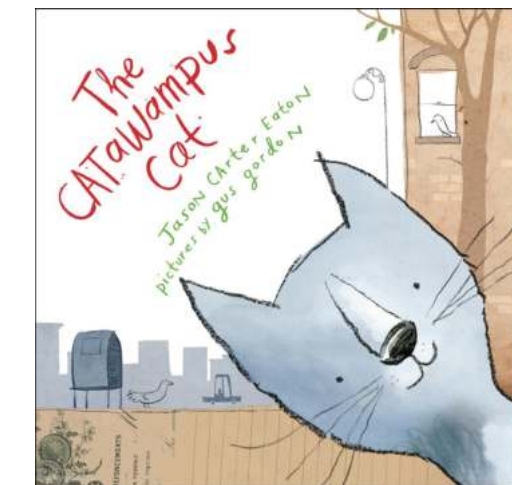
USER LEVEL: Stage 3 Stage 5
KLA: HSIE
SYLLABUS: History K-10
SCIS 1796187 \$29.99



YouTube video - [1967 Referendum-Behind the News](#) by Behind the News

The Catawampus Cat

EATON, Jason Carter and GORDON, Gus
Penguin, Vic, 2017
ISBN 9780143785583



There is a vintage feeling about this picture book which examines opportunities that arise when we look at things

in a new way. The Catawampus Cat strolls through an average town at his customary slanted angle and forces the townsfolk to literally change their perspective on their world. As people match his askew stance, magical things start to happen, a married couple reignite their love for each other and a barber unwittingly executes a fresh new haircut that inspires his customer. The charcoal and wash illustrations, enhanced with elements of collage, brim with interesting everyday detail. Everything changes for the better as the whole town becomes catawampus, until the cat decides his work there is done. The unexpected ending could encourage thought provoking

discussion as students reflect on why the cat decided to leave town, and the manner in which he did so. P. Galloway

USER LEVEL: Stage 1 Stage 2

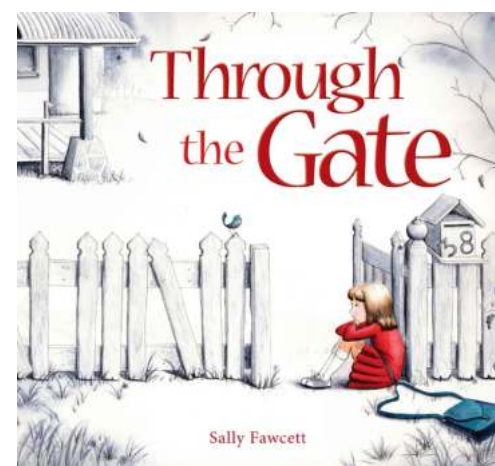
SCIS 1801562 \$24.99

Through the Gate

FAWCETT, Sally

Exisle Publishing, NSW, 2017

ISBN 9781925335415



The passage of time and the gradual shift in mood and tone is skilfully revealed in this picture book. Told from the point of view of a child who

has moved to a new home, new school and new neighbourhood, the story revolves around the house, viewed over time through the front gate. As subtle changes occur in the facade of the old house and its surroundings, verb choices indicate the child's adjustments to her new situation. Colour is used effectively on a metaphorical level in conjunction with the more literal verbal and visual clues. Repetition in the minimalist written text escalates

the progress of the restoration of the old house and reinforces the child's acceptance of her new situation. This book exemplifies how a quality text can span and have relevance for various stages in the teaching of English and visual literacy. S. Rasaiah

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

KLA: English

SYLLABUS: English K-10

SCIS 1802171 \$24.99

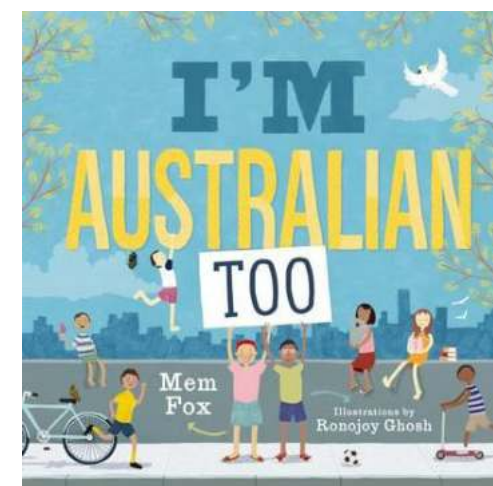
I'm Australian Too



FOX, Mem and GHOSH, Ronojoy

Scholastic Australia, NSW, 2017

ISBN: 9781760276218



Brightly illustrated, this picture book with its rhyming narrative asks the question - How about you? in response to the title. Appropriate for Stage 1 to Stage 4, this pictorial verse story supports the view of Australia as a successful welcoming multicultural society. Images

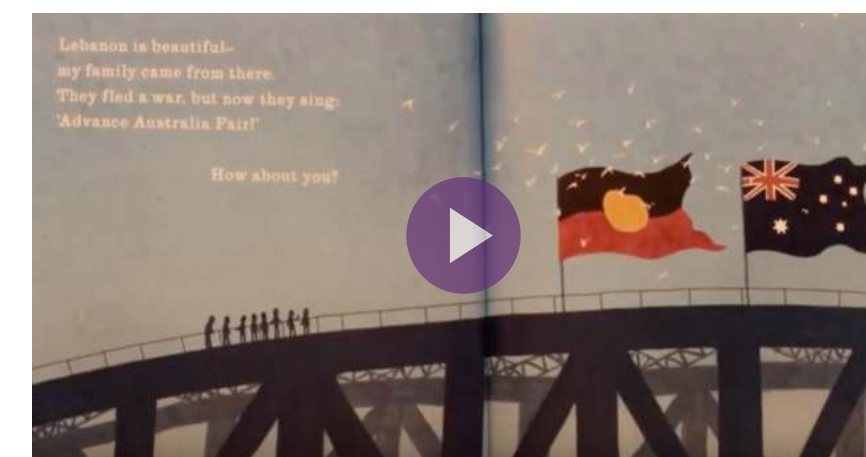
of children engaged in everyday activities voice their aspirations from sites around Australia presenting a positive view of interracial inclusion and intercultural engagement. The refugee child still waiting to be accepted as an Australian in the latter part of the book could be used as stimulus for writing verse or prose to engage personally in English syllabus tasks. The book explores Australian identity, values, dreams, diversity, citizenship and freedom. The cultural richness of Australia is referenced in the list of successful émigrés from all stages of history. The book can be used to address the intercultural understanding capability or in a Stage 4 poetry unit on identity. It can also be used with newly arrived students to build a sense of belonging to Australia as their place 'beneath the Southern Star'. A Young

USER LEVEL: Stage1 Stage 2
Stage 3 Stage 4

KLA: English

SYLLABUS: English K-10

SCIS: 1792290 \$19.99



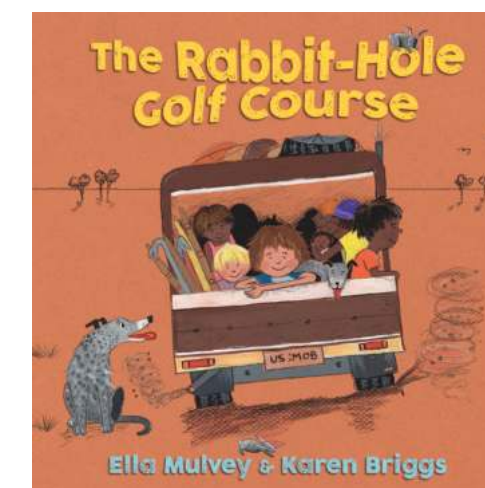
YouTube video - [I'm Australian Too](#)
by Mem Fox Decorative

The Rabbit-Hole Golf Course

MULVEY, Ella & BRIGGS, Karen

Allen & Unwin, NSW, 2017

ISBN 9781925266290



Where are all the rabbits? A whimsical tale of the Australian outback, this picture book is a wonderful celebration of this country's

uniqueness. In the burrow-ridden, orange-red desert so called titular rabbit-holed golf course, the children of US MOB search for rabbits. They locate many familiar sights, sounds and tastes, including kangaroos, honey ants, maku

roots, and billy tea with damper, but the rabbits remain elusive. Students will enjoy the repetitious onomatopoeia. The bump click, thump tick, shake hop, pinch pop, dig tap and swing clap, which accompanies each activity, begs audience participation and makes re-reading fun. Illustrator Karen Briggs embraces her Aboriginal heritage in the vibrant art, rendered in pastels on orange and dark grey pages. The book may be useful as a springboard for a class investigation into feral animals in Australia and the problems created by the presence of rabbits in the Australian environment. Downloadable [Teachers' tips](#) are available on the publisher's website. I. McLean

USER LEVEL: Early Stage 1 Stage 1
Stage 2

SCIS 1809054 \$24.99

Agatha and the Dark

PIGNATARO, Anna

Five Mile Press, Vic, 2016

ISBN 9781760402075

Pre-schooler Agatha is having a day of fears. She wakes up with the hatstand in her room looking like a monster and the wet, grey day outside does not help the strange atmosphere. She



thinks about the scary part of the Little Red Riding Hood story, witnesses a storm at lunchtime, accidentally gets shut in the classroom store room and has a worrying thought planted in her head by her menacing classmate, George. Luckily her astute teacher and parents offer gentle strategies to help break down the fears, including naming and visualising childhood anxieties and transforming them into something positive. The author's illustrations in pencil and pale watercolours portray a whimsical softness. This notable picture book provides a useful exploration of fears and how to overcome them. P. Galloway

USER LEVEL: Early Stage 1

KLA: PDHPE

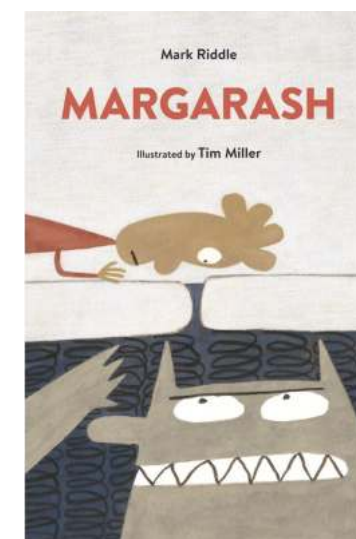
SYLLABUS: PDHPE K-6

SCIS 1775113 \$19.99

thinks about the scary part of the Little Red Riding Hood story, witnesses a storm at lunchtime, accidentally gets shut in the classroom store room and has a worrying thought

Margarash

RIDDLE, Mark and MILLER, Tim
Enchanted Lion Books, USA, 2016
ISBN 9781592702169



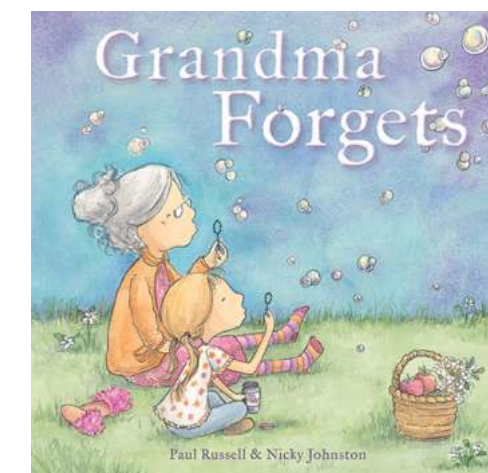
Collin has often been told about the legendary monster living within the couch springs. In search of more lost coins to add to his beloved coin collection he goes to that most lucrative place and finds himself captured by Margarash who is even more of a numismatist than Collin. Imprisoned by Margarash, Collin's pleas to return to his family are ignored and it takes some cunning dispute resolution tactics and Collin's magic coin to outwit the monster and organise a compromise. Once back in their own spaces each realises that they now miss the connection made by their common passion for coin collecting and a new friendship is born. Tim Miller has provided a description of his process for creating the illustrations for this stylistic picture book at [Tim Miller: Author & Illustrator](#). S. Morton

USER LEVEL: Early Stage 1 Stage 1

SCIS 1798141 \$24.99

Grandma Forgets

RUSSELL, Paul and JOHNSTON, Nicky
EK Books, NSW, 2017
ISBN 9781925335477



Here is a picture book that sensitively addresses dementia and family resilience. An elderly Grandma is in a nursing home and her loving son and grandchildren demonstrate their coping strategies during regular visits because Grandma now rarely remembers who they are. The grandchildren remember for her. They recall Sunday lunches, drives to the beach, bingo tournaments, thunderstorms and picnics. The characters are positive role models. Their affection for each other and acceptance of the challenging situation are strongly portrayed. Delightful illustrations convey a gentle humour, adding much subtext to the story as Dad calmly and confidently searches for his lost keys, which forgetful Grandma has seemingly hidden, possibly to keep him visiting for just a little longer. Students will notice

that Grandma is celebrating her 80th birthday, a fact not conveyed by the written text. This gentle picture book is an important resource for both young and old who are, or may be, affected by the proximity of Alzheimer's disease. I. McLean

USER LEVEL: Early Stage 1 Stage 1
Stage 2

SCIS 1822680 \$24.99



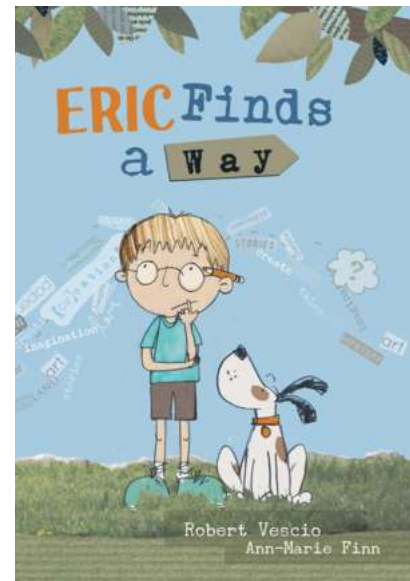
YouTube video - [Grandma Forgets](#) trailer by Paul Russell and Nicky Johnston

Eric Finds a Way

VESCIO, Robert and FINN, Ann-Marie
Wombat Books, Qld, 2017

ISBN 9781925563030

An ideal picture book to celebrate and encapsulate the Children's Book Council of Australia (CBCA) 2017 theme 'Escape to Everywhere', it follows the



exploits of young Eric as he attempts to visit the magical and actual locales of all the books he loves to read. Eric tries his hand at illustration, becoming quite adept at multitasking and then begins writing his own stories. Eric's dad always encourages him in his creativity, but urges Eric to use his imagination. Students will note that Eric makes use of invented spelling when writing his first draft and he consults with his father as his critical friend. Signposting the backyard and a cubby house, donning some fantasy costumes, and making props, all help Eric to achieve the escapism he has been craving in a practical way. Ann-Marie Finn's supportive illustrations use a bright combination of drawing, photographic elements and collage, which provide many textures to the art. A pet dog, never mentioned in the written text, is an important continuing character within the illustrations. It is a joyful, imaginative story. I. McLean

USER LEVEL: Early Stage 1 Stage 1
Stage 2

KLA: English

SYLLABUS: K-10
SCIS 1809098 \$24.99

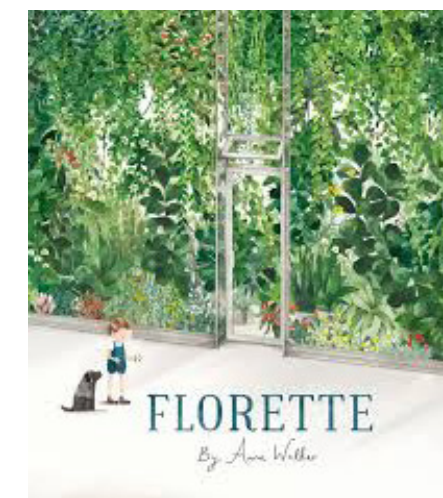


YouTube video - [Eric Finds a Way](#) trailer by Robert Vescio & Ann-Marie Finn

Florette

WALKER, Anna

Penguin Random House Australia, 2017
ISBN 9780670079414



Personal connections are essential if younger readers are to engage with a text. In this charming picture book, the almost incidental details of family life in the illustrations draw readers into this story of moving from country to city. Mae has to leave her garden behind as the family relocates to the centre of

Paris. As Mae searches for a vestige of her old life, she happens upon Florette, a green forest behind a closed door. This leads Mae to reclaim what she has missed. As her plants begin to grow, her new life blossoms and her resilience is rewarded. The use of Here, Hidden and Head comprehension questions will deepen students' appreciation of the interplay between the images and text in this story. S. Rasaiah

USER LEVEL: Stage 1 Stage 2

KLA: English

SYLLABUS: English K-10

SCIS 1792280 \$24.99



YouTube video - [Florette by Anna Walker](#) - [Book Trailer](#) by Anna Walker

The Sloth Who Came to Stay

WILD, Margaret and TO, Vivienne
Allen & Unwin, NSW, 2017
ISBN 9781760290221



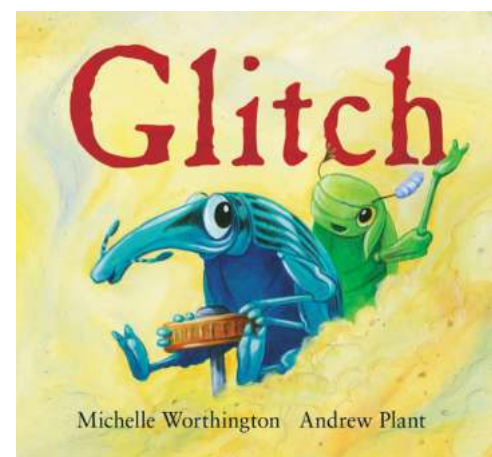
Amy's busy parents race through life, multi-tasking and organising each minute of the day. One afternoon Amy brings home

a sloth, intent on following his own slow pace. He takes so long to eat dinner that Amy gets time to talk about her day. He takes so long to walk around the block that Amy's parents get time to talk with neighbours and admire the lovely moon. Amy revels in the newfound attention she gets from her parents as they learn to slow down and enjoy the little things. Readers may identify with the busy family life portrayed in this picture book and can reflect on the benefits the sloth's visit provided to Amy's household. The illustrations offer rich details, effectively capturing the fast and slow moments. Different fonts also reflect the meaning in the text. [Teachers' Tips](#) are available on the publisher's website. P. Galloway

USER LEVEL: Early Stage 1 Stage 1
SCIS 1809099 \$24.99

Glitch

WORTHINGTON, Michelle and PLANT, Andrew
Ford Street, Vic, 2017
ISBN 9781925272710



Billicarts, recycling and bugs combine as the protagonists of this unusual picture book discover ways of overcoming anxiety. Glitch,

an insect that builds creations from treasures found on a rubbish dump, has never won a billicart race due to his incompetence. His friend, June, encourages him to overcome his fears of inadequacy and have another try. Illustrated with boldly coloured insects, this story moves at pace with smatterings of humour. Readers may make the link between the irony of Glitch's name and his unfortunate mishaps and June as an appropriate name for a June bug or beetle. S. Rasaiah

USER LEVEL: Stage 1
SCIS 1817033 Paper \$16.95



YouTube video - [Glitch by Michelle Worthington and Andrew Plant by Michelle Worthington](#)

fiction for younger readers

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

Some of these books are also suitable for lower secondary students

To the Lighthouse

BURNE, Cristy
Fremantle Press, WA, 2017
ISBN 9781925164619



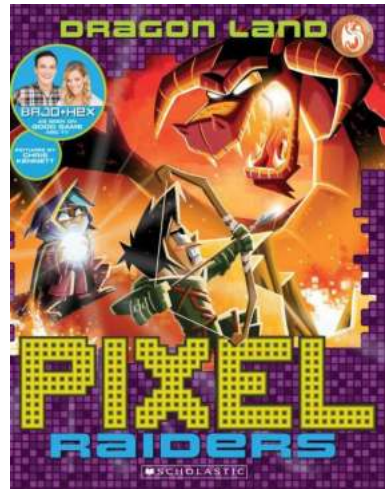
Isaac's worried mother takes him on an uncharacteristic holiday to Western Australia's Rottnest Island. Craving freedom and adventure, Isaac sees possibilities when he meets Emmy, whose father is preoccupied

with her two younger brothers. The island's lighthouse and quokkas present the new friends with daring opportunities for biking expeditions of which neither parent is aware. The third person narrative moves at a pace that suits the intended audience and the wry humour that exposes Isaac's overprotected life lightens the tone of the story. Underlying the description of the island and the children's antics that escalate into near disaster are the relationships between parent and child and the inferred reasons for their situations. S. Rasaiah

USER LEVEL: Stage 2
SCIS 1802580 Paper \$14.99

Dragon Land (Pixel Raiders 2)

O'DONNELL, Steven, BENDIXSEN, Stephanie and Kennett, Chris
Scholastic Australia, NSW, 2016
ISBN 9781760275662



ABC TV's 'Good Game' presenter/reviewers Bajo + Hex, otherwise known as Steven O'Donnell and Stephanie Bendixson, have collaborated on this ongoing series

of adventure books that follow the adventures of Rip and Mei Lin as they attempt to escape from Dig World, a virtual-reality computer game. Each book sees the pair reach a new level of complexity, but the game cannot be won until they locate the elusive Etherstone. Now stranded in Level 2, a land of bandits, firebugs and warring clans, Rip and Mei take on the personas of Dragon Riders. They are pursued by Frey, a grumpy dragon character, who is convinced that he owes the pair a life debt. Illustrated in black and white by Chris Kennett, there are maps, fact boxes and labelled panels that emulate the graphics of a video game. Along the top edge of most pages, icons indicate

the characters' current strength levels as the game progresses, just as in a real computer game. Students experience this virtual world through Rip and Mei's problem solving and gaming skills. Predictably, the book concludes with a cliffhanger, a preview of Book 3, and a promise that the adventures will continue on the next level. I. McLean

USER LEVEL: Stage 2 Stage 3
SCIS 1770921 Paper \$12.99



YouTube video - [Pixel Raiders Trailer](#)

D-Bot Squad [series]

PARK, Mac
Allen & Unwin, NSW, 2017

From the creators of the popular Man vs Beast series, this is the ongoing story of Hunter Marks, a boy who loves books, dinosaurs - and books about dinosaurs! One Book Week, Hunter enters a cave display at the back of



his school library and is unexpectedly propelled into a video game, 'Pterodactyl Chase', in which he must build a D-Bot, a robotic dinosaur, to catch some escaped prehistoric reptiles. In later books, Hunter must outwit a quetzalcoatlus and a stinky, leaf-eating stegosaurus, and use research skills to inform the necessary modifications to his D-Bot with facts about dinosaur attributes that might aid him in his quest. Illustrated by James Hart, some pages take on a graphic novel format, with word balloons, fact boxes and captions. Other pages are full text in large font, and are very supportive of newly independent readers. In the top right corner of each page, a small flip-the-pages animation of the D-Bot character is featured. Each book ends with a cliffhanger and a brief promotion for the next adventure in the series.

[A book trailer](#) for the series is available and [Teachers' notes](#) are downloadable for every instalment of the series from the publisher's website. I. McLean

USER LEVEL: Stage 1 Stage 2
Paper \$9.99 each

Titles reviewed in this series:

Big Stink	SCIS 1820041
Dino Hunter	SCIS 1820034
Double Trouble	SCIS 1820040
Sky High	SCIS 1820038

fiction for older readers

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

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

The Fall

BANCKS, Tristan
Random House, NSW, 2017
ISBN 9780143783053

Following surgery for severe scoliosis, 13 year old Sam is sent to recover at his estranged father's apartment. Despite never having known his father, Sam idolises the man because of his role



as a well-regarded crime reporter. Sam attempts to emulate him by creating his own crime solving comics. Unfortunately, his father's work always comes first and Sam is left alone in a fifth floor apartment with only

Magic the dog for company. One night, Sam is awoken by loud voices arguing on the balcony of the flat above and witnesses a man falling past his window onto the ground below. With his father nowhere to be found, Sam decides to investigate for himself but soon realises that this may not be an accident and that he may be in trouble after having been seen by the second man. What follows next is a fast paced life and death thriller with Sam taking on his father's investigative journalistic role with 'Harry Garners's Top Ten Commandments of Crime Reporting' guiding him, all the while unsure how deeply his father might be involved. Sam also uses his counsellor's advice to help him focus rather than resort to his normal rages, demonstrating resilience and learning to trust himself and others. S. Morton

USER LEVEL: Stage 4 Stage 5
SCIS 1798437 Paper \$16.99



YouTube video - [The Fall - Intro to New Thriller Novel By Author Tristan Bancks](#) by Tristan Bancks

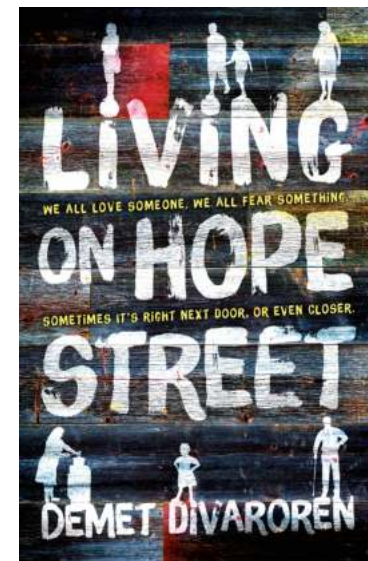
Living on Hope Street

DIVAROREN, Demet

Allen and Unwin, NSW, 2017

ISBN 9781760292096

Written from a multitude of viewpoints,



this novel offers an examination of the complex nature of suburban Australia. The style is descriptive and emotive, as vignettes of family life on a fictitious street are detailed. At the centre of the narrative is Kane, an angry young man doing his best to protect his mother and brother from the violence which erupts when his

father drinks. Through this young man, who will clearly have to work hard not to turn into the type of man his father is, we are introduced to Mrs Aslan next door. Mrs Aslan helps out whenever she can, although she too has personal problems, including the alienation of her own daughter, who refuses to speak to her. Mr Bailey, who struggles to accept the changes around his home, suffers from Post Traumatic Stress Disorder. There are recent migrants from Africa, trying to make a new life, and older migrants from the Pacific islands and Lebanon. The author delivers a heart warming and elegantly told story about modern Australia. S. Pollard

USER LEVEL: Stage 6
SCIS 1804215 Paper \$19.99

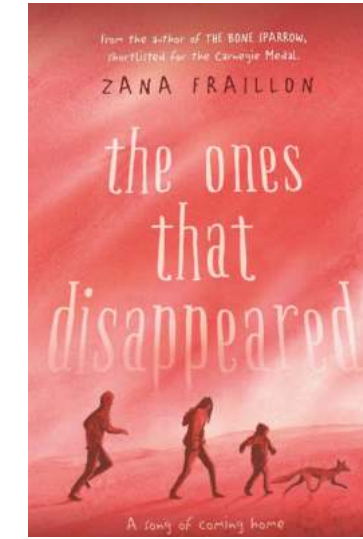
The Ones That Disappeared

FRAILLON, Zana

Lothian, NSW, 2017

ISBN 9780734417152

Modern day child trafficking and exploitation is the focus of this Australian based novel with three refugee children imprisoned by their gang leader owner in a basement. They are forced to work tending a drug crop to pay off their debt.



Conditions are dire with insufficient food and constant physical punishment. After two years of slavery, hope is diminishing. An accidental fire provides an opportunity for escape, although Esra must severely

injure one of the captors in the process, adding further to their fear of recapture and gang retribution. Later Miran is injured and hospitalised and the gang is hell bent on eliminating the trio. To their rescue comes Skeet, whose own family life is less than ideal. There is a mystical element woven through the narrative, giving the children encouragement and purpose as was the case with the author's previous title, 'Bone Sparrow'. Although the dark side of city life is exposed with street gangs, homelessness, implied prostitution and violence, every now and then there is a positive element which suggests hope. Stage 5 students learning about Human Rights in the [Core Study - Depth Study 4: Rights and Freedoms \(1945-Present\)](#) may find aspects of this book support their understanding of the slave trade and child labour. Teachers may need to prepare students for the confronting content. S. Morton

USER LEVEL: Stage 5
KLA: English; HSIE
SYLLABUS: English K-10;
 History K-10
SCIS 1808901 Paper \$19.99



YouTube video – [The Ones that Disappeared by Zana Fraillon](#)

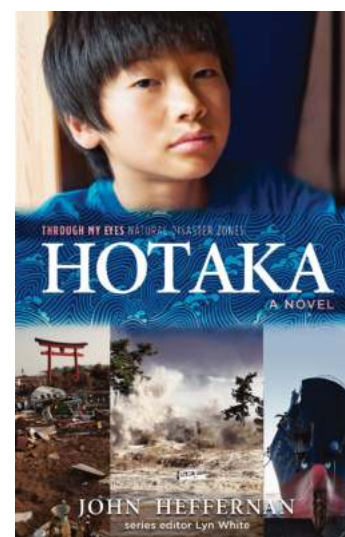
Hotaka

HEFFERNAN, John

Allen & Unwin, NSW, 2017 (Through my Eyes. Natural Disaster Zones)

ISBN 9781760113766

The first of this realistic historical fiction series highlights the courage and resilience of children in post-disaster situations. What begins as a normal school day watching a traditional puppet performance in a small Japanese town north of Fukushima on March 11, 2011, quickly descends



into overwhelming loss and destruction as the result of a tsunami following an earthquake. Hotaka's best friend has been washed away as they both tried to save others. Those who remain pull together as a community to do what they can to help the survivors, all trying to overcome their loss and guilt. Three years later the community is fractured with the homeless still living in cramped, uncomfortable portable accommodation becoming resentful of those who did not lose their homes, while the local government is making decisions without consultation and which do not appear to be in the community's best interest. It takes a young schoolmate activist to become the voice for all who spurs Hotaka, and the whole community on to fight violence, bullying, corruption and potential environmental damage to bring the community together again. The use and influence of social media is highlighted. Comprehensive [Teachers' Notes](#) on the publisher's site link to the [Australian Curriculum](#). S. Morton

USER LEVEL: Stage 3 Stage 4
 Stage 5

KLA: English; HSIE

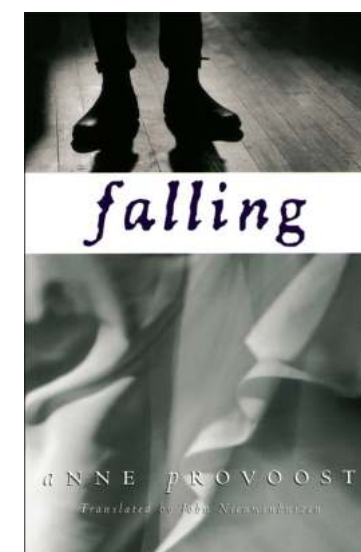
SYLLABUS: English K-10;
 Geography K-10
SCIS 1793086 Paper \$16.99

Falling

PROVOOST, Anne

Allen and Unwin, NSW, 2017

ISBN 9781760293925



Translated from Dutch to celebrate its 20th anniversary, this novel recounts troubling events during a summer holiday. Lucas finds himself drawn into a friendship with Benoit, a young man who resents the arrival of migrants to his town. As he discovers information about his late grandfather, Lucas is torn between his interest in Caitlin next door, and his desire to fit in with the charming extremists he has met. This is a complex book, demonstrating the temptations which assail young people who are ignorant of the political drives that fuel hatred. As Lucas struggles to understand the choices with which he is confronted, the reader can feel frustrated and disappointed

with his decisions. This story proves the importance of knowing and understanding the past, in order to make sense of our present. S. Pollard

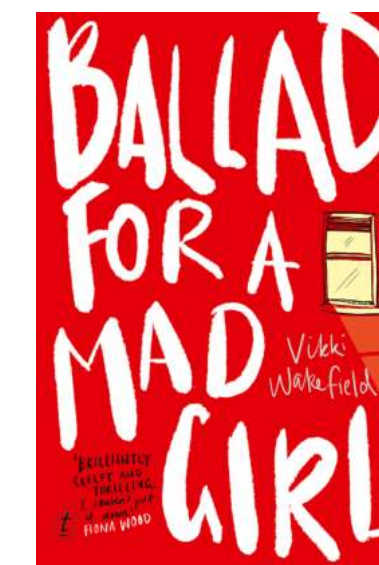
USER LEVEL: Stage 6
SCIS 1820398 Paper \$16.75

Ballad for a Mad Girl

WAKEFIELD, Vikki

The Text Publishing Company, Vic, 2017

ISBN 9781925355291



Grace Foley is an edgy, risky and altogether modern protagonist in this Young Adult novel. She is a prankster and a daredevil, someone who lives to push the limits of acceptability, at home and at school. She is also

dealing with the tragic loss of her mother and her father's subsequent struggle to manage. In a surprising twist, Grace becomes obsessed with a local murder after she experiences a vision during a dare. Torn by the feeling that there is more to know, she is unable to convey the effect of the growing dissonance in her life, as she

explores the circumstances around the disappearance of Hannah Holt. The eerie behaviour, changes and mood swings from which she suffers, ultimately lead her to some startling facts, drawing the reader along at a rapid pace. For fans of crime thrillers, and supernatural mysteries this novel is fast moving and gripping. S. Pollard

USER LEVEL: Stage 6

SCIS 1804148 Paper \$19.99

information, poetry and drama

Resources are in Dewey order.

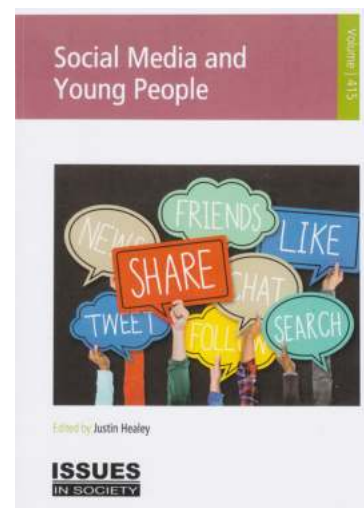
Social Media and Young People



Edited by Justin Healey.

Spinney Press, NSW, 2017
(Issues in Society 415)

ISBN 9781925339307 [302.23]



Social media has revolutionised the way young people interact, play, write, and sleep. This book of readings will help students to consider the ramifications of social media usage. It is divided into three sections:

Young Australians and social media, Impacts of social media on wellbeing and Staying safe on social media. Important issues such as ambivalence about using Facebook, fear of missing out, cyberbullying and sexting are discussed. There is an article with very clear instructions on how to report inappropriate, harmful or criminal activities and how to get support if needed. As with all books in this series, useful lesson materials are included. A. Soutter

USER LEVEL: Stage 4 Stage 5
Stage 6 Community
Professional

KLA: PDHPE

SYLLABUS: PDHPE 7-10;
PDHPE Stage 6

SCIS 1803028 Paper \$ 28.00;
ebook \$28.00

Child Labour



Edited by Justin Healey.

The Spinney Press, NSW, 2017
(Issues in Society 413)

ISBN 9781925339260 [331.3]



Approximately half of the estimated 168 million children working on farms, fields, factories, homes, streets and battlefields worldwide are subjected to illegal and hazardous work. The editor of this

publication has gathered information from multiple sources including media reports and government reports as well as information from special interest groups and websites. Divided into two chapters, the first provides a detailed explanation of the who, where and what of child labour and its effect individually and globally, including the role of the United Nations, its related conventions and effectiveness. The second chapter describes Australia's response to child labour, identifying how consumers and organisations can be proactive to ensure the goods produced and purchased meet acceptable Australia standards. This resource has application

to several areas of study in the senior curriculum. S. Morton

USER LEVEL: Stage 6

KLA: HSIE

SYLLABUS: Geography Stage 6;
Legal Studies Stage 6;
Modern History Stage 6;
Society and Culture Stage 6

SCIS 1795506 Paper \$28.00;
ebook \$28.00

Defending Australia

Edited by Justin Healey.

The Spinney Press, NSW, 2017
(Issues in Society 416)

ISBN 9781925339321 [355]



A wide range of resources in this publication examines the Australian Defence Force (ADF). Part of a reputable series, this book outlines the history and capacity of the defence forces in Australia up to 2016.

Including Defence Department White Paper summaries, articles from 'The Conversation' and the ABC, as well

as Australia Department of Foreign Affairs and Trade (DFAT) briefing papers and statistics compiled from available sources, the resource takes a neutral, comprehensive look at Australia's strategies and readiness for conflict and defence. All sources include references and dates, ensuring users are clear about where information has been gathered from. The format is well presented, with a range of visual material to support the information. With worksheets and fast facts included at the end, this series presents a valuable resource for teachers and students examining current events.

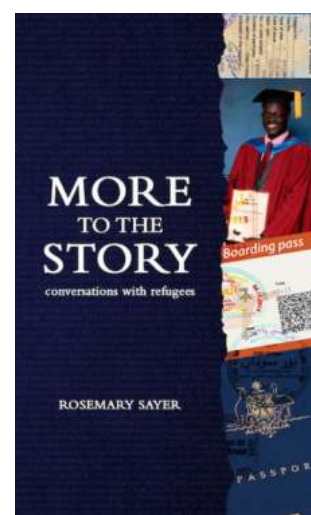
USER LEVEL: Stage 5
KLA: HSIE
SYLLABUS: History 7-10
SCIS 1803029 Paper \$ 28.00; ebook \$28.00

More to the Story: Conversations with Refugees



SAYER, Rosemary
 Margaret River Press, Western Australia, 2015
 ISBN 9780994316707[362.87]

Sayer's collection of first person interviews gives a personal voice to the refugee and asylum seeker



debate. The collection of conversations with refugees, families and friends, offers an accessible and rich text for teachers and students to engage with first hand accounts of the complex narratives and discourses surrounding current debates with refugees from Burma, Afghanistan and South Sudan. Engaging with the personal stories has relevance to the senior English syllabus Area of Study: 'Discovery'. Content related to facts about the debate and contexts will also be valuable in HSIE programming relevant to the cross curriculum areas of intercultural understanding. The personal narratives may operate as an aid to enrich a unit on overcoming prejudice and as a valuable resource for teachers of students from refugee backgrounds to highlight the backgrounds of refugee/asylum seeker. This text could also be useful for modelling life writing for Extension 2 English. A Young

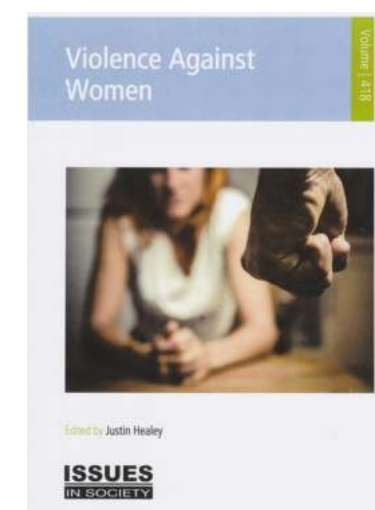
USER LEVEL: Stage 4 Stage 5 Stage 6 Professional
KLA: English; HSIE

SYLLABUS: English Stage 6; Society and Culture Stage 6
SCIS 1737630 Paper \$27.00

Violence Against Women



Edited by Justin Healey.
 Spinney Press, NSW, 2017
 (Issues in Society 418)
 ISBN 9781925339369 [362.88]

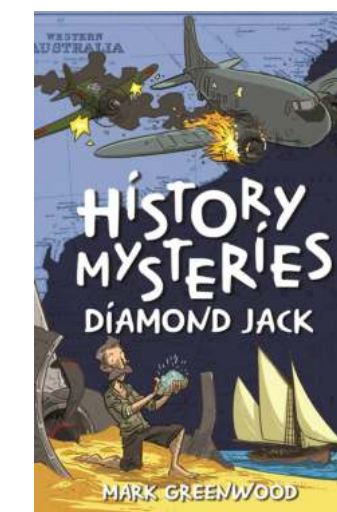


Readings in this publication cover the prevalence of and attitudes towards violence against women and focus on the different forms of violence. Articles help students to recognise that non-physical behaviours can still be a form of violence that causes fear in women. Sexual violence and harassment and gender based violence prevention is explored through various readings. Articles are derived from reputable sources including [Our Watch](#), [The Domestic Violence Resource Centre Victoria](#), [White Ribbon Australia](#) and [Fact Check-ABC News](#). The resource contains useful information for research on this significant social issue. A. Soutter

USER LEVEL: Stage 5 Stage 6 Community Professional
KLA: PDHPE
SYLLABUS: PDHPE 7-10; PDHPE Stage 6; Society and Culture Stage 6
SCIS 1803031 Paper \$ 28.00; ebook \$28.00

Diamond Jack

GREENWOOD, Mark
 Puffin Books, VIC, 2017
 (History Mysteries)
 ISBN 9780143309260 [364.16]



Exploring Australia's past through solving history mysteries is an engaging approach for students. The author introduces this hybrid book about a wartime treasure hunt and explains how curiosity sparked his extensive research. Exemplifying the ways texts can represent personal and public worlds using value systems as well as social and cultural histories, class discussion could centre on the actions that Diamond Jack takes and whether he is justified in taking those

actions. Students could focus on the social, moral and ethical position represented in the text. To enhance their ability to compose sustained creative and critical texts they may also research a historical topic and create their own narrative by including primary and secondary sources, photographs and a timeline. A. Ellis

USER LEVEL: Stage 3 Stage 5

KLA: English; HSIE

SYLLABUS: English K-10;
History K-10

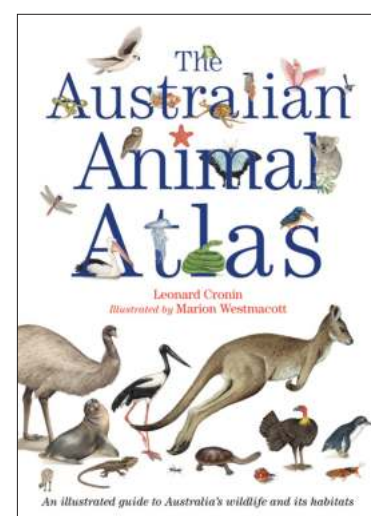
SCIS 1789354 Paper \$12.99

The Australian Animal Atlas

CRONIN, Leonard & WESTMACOTT, Marion

Allen & Unwin, NSW, 2017

ISBN 9781760294144 [591.994]



Examining the features and characteristics of the differing environments found throughout Australia, this colourful book showcases the animals, their habitats and the

impact of humans. The illustrations are lifelike and depict animals in situ. Besides looking at the environment, the author also gives an in-depth description of each animal and how each survives within its eco-system. This reference book may be a useful resource for studies of [Living World](#) in Science and [The Earth's Environment - Stage 2](#) in Geography. A. Ellis

USER LEVEL: Stage 2 Stage 3

KLA: HSIE, Science

SYLLABUS: Geography K-10;
Science K-10
(SciTech K-6)

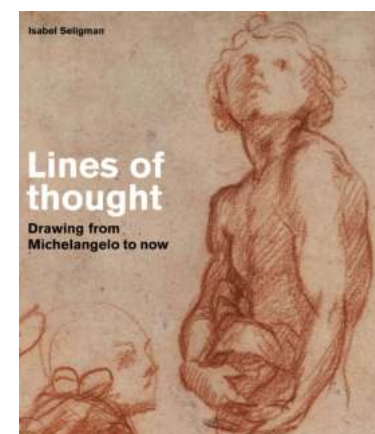
SCIS 1795774 \$29.99

Lines of Thought: Drawing from Michelangelo to Now

SELIGMAN, Isabel

Thames & Hudson, UK, 2016

ISBN 9780500292785 [741.09]



Published to accompany the touring exhibition, 'Lines of Thought: Drawing from Michelangelo to Now', this resource examines the drawing process

and showcases artworks from the 15th and 16th centuries to the present day. Offering significant insight for classroom investigations, the collection recognises that the process of drawing involves and activates the materialisation of thinking across diverse stages of artmaking. Students and teachers can critically engage with these stages via thematic chapters. These are supported by detailed accounts of how historical and contemporary artists have utilised drawing as a means for generating questions, animating ideas, and enacting a dialogue between their world and audience. Double page spreads juxtapose artworks exploring a range of media, techniques, subjects, contexts and representational approaches, allowing for novel comparisons of artists' practice and pinpointing topics for further research. In acknowledging how concept development often demands constructive destruction and deconstructive construction, this resource provides authentic inspiration for developing students' own drawing and artmaking process. Students will discover infinite potential in such processes as drawing through looking and seeing through drawing. 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 Design 7-10; Visual Design CEC Stage 6

SCIS 1792489 Paper \$35.00

Ballpoint Art

MORSE, Trent

Laurence King, UK, 2016

ISBN 9781780678528 [741.2]



With blue-inked bathtubs, scribbled spheres, expansive paper landscapes, inscribed castles and meditative mark-making, contemporary artists are extending the humble ballpoint pen beyond its

everyday uses. They are exploiting its potential as an ingenious artmaking tool. Showcasing the work of 30 international pen aficionados, this compendium examines the interplay between the physicality and psychology

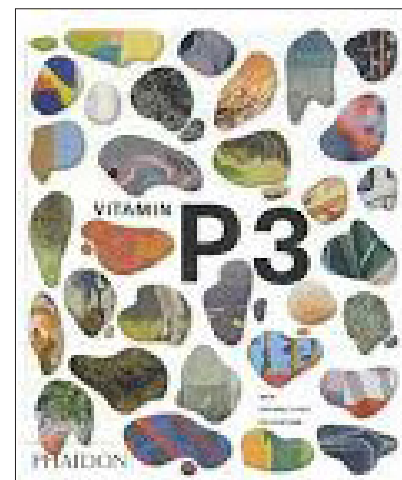
of the medium. A concise account of historical developments and precedents, in tandem with insightful summaries of each artist's practice, presents engaging content for classroom inquiry. Artist interviews, detailed images from artists' bodies of works and authoritative critical interpretations allow students to analyse the processes of conceptual and material experimentation, contextualise their practice within the artworld and discover how each artist evolves a personal yet universal language through the drawing process. Students' own artmaking investigations can be informed by an exploration of key motifs ranging from spaces and structures, whether tangible or illusory, to portraits, mythical monsters, pop hybrids and representations of DNA. Significantly, this resource offers rich inspiration for developing students' metathinking and experimental mark-making practice. It highlights the versatility of biro ink in the layering of media, patterns, line, movement, gesture, density, tone and memory marks. Students will pick up their pens to discover a point of no return! H. Yip

USER LEVEL: Stage 4 Stage 5
Stage 6 Professional
KLA: CA
SYLLABUS: Photographic &

SCIS 1777261

Vitamin P3: New Perspectives in Painting

Phaidon Press Limited, UK, 2016
ISBN 9780714871455 [759.07]



With a palette incorporating UV ink, resin and glass microspheres, many contemporary artists are focused on expanding the practice of painting whilst embracing its intrinsic processes. The third book in an ongoing series, this compendium surveys how 108 artists are currently evolving and sustaining the medium of paint in our technological era. Case studies and critical investigations can draw from an authoritative introductory essay. It includes collaborative perspectives

Digital Media Stage 5; Photography, Video & Digital Imaging CEC Stage 6; Visual Arts Stage 4-6; Visual Design Stage 4-5; Visual Design CEC Stage 6
\$39.98

from international curators, critics, historians, researchers and gallery directors and examines new material and conceptual trajectories, shifting agencies of the artworld and the politics of art as bitcoin. Commissioned texts contextualise each artist's practice for students, discussing their driving concerns, influences and painterly approaches, as well as presenting perceptive analyses of specific artworks, recurring motifs and parallels to other artists. Generous image plates and an efficient layout enable immediate visual referencing and inspiration for students' practical experiments. This resource will activate students' awareness of how painting continues to be redefined and reasserted through intersections with collage, sculpture, installation, photography, video projections, diverse canvases or innovative visions. Whether students explore synth lines, mashed potato, contemporary contrapposti, artificial aquariums, psychogeographies, neon or non-places, they will encounter the enduring materiality of paint. 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 Design 7-10; Visual Design CEC Stage 6
\$85.00

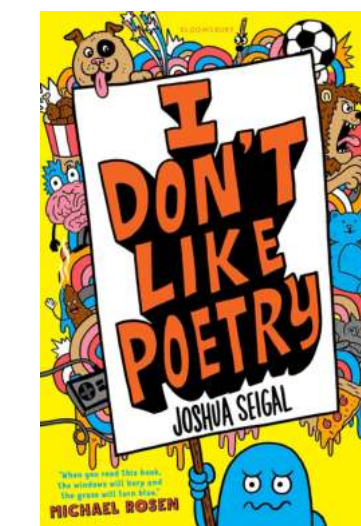
SCIS 1789115



YouTube video - Vitamin P3: New Perspectives in Painting by Phaidon Press

I Don't Like Poetry

SEIGAL, Joshua and ROSEN, Michael
Bloomsbury Education, 2016
ISBN 9781472930033 [821]



The engaging and often hilarious rhymes in this anthology are sure to win over students who claim not to like poetry. The range is impressive. 'Addicted to Chicken' concerns an obsession with takeaway food and

'My Bottom's Gone Missing!' is an example of whimsical fun. Some poems are quite instructive, for example, the title poem 'I Don't Like Poetry', teaches readers about similes, metaphors, alliteration, onomatopoeia and repetition, giving explanations that are easy to understand. Some poems are innovative, such as the 'Multiple Choice' poem and rhymes that use mathematical symbols. 'Edible Bedroom' is highly imaginative, as is 'My Grandpa's Beard'. There are also some satirical haikus. Black and white sketches illustrate and support the poems well. In a later section titled 'Get Writing', the poet introduces himself and offers some strategies for students to write their own poetry. Ideas for teachers are available in a downloadable pdf [Poetry Activity Pack](#) on the publisher's website. I. McLean

USER LEVEL: Stage 2 Stage 3
KLA: English
SYLLABUS: English K-10
SCIS 1787906 Paper \$12.99



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



YouTube video – [Just a Book](#)
by Joshua Seigal

Father Missed his Plane: a memoir



LEE, Vincent

Vincent Lee, NSW, 2017

ISBN 9780992593919 [959.6042]



As a detailed account of survival and endurance throughout the genocide that was Pol Pot's Khmer Rouge Killing Fields of Cambodia, this autobiography leaves the reader with a profound sense of admiration for Vincent

Lee and his extended family. The power of family ties and the dogged resilience of the people as they endured brutality

and starvation permeate this first-hand account of life before, during and after Pol Pot. The experiences of Cambodians in Thai refugee camps awaiting resettlement overseas reveal the desperation and helplessness of asylum seekers. This memoir supports a study of [Option C: Conflict in Indochina 1954 1979](#) in modern history and would provide insight and information for teachers of a refugee student support program. S. Rasaiah

USER LEVEL: Stage 6 Professional
KLA: HSIE
SYLLABUS: Modern History
Stage 6
SCIS 1805632 Paper \$21.99



YouTube video – [Father Missed His Plane](#)
by Vincent Lee

Who reviews?

Alana Ellis, Belmore Boys HS
 Penny Galloway, teacher
 Ian McLean, Penrith PS
 Sue Morton, teacher librarian
 Shauna Pollard, Rooty Hill HS
 Sally Rasaiah, Cammeray PS
 Dr Cathy Sly, consultant
 Alison Soutter, consultant
 Frances Whalan, consultant
 Helen Yip, Asquith Girls HS
 Ann Young, Hurlstone Agricultural HS