

connections

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Taking note of nonfiction

Each year, in conjunction with Children's Book Week, the Children's Book Council of Australia (CBCA) presents awards for outstanding contributions to children's literature in Australia, including the Eve Pownall Award for Information Books.

Before the shortlist is revealed, usually in March or April each year, a list of 'Notables' is named. These are titles that did not make the shortlist but still deserve recognition. As part of the celebrations surrounding these announcements, events take place in different areas to present a 'Clayton's List', in which people from the industry discuss the titles they think deserve to be shortlisted in the various categories.

Connections asked renowned Australian non-fiction writer Peter Macinnis—who presented the 'Clayton's List' in NSW for the Eve Pownall Award for Information Books—to share some of his insights about how to determine what makes a good information book.

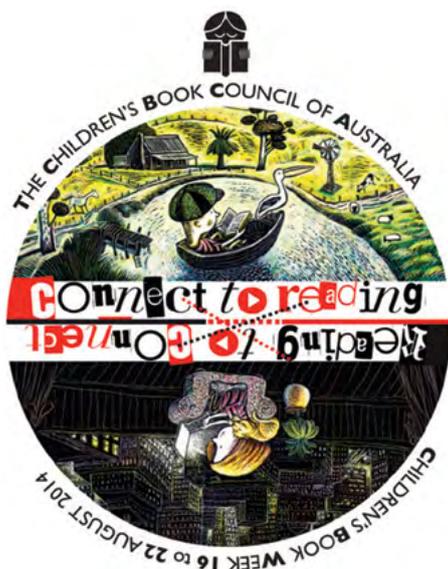
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» Taking note of nonfiction (cont.)



What makes notable nonfiction?

I was asked to deal with three questions:

- What do judges look for in awards?
- What should library staff consider when selecting non-fiction?
- How can library staff and readers check how accurate/well researched a title is?

I am not a judge, and with any luck, I never will be. It is too stressful. I prefer to be among the judged, writing what I think are good information books.

This year, I presented the NSW 'Clayton's' Eve Pownall list. Two of my six were in the judges' short list, two more were in the Notables, and one was in the Younger Readers short list, which is remarkable consistency when you realise that I am coming from a very different direction.

I am also not library staff, but I see eye to eye with librarians, and I believe I can offer some useful ruminations. As a writer, I write for children like me: Nicholas-next-door, my grand-daughter, and me. I try to write something I would have liked, something that the children I see as being like me will enjoy.

At a Sydney Writers' Festival workshop with Mal Peet in 2012, we discussed

what defines 'YA fiction' and we decided *anything* can be YA, with the rider that *good* YA fiction helps younger readers make sense of the world, and makes them feel better about personal interactions and the weirdness of adults. That's a good rule for books for younger people!

A really good information book offers information to help further reading. This includes good captions on illustrations, as well as information on where the illustrations come from.

For myself, good books sound nice when they are read aloud, because they have a metre and rhythm to them. For example, I use software to listen to everything I write, including this article.

My pick of this year's crop did not even make the Eve Pownall Notables, but it should have done: Nadia Wheatley's *Australians All*, which I thought was a better book than its obvious competitor, my own *Big Book of Australian History*, which did make the Notables list.

Why was her book better? Nadia's, unlike mine, was not a shopping-list book. There were a few of those entered this year, and while I think mine was based on a superior shopping-list, it had to tick all the boxes. All too often, books done to meet a list lack attitude, and have no coherent line to present. I have yet to be accused of lacking attitude or coherence. I broke the bounds at times, changing the list to meet my needs—and my publisher let me.

My book came in two forms, ebook and print (www.publishing.nla.gov.au/book/the-big-book-of-australian-history.do). I actually prefer the ebook form, because (a) it is cheaper; and (b) it has 500+ hot links that take the reader straight to the original source material. The print version has a beautiful design and feel—an essential for information books—but you get the same design (without the feel) in the ebook. My attitude: we have yet to see just what ebooks can do, but the ebook version of my book opens a few new doors.

Authors without attitude are as much use as Robert Boyle's recipe 'for convulsions in children' that will be in my next book:

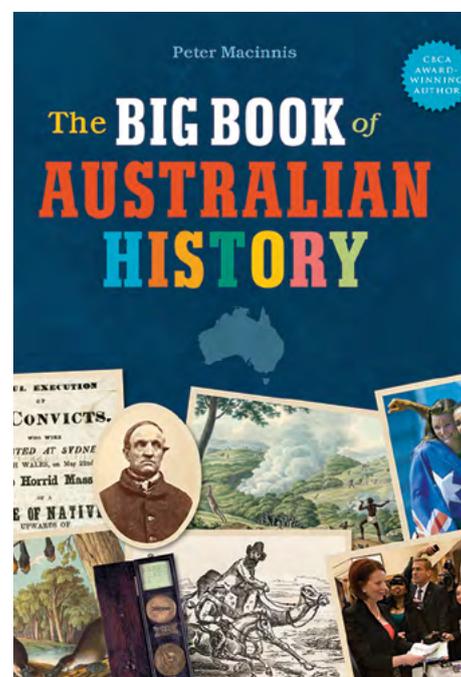
Take Earth-Worms, wash them well in White-wine to cleanse them, but so as they may not die in the Wine: Then upon hollow Tiles, or between them, dry the Worms with a moderate heat, and no further than that they may be conveniently reduc'd to Powder; to one Ounce of which add a pretty number of Grains of Ambergrise, both to perfume the Powder (whose scent of itself is rank) and to make the Medicine more efficacious.

Please don't try that at home, but it does provoke questions like:

- Is it to cure or cause convulsions?
- What was Boyle up to when he found that?
- What else did he do?

The last one is easy: he invented litmus and discovered Boyle's Law.

A 'good information book' must contain good information. It must be absorbing and useful. It may offer information that allows readers to make lists; it may even



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SCIS
Education Services Australia Ltd
ABN 18 007 342 421
scisinfo@esa.edu.au
www.esa.edu.au/scis

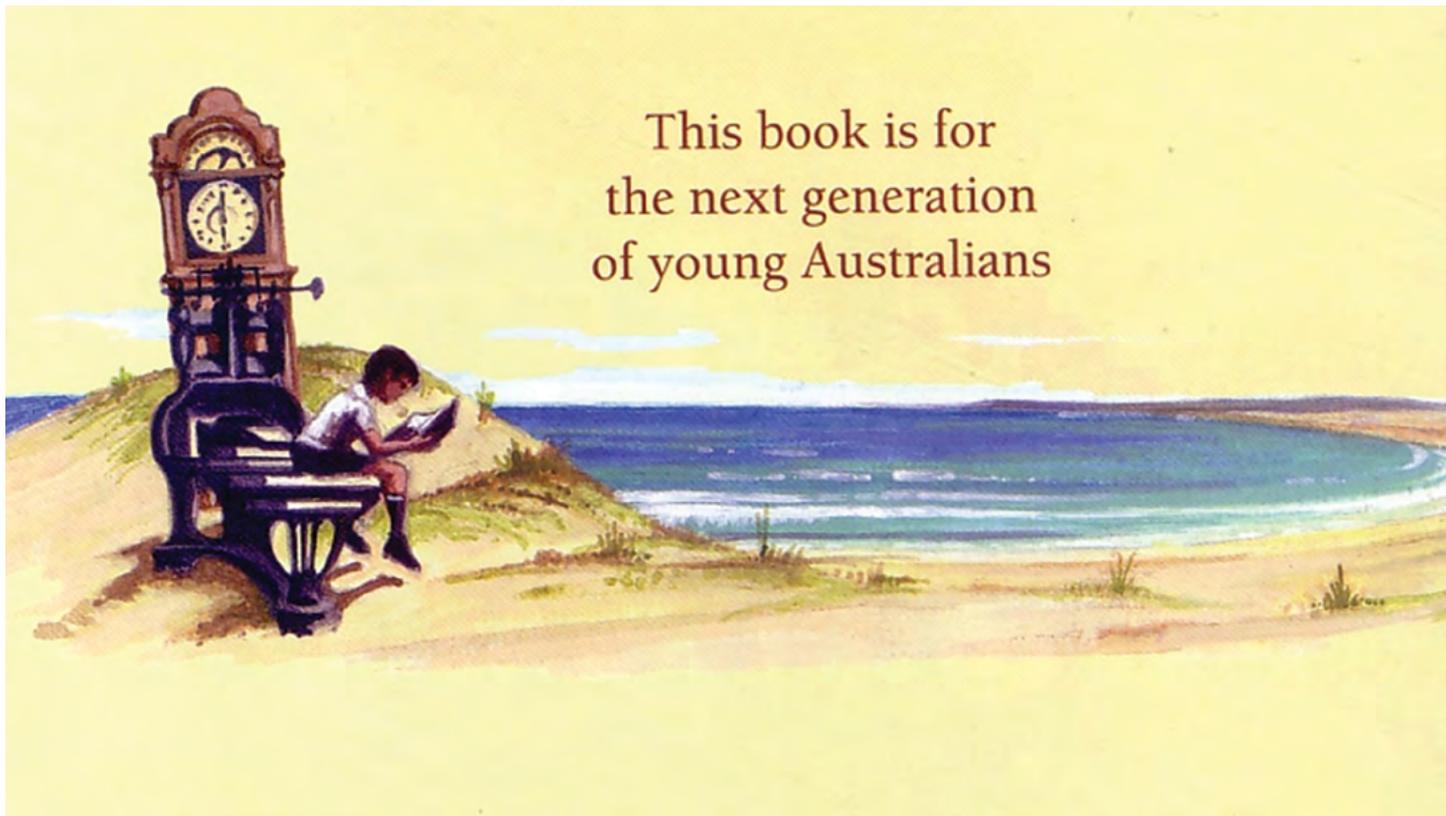
PO Box 177 Carlton South
Victoria 3053 Australia
Level 5 440 Collins Street
Melbourne Victoria 3000
Australia

tel +61 3 9207 9600
free call 1800 337 405
(OUTSIDE melb metro)
fax (aust only) 1300 780 545
fax +61 3 9910 9800



Education
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This book is for
the next generation
of young Australians



Dedication page from Nadia Wheatley's *Australians All*.

offer a couple of lists—but not like the list of rivers crossed by Leichhardt in 1844–46, which I had to memorise in 1954!

The information has to be inspiring and provoking, it has to make the reader want to *run and find out*, like Rikki-Tikki-Tavi. Or better still, to *run and find out more*. The writer has to thread a treacherous gap, 'twixt the Scylla of didacticism and the Charybdis of wanting to be an entertainer. Old teachers like me are at risk from Scylla in particular.

A really good information book offers information to help further reading. This includes good captions on illustrations, as well as information on where the illustrations come from.

Here are some other books I really liked from this year's entries:

An Anzac Tale, Ruth Starke and Greg Holfeld, Working Title Press (2013), 978 1 92150 454 9, SCIS no. 1669349.

A brilliant graphic novel re-telling the Anzac tales, where the troops are all Australian animals. Every frame has hidden detail in it—and humour.

Big Red Kangaroo, Claire Saxby and Graham Byrne, Walker Books (2013), 978 1 92172 042 0, SCIS no. 1619663.

A delightful account of Australian wildlife with entrancing detail in the art.

Burning the Bails, Krista Bell and Ainsley Walters, One Day Hill (2013), 978 0 98731 399 7, SCIS no. 1627837.

Not just about cricket, this is the social history behind the Ashes, beautifully crafted.

Jandamarra, Mark Greenwood and Terry Denton, Allen & Unwin (2013), 978 1 74237 5 700, SCIS no. 1594258.

The story of an Aboriginal warrior whose acts will, in future, see him called Braveheart.

Light Horse Boy, Dianne Wolfer and Brian Simmonds, Fremantle Press (2013),

978 1 92208 913 7, SCIS no. 1597274.

Excellent charcoal drawings in a cleverly told tale of the Australian Light Horse.

Welcome to My Country, Laklak Burarrwanga and Family, Allen & Unwin (2013), 978 1 74331 396 1, SCIS no. 1621425.

This is the sort of book that makes me proud to be a modern Australian. It also makes me a more complete and sympathetic Australian.

Image credits

Platypus and Fruit Bats, c. 1880 – from *The Big Book of Australian History*. © National Library of Australia

CBCA Book Week 2014 logo. Ron Brooks illustrator. © Children's Book Council of Australia

The Big Book of Australian History by Peter Macinnis. © National Library of Australia

Dedication page from Nadia Wheatley's *Australians All*: ©Allen and Unwin.



Peter Macinnis lives in Sydney when he isn't travelling. His blog is *Old Writer on the Block*, oldblockwriter.blogspot.com.au, and it is full of out-takes from his old books and tastes of new ones.



Martin Gray
Teacher librarian
Singleton High School

Learning online: MOOCs for library staff

With teachers being required to take on regular professional development, but often being both time and funding poor, many educators are turning to the phenomenon of the Massive Open Online Course, or MOOC.

A MOOC is a form of distance education which can be studied at a student's own pace and in their own time. As the name implies, these courses are usually offered for free online with open access. Many offer certification of some form, and some can be used for formal institutional credits if tasks are completed and a fee is paid. Not being part of a structured course, there is often no set start or finish time, adding to the flexibility.

This year I decided to use MOOCs to improve my knowledge of current issues in librarianship and to hone my computer skills. The two courses I chose were at very different levels. The first was 'Mapping with Google' and the second a course on 'New Librarianship', which is run through Syracuse University with the option of doing it for 'fun or credit'.

Mapping with Google: Google Maps

www.mapping.withgoogle.com

The Google mapping short course involved watching a series of five short videos, completing five mapping tasks, and then answering a one page test about each activity. It was possible to complete every activity in the space of one week by doing an exercise after work each day. An advantage of this course is that you are presented with a certificate at the end.

The aim of the course was to familiarise users with the new features of Google Maps, Google Maps Engine Lite, and Google Earth. Several of these features could be useful for students beyond geography; for example, a teacher or student could create a virtual tour of a

city that is the setting for studied events. These maps or tours can be shared and have embedded notes.

Library staff are often asked to assist classes with geographically oriented activities and this is an application freely available to all.

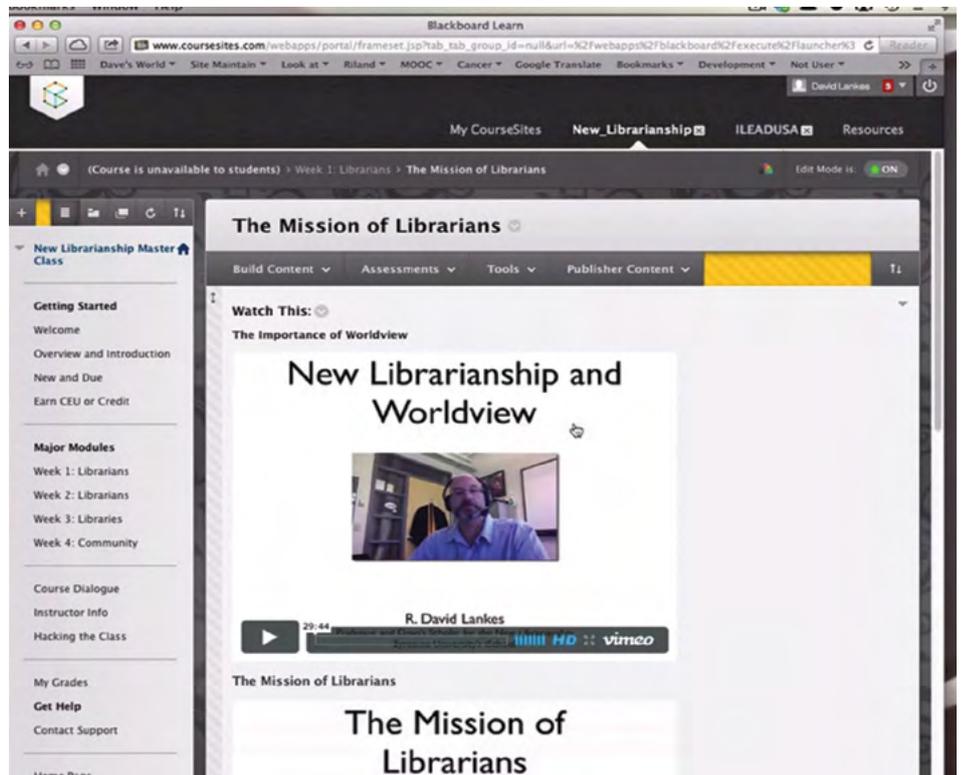
New Librarianship Masterclass: Syracuse University

www.coursesites.com/webapps/Bb-sites-course-creation-BBLEARN/course-Homepage.htmlx?course_id=_246846_1

This second course, offered by a library studies faculty, was far more complex and had the option for credit. The structure of the course was very similar to the distance courses offered by Charles Sturt University as part of their Master of Education (Teacher Librarianship).

It consisted of lectures delivered by video, several readings, and then a series of assessments to earn the credit. All of these tasks were available to non-paying students, but a fee was required for accreditation.

Rather than just a place of lending, the library is a place of creation and sharing; a place where groups can come together and share each other's knowledge, or create more.



Interface for 'New Librarianship Masterclass'

There was also an online forum for the discussion of ideas raised and for students to interact with each other and the professor.

I chose to only watch the video lectures, rather than complete the course; a decision based on time constraints and not needing another university credit. The time to watch all the videos for week one alone was close to two hours so the full course would have been a significant time commitment. All up, just watching the videos during my regular working week took two months, rather than the four weeks the course was scheduled for, which would have included readings and activities.

The level of information was definitely tertiary and covered several issues of relevance to librarians. I had never heard the terms 'Conversation Theory' or 'The Salzburg Curriculum' before, but both could have effects on the future of librarianship. Conversation theory will be familiar to librarians who have recently completed tertiary courses, as there is an emphasis on creating knowledge through conversation. This includes finding out what your community needs and advocating for them, as a way of improving your usefulness within your community. The Salzburg Curriculum—named for a symposium on 'Libraries and Museums in an Era of Participatory Culture' held in Salzburg, Austria—deals with the core of New Librarianship in the modern world. It also promotes collaboration and self-reflection, through methods such as collecting statistics and surveying users, and examines the skills required by librarians today.

This course was worthwhile to keep up to date with current theories and to provide a framework and structure to the way libraries can move forward. Of particular interest is the idea of libraries as a platform, a topic which was widely discussed on the forums. Rather than just a place of lending, the library is a place of creation and sharing; a place where groups can come together and share each other's knowledge, or create more. This brings to mind local history groups who meet at public libraries and create documents which can then be lent or the chess clubs in schools, who meet and improve each other's skills through playing.

Librarians	Library	Community
Mission	Salzburg Curriculum	Share Don't Lend
Knowledge Creation	Why Libraries?	Kill the User
Facilitating	Library as Platform	Deficit Model
Communities	Grand Challenges	
Improve Society		
Librarians		

Screenshot shot from 'Introduction to New Librarianship'

Pros and Cons

Both these courses would be useful for school library staff and teachers, whether library qualified or not. The mapping course is a good introduction to self-paced learning courses, being short, simple, and useful across faculties. The New Librarianship course is a good explanation of the skills needed and challenges faced by librarians, while also advocating for qualified librarians

As with any distance learning or free course, there are advantages and disadvantages. The advantages are the convenience of cost, access to teachers, time, and location. The disadvantages include absence of face to face contact and the lack of motivation due to time restraints or lack of commitment to a free course. The validity of courses varies from provider to provider but a well-chosen course can provide a useful learning experience.

Next MOOCs?

The next course I plan to undertake is a Google course on Power Searching. This course is designed to teach users the features available on Google Search: boolean logic, keywords, filtering results by colour, and fact checking. These are all skills useful for the finding and selecting of information. The course takes about nine hours and while it can be started at any

time, there is a time limit for assessments www.powersearchingwithgoogle.com

Other MOOCs I have looked at include San Jose University's 'The Hyperlinked Library' www.mooc.hyperlib.sjsu.edu There are also several library related courses on iTunes U.¹

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Image credits

Interface for 'New Librarianship Masterclass': from 'Introduction to the Master Class'. Available at: <http://vimeo.com/68302323>. R. David Lankes, CC-BY-NC-SA.

Screenshot shot from 'Introduction to New Librarianship: from 'Introduction to New Librarianship'. Available at: <http://vimeo.com/49680667>. R. David Lankes. CC-BY-NC-SA.

Endnotes

1. See Martin Gray, 'Free, legal, ready-to-use electronic resources', *Connections* no. 86 (2013): pp 9-10.



Dr Anita Heiss
BlackWords Author
@AnitaHeiss
Image © Curringa Communications

BlackWords: celebrating writers and storytellers



'From my country, came my story which became my voice'

Looking for some assistance in embedding Aboriginal and Torres Strait Islander histories and cultures in your curriculum? Then spend some time exploring BlackWords: Aboriginal and Torres Strait Islander Writers and Storytellers, created by the research community of AustLit: The Australian Literature Resource.

For those who haven't yet experienced it, AustLit is an information-rich website, a searchable database, and a forum for communication. It contains almost one million records related to Australian authors and literary organisations, spanning from the 1780s to the present day. It is fast becoming the one-stop shop for authoritative information about the vibrant and growing Indigenous literary and storytelling cultures around this country.

BlackWords is a specialist research project within AustLit and has over five thousand Aboriginal and Torres Strait Islander writers, publishers and related organisations indexed in its database.

What you'll find on BlackWords

BlackWords is a collection of information sources and resources, including:

- Biographical records for Aboriginal and Torres Strait Islander writers and storytellers including, where known, their heritage. Information is only published on BlackWords if it already exists in the public domain or has been provided by the author or publisher.

- Information about organisations such as publishers, theatre groups, and other cultural groups; for example, you can search for information about Aboriginal Studies Press, Magabala Books, IAD Press, Black Ink Press, and their works and links.
- Information on works on particular subjects relating to Aboriginal and Torres Strait Islander cultures or literatures—you can search on a wide variety of subjects and find out what has been written about it in creative genres and critical material.
- Critical articles on a range of relevant subjects and excerpts from scholarly works on a wide array of topics related to literature and literary production.

The Calendar of Events is one of the most useful resources on BlackWords. Many of the significant dates post-1788 for Aboriginal and Torres Strait Islander peoples are the subjects of some of the writing or author records listed in the BlackWords dataset. By tracing key historical moments since 1788 until the present day, teachers can use Indigenous voices and experiences. For example, you can go to the Calendar and click on something as simple as 'Cathy Freeman winning gold at the Sydney Olympics' and you will find a pathway to works on the subject and to Cathy's agent record. www.austlit.edu.au/specialistDatasets/BlackWords/BlackWordsCalendar

The search facility on BlackWords allows teachers to look for resources by:

- author
- genre, including dreaming stories, picture books, short stories, and novels
- cultural heritage; for example, Wiradjuri, Bundjalung, Wadi Wadi.

If you want to follow a theme in your library such as land rights, the Stolen Generations, Aboriginal literature, or sporting heroes, you can search BlackWords for relevant titles.

As a teaching resource BlackWords is constantly evolving to address the Australian Curriculum cross-curriculum priority of Aboriginal and Torres Strait Islander histories and cultures.

Teaching with BlackWords

BlackWords is an important resource for teaching and for teachers' professional development. As a resource providing up-to-date information on many aspects of Aboriginal and Torres Strait Islander cultures, BlackWords gives teachers and students access to a rich diversity of stories in many forms. Scholarly research relating to these works is also listed, and the full text of some material is available. BlackWords can help teachers prepare for teaching Aboriginal and Torres Strait Islander texts and can help students find relevant secondary material for the study of specific texts.





Boori Monty Pryor with Dr Anita Heiss at BlackWords Symposium 2012

As a teaching resource BlackWords is constantly evolving to address the Australian Curriculum cross-curriculum priority of Aboriginal and Torres Strait Islander histories and cultures. There are over 1500 published works by Aboriginal authors indexed on BlackWords in the genre of children's writing alone. These works include picture books, children's fiction, poetry, autobiography, short stories, drama, and more. Many of these works can easily be used within the classroom to cover the following subjects and themes: identity, family, place, and sport.

In the BlackWords information trails, the searching across genres has already been done for teachers. The trails gather together detailed information on themes relevant to the inclusion of Aboriginal

and Torres Strait Islander histories and cultures in teaching. Current trails look at Identity, Children's Literature, Sports, and the Noongar People.

Author Dr Anita Heiss has been in conversation with prominent Indigenous writers including Kim Scott, Samuel Wagan Watson, Melissa Lucashenko, Bruce Pascoe, and Ali Cobby Eckermann. These interviews, published on the AustLit blog, link to author pages, publications, and other information that forms part of each writer's writing and publishing experience.

AustLit and BlackWords are freely available to all schools in Australia. You can access these rich resources by contacting your education authority's liaison person: www.austlit.edu.au/austlit/page/5961865

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Image credits

BlackWords banner: courtesy of BlackWords.

Boori Monty Pryor with Dr Anita Heiss at BlackWords Symposium 2012: courtesy of BlackWords.



Michael Jongen
Library Services Coordinator
Education Services Australia
@schoolscatinfo

Following @IndigenousX

The joy of life comes from our encounters with new experiences, and hence there is no greater joy than to have an endlessly changing horizon, for each day to have a new and different sun.
- Christopher McCandless

Twitter is an engaging way for teachers to hear a diverse range of authentic Aboriginal and Torres Strait Islander voices.

A good starting point for accessing this material is to follow [@IndigenousX](#), a curated Twitter account. It will assist library staff to select and link to sites that will enhance the development of Aboriginal and Torres Strait Islander perspectives across the curriculum. It is also a source of very strong commentary and debate on contemporary issues in Australia.

[@IndigenousX](#) was set up by education consultant, public speaker and writer [@LukeLPearson](#) in 2012. Each week the host changes and a different Indigenous Australian is the voice. Its significance was recognised by The Guardian Australian edition which runs a weekly feature in its 'Comment is free' section: Five questions to [@IndigenousX](#).

[@IndigenousX](#) features diverse and thought-provoking hosts who provide perspectives from remote, rural, urban, and metropolitan areas across Australia, and gives direct access to a wide range of personal and professional insights and experiences from Indigenous people working in, or impacted by, Indigenous programs.

Past guest tweeters include:

[@BensonSaulo](#) the first host and director of the National Indigenous Youth Leadership Academy

[@Shaun Edwards](#) a textile artist who released a range of swimwear as part of the inaugural Indigenous Fashion Week.

[@AnitaHeiss](#) writer, activist and Indigenous Literacy Day Ambassador

[@Warren Mundine](#) former National President of the Australian Labour Party and chair of the current government's

Indigenous Advisory Council

[@thekooriwoman](#) who blogs on Indigenous health issues

[@leesawatego](#) educator, writer and CEO of Iscariot Media, a media company that focuses on educational, creative, and online projects

[@sivparker](#) writer and public speaker, who '#tweetyarns'

[@NovaPeris](#) OAM, Labour Senator, Northern Territory. Olympic & Commonwealth Gold Medalist

[@pauldutton1968](#) possibly the best joke teller on Twitter and passionate on health and social justice issues.

These tweeters and the [IndigenousX](#) account will introduce you to many other people active in the Aboriginal and Torres Strait Islander community, as well as key organisations and their Twitter accounts such as:

[@ILF](#) the Indigenous Literacy Foundation www.indigenousliteracyfoundation.org.au

[@theNCIE](#) the National Centre for Indigenous Excellence www.ncie.org.au

[@No_Smokes](#) an anti-smoking website for young indigenous people www.nosmokes.com.au

[@UrbanNativeMag](#) provides pop culture with an Indigenous twist www.urbannativemag.com

[@reconciliation_WA](#) supporting the drive for reconciliation in Western Australia www.reconciliationwa.org.au

[@AAMUmuseum](#) the only museum in Europe that is entirely dedicated to contemporary Aboriginal art from Australia www.aamu.nl/home-us

[@TTBL_2SER](#) The Thin Black Line brings you 'news and current affairs from an Indigenous perspective' www.bit.ly/1j59t00

[@AIFW2014](#) Australian Indigenous Fashion Week 2014 (AIFW) is 'the 1st event of its kind, celebrating Indigenous Design, Fashion & Art from across the country'

[@Indigenous_Inst](#) Batchelor Institute of Indigenous Tertiary Education 40 Years 1974-2014 Strengthening identity, achieving success and transforming lives

[@FNAWN](#) for Aboriginal and/or Torres Strait Islander writers, poets, and storytellers, advocating First Nations Australia writing and storytelling.

SCIS has drawn upon these Aboriginal and Torres Strait Islander resources, contacts, and information, and shared them to subscribers through its social media channels. Many of the web links discovered through these connections have also been added to the SCIS catalogue.

For those already familiar with Twitter, prepare to be impressed with the way Indigenous Australians have taken up social media to share their stories and disseminate information, and fascinated by the different perspectives provided and debated within the Aboriginal and Torres Strait Islander community.

Twitter is a powerful tool for learning and professional development. It also provides networking opportunities with a wide variety of educators and library professionals. Those who have not yet familiarised themselves with Twitter will find many guides available online, such as www.edudemic.com/the-ultimate-twitter-guidebook.

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Brett Moodie is Library Manager at Wellington College. He holds a Post-graduate Diploma in Information Studies from Victoria University and has worked extensively in public and special libraries in Devon (England), and throughout the Wellington region.

Image courtesy of Victoria University of Wellington

Bring the teachers in: enticing teachers into the library

The primary focus of the school library has always been to support the information and learning needs of staff and students. However in most schools the focus invariably falls on providing for the needs of students, whilst supporting staff professional development is an auxiliary function.

Background

Two years ago virtually all library services and collections at Wellington College were aimed at meeting the needs of students. Displays and competitions were focused toward students, and little attention was paid to how teachers and support staff used the library. In an effort to boost the profile of the library within the school—and align with our mandate to support the learning and information needs of staff and students—Bevan Holloway (Teacher with Library Responsibility) and I devised a plan to get more buy-in from teachers. We wanted to entice them into the library space and in turn, achieve greater patronage from staff *and* students.

These new initiatives were obviously supplementary to the traditional strategies that school libraries use to stimulate engagement: blog posts, participating in staff meetings, sorting resources for departments, and working with classes. Twelve months have passed since we began implementing our four-pronged plan to 'Bring the teachers in', and we are

busier than ever. Our library is humming and the compliments from staff are flying.

Here is a breakdown of our method:

1. The library as a place for staff professional development

In 2013 the Deputy Principal requested to use the library as the venue for staff professional development sessions that take place before school every second Friday. Despite students being unable to access the library during this time slot, and the frequent rearrangement of furniture, we welcomed the opportunity to host these sessions. A new projector was promptly installed in our central learning space, and once a fortnight nearly 100 teachers enter our library. Little do they realise that the displays are aimed at them. Those who arrive early invariably select a magazine or book to flick through. Many are surprised we have the latest Donna Tartt novel, or *The Luminaries* available to borrow at the counter. Undoubtedly as a result of this, several teachers have become avid library users. A maths teacher dismayed by the 'rubbish on TV' has started ploughing through a novel per week based on my readers' advisory. Similarly a science teacher took an interest in the *A Song of Ice and Fire* series after enjoying *A Game of Thrones* on television, and has since branched out into other fantasy novels. With these teachers and others, I now have a connection, and it has provided

me with a 'way in' to the more elusive departments.

2. The way to a teacher's heart is through their stomach

Throughout the first half of 2013 we invited a different department, including the support staff and senior management, every week for morning tea in the library office. It is surprising what real coffee and scones will do to people. Each week we had our recent arrivals prominently displayed and asked those present for book and magazine subscription suggestions. During this process around 80-90% of staff attended and learnt first-hand what the library has to offer. Many placed reserves on new books, and if someone suggested a purchase, it was in their pigeon hole within the next few days. In my opinion, timeliness is next to godliness in this profession. This goes for students too. If somebody requests a resource, I do everything in my power to get it to them as soon as possible. Not only will they be happy their need was met promptly, but they will forever see you as the professional you truly are.

Avoid generic, impersonal, 'all staff' emails that are so easy to delete before reading.



Monday 7 April 2014 – Period 2. Three classes downstairs plus another upstairs.



'Stranded on a Desert Island' display

3. Involving staff in displays and events

A recent display at the Girvan Library asked eight teachers to choose what

book, film, and album they would take to a desert island. The discussion around choices permeated the staff room, and many teachers who did not take part have visited the library to view the display, some proffering their choices.

As a boys' school, Wellington College is particularly concerned with promoting reading to boys. To facilitate this, we organised an event that involved some of the senior male teachers reading excerpts from their favourite books. Titled, 'Mid-Winter Tales', the objective was to show that even tough, 'scary' blokes could enjoy literature. It also encouraged a set of teachers who visited the library infrequently to come in and watch their colleagues.

4. Targeted marketing

Targeted marketing works as it makes the recipient feel that they are special, or that the service is being tailored to their needs. The predominant angle I use is to corner an individual in a corridor or elevator and alert them to a new item or service that may interest them. More specifically, when an item is acquired by the library that meets the needs of an individual department,

the Head of Department is informed and invariably comes in to check it out. We use this opportunity as a teachable moment and discuss possible services for their department. Informing staff personally of resources and services you know they will be interested in is an easy way to encourage engagement. Plus, it avoids generic, impersonal, 'all staff' emails that are so easy to delete before reading.

A school library should be at the heart of school learning, and gaining buy-in from teachers is one of the best ways to promote library reverence amongst students. The four strategies above have encouraged the staff at Wellington College to take notice of, and use, the fantastic services we provide. It has also stimulated a general perception throughout the school of the library as a professional learning environment.

Image credits

Monday 7 April 2014 – Period 2. Three classes downstairs plus another upstairs: © 2014 Brett Moodie.

'Stranded on a Desert Island' display: © 2014 Brett Moodie.

Supporting Australian book creators

Educational Lending Right school library survey

Educational Lending Right (ELR) is an Australian Government cultural program administered by the Ministry for the Arts, Attorney-General's Department.

SCIS manages the ELR school library survey on behalf of the Ministry for the Arts. The ELR school library survey collects data used to estimate the number of copies of specific titles held in Australian school libraries. These book counts are the basis for payments to Australian book creators. The payments are made to assist book creators and publishers to continue producing Australian books.

Schools eligible to be selected

Every year, in September, 600 schools are selected as a representative sample of all Australian schools and are then invited to participate in the ELR survey. They are

chosen from a list of all Australian schools with enrolments of over 100, from all states and sectors, that use one of the following library management systems compatible with the ELR software:

- Access-It
- Bibliotech
- Bookmark
- Libcode
- OCLC's Amlib
- SirsiDynix's Symphony
- Softlink's Alice, Oliver and Oasis
- Folletts' Athena, Circ/Cat and Destiny.

Has your school participated?

Over the past ten surveys nearly 4,000 schools have participated by providing book count data. Although it is preferable to have new schools participating every year, the selection criteria means that some schools have participated more

than once. We are very appreciative of schools participating and helping us to support Australian book creators.

How does your school participate?

Selected schools receive an ELR invitation package through the mail. This will have easy-to-follow instructions to provide a data file report or a backup file from their school library management system. Previous participants report it to be a quick and painless process.

Australian book creators value ELR

Many Australian book creators have told us how much they appreciate the support of school libraries through their participation in the ELR survey. We have published some of these statements in previous issues of *Connections* and on the ELR website. You can read them at:

www.esa.edu.au/scis/elr_value_statements.html

Laura Armstrong

SCIS Communications & Projects Coordinator
Education Services Australia



Pru Mitchell
Manager, SCIS
Education Services Australia

SCIS is more

RDA implementation update

Implementation of the new cataloguing standard, Resource Description and Access (RDA), has been delayed until 2015. This means that the GMD and the 260 publication field will continue to be delivered in SCIS records as well as the new RDA fields of content type, media type and carrier type. To understand more about the changes and the difference between transitional SCIS standards and RDA, check the blog post www.scis.edublogs.org/2013/06/24/rda-update.

If you have further questions about RDA contact SCIS or your library system provider.

Cataloguing item-in-hand or with one hand tied

Play 'guess the subject heading'

From the titles of the following five works guess a) the subject of the resource, b) whether it is fiction or nonfiction, and c) the call number. Then check the answers on page 12.*

1. Close to the heel, by Norah McClintock
2. How I met my monster, by R.L. Stine
3. Pookie Aleera is not my boyfriend, by Steven Herrick
4. The 1% principle, by Tom O'Neil
5. Full of life, by Alex Cullen and Alex Hodgkinson

As this exercise highlights, the title of a resource does not always reveal much about the subject matter of that resource. Neither is it entirely obvious whether the resource belongs in fiction or non-fiction.

Why do we catalogue?

If users searching your school library catalogue are going to find, identify, locate and access material they need, it is of the utmost importance that the catalogue records you import into your catalogue are accurate, consistent and tailored to the needs of school students and teachers. If records contain errors it means the resources you have purchased may not be matched to what the learners or teachers require.

Schools are sometimes reluctant to send resources to a SCIS cataloguer and they ask why the resource can't be catalogued from the online form. Cataloguing 'blind', or with one hand tied, can present several types of problems.

What's wrong with cataloguing 'blind'?

SCIS cataloguing standards state that cataloguers should examine the actual resource to identify the relevant subjects, in order to apply correct SCIS subject headings and ScOT terms, and to build the relevant subject and discipline number from the Dewey classification system.

Other situations may also cause problems if we cannot examine the item in hand:

- **Metadata**
Elements provided by staff in a school may not be exactly what is on the resource, and may therefore be incorrect or incomplete. Even if the requesting school sends scanned images of particular parts of the resource, there is still an element of risk.
- **Series**
Inconsistencies in series titles can cause retrieval problems, especially for young readers. Even though the form of the series title may change over time, it is important to be consistent in the way they are set up.
- **Names**
Identification of the correct and consistent form of names is important, to retain clean name authority files and ensure users can retrieve comprehensive results for an author search. Cataloguers need the item to see exactly which name has been used and to check for any notes about the author. The person stated as the 'author' might actually be the editor or compiler.
- **Physical description**
Pagination that is inaccurate or which omits key information limits usefulness. Numbering of plates and the specific type of illustrations may be relevant information, such as maps in geography books.

Keeping our standards

International cataloguing standards rely upon two key tasks:

1. transcription of critical metadata elements from the resource itself, i.e. we need to use exactly what is on the resource
2. identification of subject content from the resource itself

These tasks apply to all forms of physical material, such as print titles, video recordings, as well as electronic and digital resources, such as, ebooks, online audio books, websites, computer software and apps.

In order to have optimal effect, these tasks rely upon cataloguing with the item in hand, or the ability to view the resource.

Retrospective corrections

While errors in SCIS records are picked up by vigilant library staff and are corrected in SCIS as soon as they have been reported, this is too late for all those schools who have already downloaded and imported these records into their local catalogue. If a record created from a cataloguing request form is later sent in from a school, and amended when the item is in hand, that double handling is taking cataloguer time away from newer resources that users are waiting for.

Some errors are not picked at all, or they are picked up years down the track.

A fond farewell

After 3.5 years, this will be my final contribution to the 'SCIS is more' page as I move on to a new position as Manager of the Cunningham Library and Information Services at the Australian Council for Education Research (ACER) in July. I have very much enjoyed the opportunities to work with people across the school library sector from library staff, education jurisdiction leaders, library system providers, publishers, professional learning organisers and professional associations. Most of all I have been privileged to work with a committed and talented team of SCIS cataloguers, coordinators, system administrators, customer service staff and managers who work at such a high level of quality and service.





Soula Kipos
Cataloguing Team Leader, SCIS
Education Services Australia



New and revised subject headings

This is a summary of new and revised SCIS subject headings implemented in June 2014.

In this list the headings are marked with:

- * Existing allowed headings which have been updated with changes to references or notes
- A Headings which were previously USE references but are now headings in their own right
- D Deleted headings
- N New headings
- U Previously allowed headings which have become USE references

Summary list

N Audiobooks

Scope note

This heading is used as a genre/form heading for recordings or oral readings of books. It is also used as a topical heading for works about recordings or oral readings of books, and may be subdivided by appropriate topical and/or form subdivisions.

A Blogs

Scope note

Use for works about websites created by an individual or organisation to record their news, opinions, interests, etc., often allowing comments from visitors.

* Industry

This heading, and associated headings, have been adjusted to rectify

inconsistencies in the hierarchies and notes.

N Online social networks

Scope note

Use for works about online services dedicated to building social networks or social relations among people with shared interests, activities, backgrounds, or real-life connections. For works about online communications channels or media dedicated to community based input interaction, content-sharing, and collaboration, see **Social media**. Websites and applications dedicated to forums, microblogging, social networking, social bookmarking, social curation, and wikis are among the different types of social media.

N Secrecy

Scope note

Use for works about the state of being secret, concealed, private, secluded, and a lack of openness.

N Social media

Scope note

Use for works about online communications channels or media dedicated to community based input interaction, content-sharing, and collaboration. Websites and applications dedicated to forums, microblogging, social networking, social bookmarking, social curation, and wikis are among the different types of social media. For works about online services dedicated to building social networks or social relations among people with shared

interests, activities, backgrounds, or real-life connections, see **Online social networks**.

N Social networks

Scope note

Use for works about networks of social interactions and personal relationships for individuals and organisations. For works about online services dedicated to building social networks or relations, see **Online social networks**.

N Steampunk culture

Scope note

Use for works about the subculture which has developed or originated from the genre, see **Steampunk fiction**. The most immediate form of steampunk subculture is the community of fans surrounding the genre. Some move beyond this, adopting a steampunk aesthetic through design, fashion, home décor, music, and a philosophical approach to life.

N Steampunk fiction

Scope note

Use for works of fiction including fictional films which depict an imagined time when machines use steam for power rather than modern engines and methods. Works in this genre include Mike Mignola's *Hellboy* and H.G. Well's *The time machine*. For works about steampunk fiction, use the heading **Steampunk in literature**.

U Weblogs

[New heading: **Blogs**]

* Answers for 'Guess the subject heading':

1. Fiction about a grandson wanting to know who his grandfather was: travel, murder, and adventure. F MCC
2. Fiction about a schoolboy starting at a new school: shyness and scary friendships. F STI
3. Australian verse (poetry) about school kids in a country town telling their stories. A821.3 HER
4. Nonfiction about self-perception and our attempts to make changes to ensure a fulfilled and successful life: personal improvement and analysis. 158.1 ONE
5. Videorecording, non-fiction about an unconventional nursing home changing the way we treat those living with Alzheimer's disease/dementia. 362.19683 FUL



What is Steampunk?

“What would the past look like if the future had happened sooner?”

A sub-genre of speculative fiction, Steampunk imagines a world where the information age was ushered in, not by the electrical circuitry of the late twentieth century, but by the steam engines of the nineteenth.

Steampunk stories are typically written as alternate histories, speculating on the development of advanced, often impossible, technologies in Victorian-era England. However, just as many titles within the genre take place in a post-apocalyptic future or a fantasy world of pulp adventure heroes, top hats adorned with bronzed cogs and steam-powered zeppelins.

Most stories classified as ‘Steampunk’ share the use of steam and rudimentary electrical technologies, Victorian-era fashions, and colonial social norms as common elements. Often these literary devices are used in conjunction with styles reminiscent of nineteenth century speculative fiction authors such as H. G. Wells and Jules Verne.

This emulation of nineteenth century speculative fiction, as well as loose definitions of common elements, makes the origins of the genre difficult to pin down. Many works influential to the genre’s formation, particularly H. G. Wells’ *The Time Machine*, have been retroactively labelled ‘Steampunk’. It is very similar to Mary Shelley’s *Frankenstein*, which was retroactively labelled as gothic horror, instead of its original science fiction.

The term ‘Steampunk’ was first used by K. W. Jeter, in a letter to science fiction

magazine *Locus*, when describing his 1979 novel *Morlock Night*, which features the Morlocks from H. G. Wells’ *The Time Machine* travelling back in time to menace Victorian London. However, widespread awareness of the genre is often attributed to *The Difference Engine*, a novel written by William Gibson and Bruce Sterling, published in 1990.

Since then, the genre has seen a large number of works published, such as Philip Reeve’s *Mortal Engines* quartet and Alan Moore’s *League of Extraordinary Gentlemen* comic series, and has influenced a variety of other works, such as Disney’s *Treasure Planet*, Hayao Miyazaki’s *Laputa: Castle in the Sky*, and the *World of Warcraft* computer game.

A R Collins

Writer, student and lover of genre.



Steampunk engine outside Steampunk HQ, an art collaboration and gallery celebrating steampunk culture in Oamaru, New Zealand. Photography by Pseudopanax. Public domain. Available at: commons.wikimedia.org/wiki/File:Steampunk_engine_in_front_of_Steampunk_HQ.jpg



Website and App Reviews

Curious George

www.curiousgeorge.com

Young fans of this popular and successful book character will be delighted to discover an intriguing website filled with games, stories, puzzles, videos, and creative activities. Resource links are available for early learning teachers and parents.

SCIS no. 1664402

Digital excursions – Museum of Contemporary Art Australia

www.mca.com.au/learn/schools/digital-excursions

Schools are encouraged to book interactive digital field trips from this prominent contemporary art website. An exciting adjunct to the site is the ability for teachers to also reserve an Art-in-a-Box package containing teaching resources and art making materials.

SCIS no. 1664418

Education – Asian Cup

www.afcasiancup.com/education2/en

In January 2015 Australia is hosting the Asian Football Confederation's Asian Cup. The event will be televised to huge audiences throughout Asia. Teaching resources for students in Years 5 and 6 have been developed in the key learning areas of maths, English, art, and PE. Material includes: documents, videos, rubrics, ICT material, and country information regarding the 16 qualifying teams.

SCIS no. 1664454

Healthy Active – a healthy and active Australia

www.healthylife.gov.au

Emanating from Australia's Department of Health the content on this website provides information on healthy eating, physical activity, and preventative measures to ensure an active life. Several programs are relevant for schools, including Get Set 4 Life – Habits for



Nigel Paull
Teacher librarian
South Grafton Public School
New South Wales.
npaull@telstra.com

The sites selected in Website and app reviews are often of a professional nature and should be initially viewed by teachers and library staff to determine suitability for students. The links, content, and address of these sites are subject to change.

Healthy Kids and Stephanie Alexander's Kitchen Garden National Program.

SCIS no. 1664522

HIMI's BioInteractive

www.hhmi.org/biointeractive

Scientists at Howard Hughes Medical Institute are committed to providing quality teaching resources to advance science education in high schools and universities. A range of engaging and relevant multimedia resources are available including virtual labs, weekly images, animations and videos.

SCIS no. 1245510

iCAN count money Australia

<http://itunes.apple.com/au/app/ican-count-money-australia/id528433510?mt=8>

Australian primary students can use this application to help learn real world procedures to pay for goods, estimate totals, and give correct change combinations. A small fee is charged for the application and it is suitable for iPads and iPhones.

SCIS no. 1664918

Indigenous Australian: Art Gallery of New South Wales

<http://itunes.apple.com/au/app/indigenous-australian-art/id732418119?mt=8>

This free application encourages students and teachers to explore the collection of Aboriginal and Torres Strait Islander artworks housed in the Art Gallery of NSW. The application features high-quality images of a variety of artworks, interviews, videos, and explanations of the art terms used.

SCIS no. 1664551

My career planner

www.mycareerplanner.com.au

Developed for the University of Western Sydney, this website was honored in the 2014 Webby Awards. Taking the position that career aspirations motivate students, not simply course descriptions, the website is interactive and takes around 25 minutes to complete. At the conclusion students are offered appropriate career and course options.

SCIS no. 1664584

Project Noah

www.projectnoah.org

Project Noah is an inspirational natural science website, backed by National Geographic, which encourages students to share their own experiences of wildlife with others, or to create and promote their own biodiversity missions. Teachers are encouraged to 'help students to reconnect with nature [and] provide them with real opportunities to make a difference'.

SCIS no. 1664568

Shaun Tan – Rules of Summer

www.rulesofsummer.com.au

Award-winning author and illustrator Shaun Tan's recent thought-provoking book, *Rules of Summer*, is the focus of this appealing website. Using short videos Tan offers readers further insights into the book's origins, aspects of illustrations, and themes. There is also a teacher's guide for both primary and secondary levels available for download.

SCIS no. 1664549

Sir Ken Robinson

www.sirkenrobinson.com

Sir Ken Robinson is an internationally recognised education expert, innovator, researcher, writer, and popular TED speaker. Robinson's website contains blogs, a biography, videos, speeches, and links to some of his publications. He states that everything on the website is connected to his mission to 'transform the culture of education and organizations with a richer conception of human creativity and intelligence.'

SCIS no. 1664540

Waitangi National Trust

www.waitangi.org.nz

This comprehensive and engaging website provides an opportunity to learn about New Zealand's most significant document, the Treaty of Waitangi. It provides background information and a wealth of pertinent material and links are available for students and teachers. Schools can also book tours and of the Waitangi Treaty Grounds in preparation for visiting the historic site.

SCIS no. 1439144



For your classroom

Education Services Australia (ESA) is a not-for-profit organisation that markets and distributes educational resources under the Curriculum Press imprint. Our products and services support schools, teachers, and local communities in the implementation of teaching and learning programs.

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Supporting your science curriculum

Covering the biological, the physical, and the technological, science is a key learning area in the development of our students. It offers the opportunity to ask questions, make observations, and think about how the world was created, how it operates, and how we can ensure its sustainability.

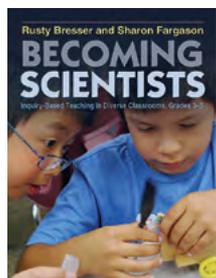
Science provides students with essential skills such as generating hypotheses, planning and carrying out experiments, and questioning what they have learnt. These skills can be easily integrated into other subject areas and are transferred into their everyday lives.

There are six overarching ideas within the Australian Curriculum: Science that can be applied to many areas of scientific understanding:

- patterns, order and organisation
- form and function
- stability and change
- systems
- scale and measurement
- matter and energy.

Our range of science titles, including the bestselling resources featured below, promote the effective teaching and learning of each of these ideas.

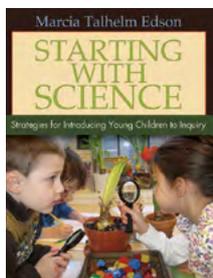
Becoming Scientists



Years: 3-5
Author: Rusty Bresser and Sharon Fargason
Publisher: Stenhouse Publishers
192 pp
ISBN: 978 1 57110 978 1
SCIS no: 1623029

Good science starts with a question and with this book your students will learn how to discover answers to their questions in the same way that scientists do. Explore how to design experiments and make predictions, observe and describe, share conjectures with others, and offer and test explanations.

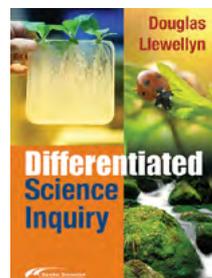
Starting with Science



Years: F-2
Author: Marcia Talhelm Edson
Publisher: Stenhouse Publishers
160 pp
ISBN: 978 1 57110 807 4
SCIS no: 1604258

Explore the big ideas surrounding inquiry-based science. This book will assist you in using a conceptual approach to teaching, and encourage your students to engage in observation, questioning, predictions, collaboration, and data collection while developing a deeper understanding of topics important to their lives.

Differentiated Science Inquiry



Years: F-12
Author: Douglas Llewellyn
Publisher: Hawker Brownlow Education
146 pp
ISBN: 978 1 74239 753 5
SCIS no: 1539268

This resource takes the concept of inquiry-based science instruction to a deeper level. It includes a compelling case study and provides standards-based strategies for differentiating instruction to effectively meet the needs of all your students.

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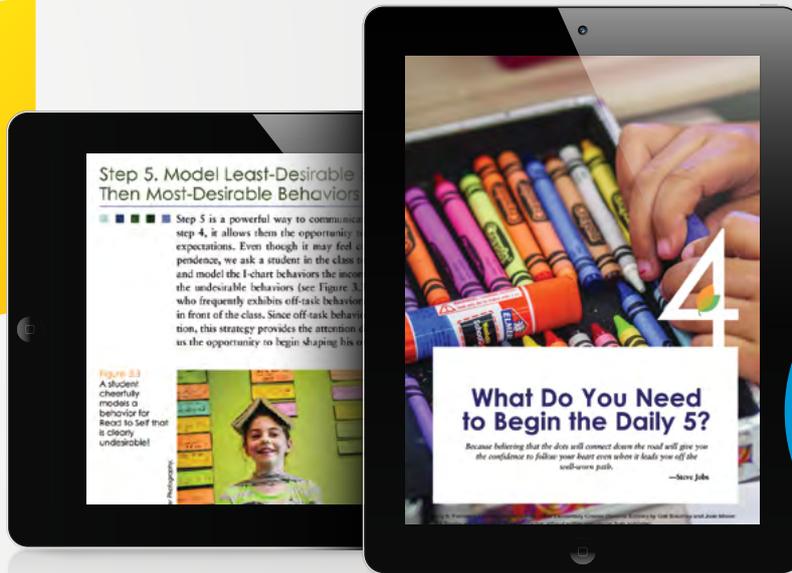
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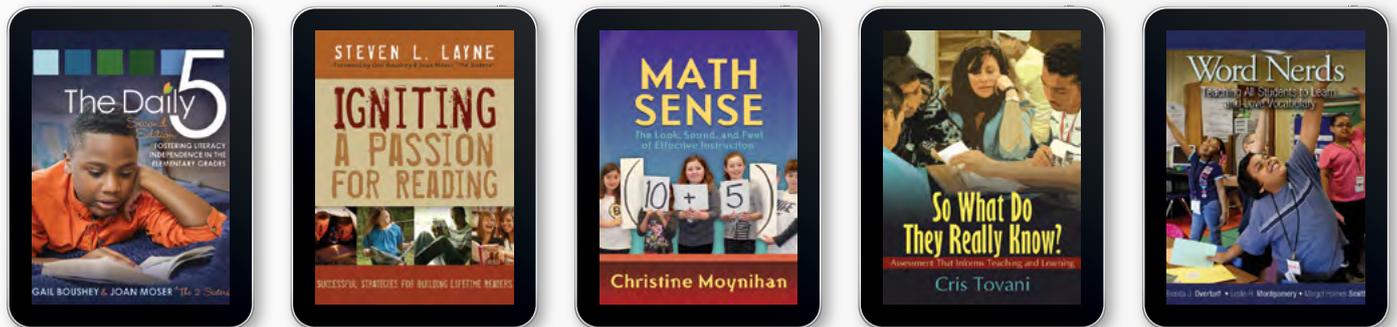
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