

connections

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Copyright for Educators

Introduction

In today's digital environment, teachers and students are connected by an ever-increasing number of devices to a world of online content. This article provides some smart copying tips to help teachers to actively manage copyright costs while complying with their copyright obligation. It also tackles the tricky issues of YouTube and iTunes.

Although copyright can be complex, remembering the five Ls can help you to manage the risks and costs associated with using other people's content:

- **Look** for Open Education Resources and use these as much as possible.
- **Link** instead of copying whenever this is an option.
- **Limit** the amount you copy to what you actually need for educational purposes.

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» Copyright for educators (cont.)

- **Label** the content with the details of its author, owner, source, and the basis on which you are copying it.
- **Later** delete or archive the content once you no longer require it for educational purposes.

The National Copyright Unit (NCU) provides guidance to teachers and schools about copyright. The NCU's website, **Smartcopying** (<http://www.smartcopying.edu.au>) contains useful guidelines, FAQs, information sheets, and educational resources that can help you to navigate copyright in your classroom. Whenever you have a copyright question you should check the Smartcopying website for further information.

Smart Copying Tips

There are many ways in which you can manage your use of copyright materials in order to ensure that you comply with your copyright obligations and manage costs for your school. Some of these methods are set out below.

Linking

Linking is not a copyright activity. This is because you are not actually 'copying' or 'communicating' any material, you are just providing a path to its location on another website. Providing links to material on external websites will not infringe copyright and you do not need

to seek permission from the website owner to include a link to their website.

Even though you do not need permission to link to content, you do need to acknowledge the source to which you are linking, for example by including the name of the author of the material and the details of the website. You should also avoid linking to a website that itself infringes copyright. A good rule of thumb is to link only to the pages of the original creators of the content (for example, the broadcaster's website for a TV show excerpt, or the film producer's channel on YouTube).

Embedding

Embedding is another type of linking. The difference is that there is no need to leave the school's website or intranet in order to access embedded content. Embedding is commonly used for displaying online films, such as YouTube clips, on websites. Embedding involves copying the HTML code of the film, which is often displayed in a box near the film, and reproducing it on your website. The result of this is that a small screen showing the film will appear on your website.

In addition to avoiding copyright liability, embedding is a good way to ensure that students only access the specific material you want them to see, as opposed to accessing an entire webpage that may

contain other material not appropriate or relevant to the class exercise. It also means that the students do not leave the school content repository (e.g. class wiki or blog) in order to see the material.

Some websites, such as YouTube, provide the link for embedding films. This makes embedding an easy and practical alternative to copying. However, you should check the terms of use of the website from which you are embedding the film, to find out whether they impose any obligations on you. For example, YouTube's terms of use currently require you to create a prominent link back to YouTube on the page that contains the embedded clip.

Material created by you, your Department, or Administering Body

If you are using material that:

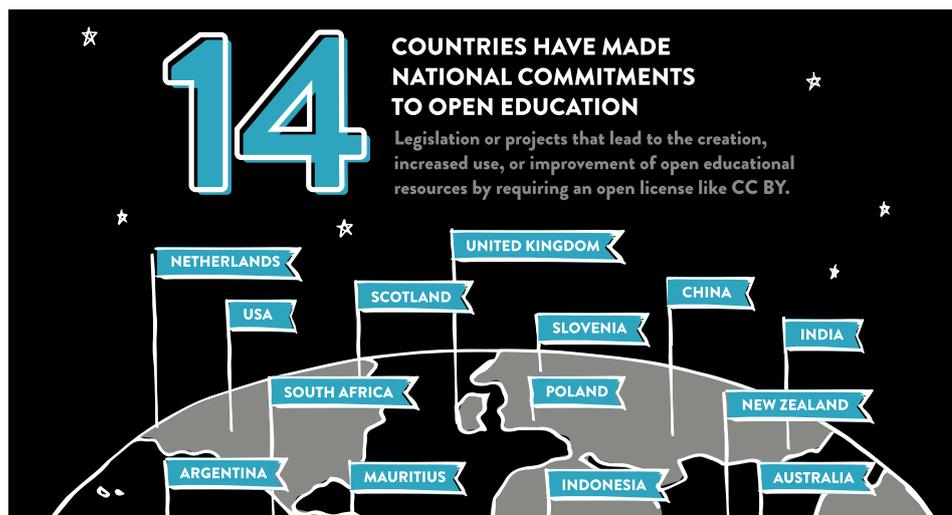
1. is your own original work, which you have created in the course of your employment;
2. or was developed by your department or administering body,

and it does not contain any material that was created by a person who is not an employee of the department/administering body, then you do not need to obtain consent in order to use the material. This is because the department or administering body owns the copyright on this material.

However, you must always label the material properly, indicating the name of the school, department, or administering body that has created the material. For example:

Created by Mount Pritchard Public School, NSW Department of Education and Training, 2013

Open Educational Resources (OER)
OER are teaching and learning materials that are freely available online for everyone to use, re-use, and re-distribute for teaching, learning, and research. Many types of resources can be OER, including worksheets, curriculum materials, lectures, homework assignments,



Fourteen countries have made national commitments to open education

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Education
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Australia

quizzes, class activities, pedagogical materials, games, and other resources.

OER share some fundamental values. OER:

- are free for any individual to use
- are licensed for unrestricted distribution
- can be adapted, translated, re-mixed, and improved.

Most OER resources use Creative Commons (CC) licences. This is because CC licences are well known blanket licences that are free and easy to use.

CC is a 'some rights reserved' model, as opposed to the 'all rights reserved' model of copyright law. Under a Creative Commons licence the copyright owner retains ownership in their work while inviting certain uses of their work by others. CC licences create choice and options for the copyright owner.

There are different types of Creative Commons licences, however one unifying feature is that they all allow free use for educational purposes. Therefore, neither permission nor payment is required in order to copy or communicate a Creative Commons-licensed work for teaching purposes. Most Creative Commons licences also allow modification, remixing, and sharing of the licensed material.

We recommend using Creative Commons licensed material as much as possible, since the licenses:

- are easy to understand
- cannot be revoked
- last for as long as copyright protection lasts.

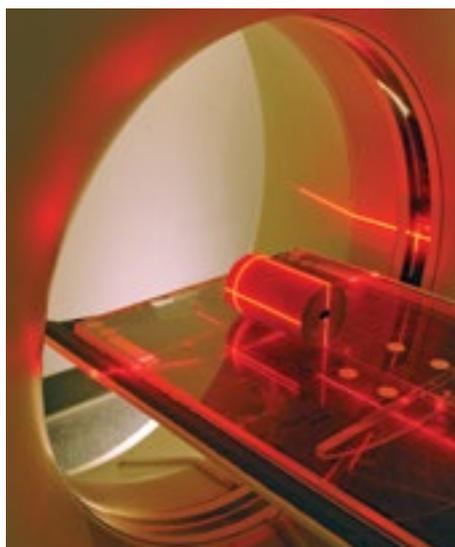
For additional information on Open Education see the Smartcopying website: <http://www.smartcopying.edu.au/open-education>.

Tricky Areas: YouTube & iTunes

YouTube

You may be able to stream YouTube videos to a class under section 28 of the Copyright Act. This streaming may be directly from the YouTube website, or through a link to a YouTube video embedded on another website. The YouTube website provides information on how to embed links to YouTube videos.

The current YouTube terms of use state that copies of YouTube clips should



Dielectrics. One of the many Open Education Resources available from CSIRO Science Image

not be made, and that the clips should rather be embedded using the YouTube Embeddable Player. The exceptions in the Copyright Act may nevertheless permit copying of YouTube content. You will need to find out whether your jurisdiction has decided to rely on the Copyright Act exceptions or to avoid making copies of YouTube content.

For more information, see the information sheet on **Using YouTube** at <http://www.smartcopying.edu.au/information-sheets/schools/using-youtube>.

iTunes

iTunes recordings are covered by the AMCOS/APRA/ARIA Licence which overrides the iTunes terms of use. As a result, if your school is covered by the licence, you can download music from iTunes and use it for educational purposes. All government schools are covered and the majority of Independent and Catholic schools. If you're unsure whether your school is covered, you should check with your peak body.

If you are not covered by the AMCOS/APRA/ARIA Licence, you will need to comply with the iTunes terms of use, which state that products purchased from the store can only be used for 'personal, non-commercial use'.

This may not include 'educational use'. You will need to find out from your peak body whether it has decided to rely on the Copyright Act exceptions or to avoid using content purchased from online stores such as iTunes.

The iTunes store does contain a variety of free content. This includes music, TV shows, films, podcasts and applications. This content can be streamed direct from the iTunes store or downloaded into your iTunes player without payment and used for educational purposes, irrespective of whether you are covered by the AMCOS/APRA/ARIA Licence. A user is not required to accept the iTunes Terms of Use when downloading free content, so the above restrictions do not apply.

Similar considerations will apply in relation to use of content from iTunes U, which provides sound recordings and podcasts of lectures from various educational institutions. Much of the content on iTunes U is free, in which case it can be downloaded and used for educational purposes. For paid content, seek guidance from your jurisdiction or peak body.

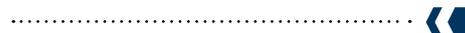
For more information, see the information sheet on **Using iTunes in Schools** at <http://www.smartcopying.edu.au/information-sheets/schools/using-itunes-in-schools>.

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Jessica Smith is the National Copyright Officer for the National Copyright Unit (NCU) of the Standing Council on School Education and Early Childhood (SCSEEC). The NCU advises and represents Australian schools and TAFEs on copyright issues, negotiates copyright licences for the sector, and liaises with education, industry, and government on copyright policy issues. The NCU also manages the 'Smartcopying' website – <http://www.smartcopying.edu.au/> – a practical resource on copyright for Australian educators.



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Explore AustLit; explore our storytelling heritage

Integrating Australian literature into the curriculum and the classroom? Have you explored AustLit, the most comprehensive source of information on Australian story-telling?

What is AustLit?

AustLit is, at its core, a scholarly bibliography of Australian narrative, story-telling, and print culture, an information-rich database of authoritative biographical, bibliographic, critical, and production information about Australian writers and writing about Australia.

AustLit's focus is on creative Australian literature: fiction, drama, poetry, children's and young adult literature, travel writing, autobiography, memoir, biography, essays, Indigenous life stories, and oral history.

The works covered on AustLit date largely from the arrival of European print culture in Australia (c.1788) to the present. AustLit also includes pre-1788 European imaginings of Australia, such as Gabriel de Foigny's utopian *La Terre Australe Connue* (1676), as well as the rich dataset of Aboriginal and Torres Strait Islander writings that is BlackWords¹.

AustLit covers all forms of works (from newspaper to websites), all types of works (from film and television to poetry and short stories), and all genres (from science fiction and fantasy to crime and more).

Currently, AustLit includes records for over 800,000 works and over 150,000 'agents' (a term that includes authors and organisations), while hundreds of records are added or enhanced every month.

As an exploration of a national literature, AustLit's mapping of stories by Australians and about Australia is unique. No other resource attempts to

so comprehensively engage with a national literature in the way in which AustLit engages with Australian writing.

What will you find on AustLit?

You'll find hundreds of thousands of records for authors—authors who were born in Australia, who immigrated to Australia, who emigrated from Australia, who visited Australia and wrote about it, who never visited Australia but wrote about it anyway.

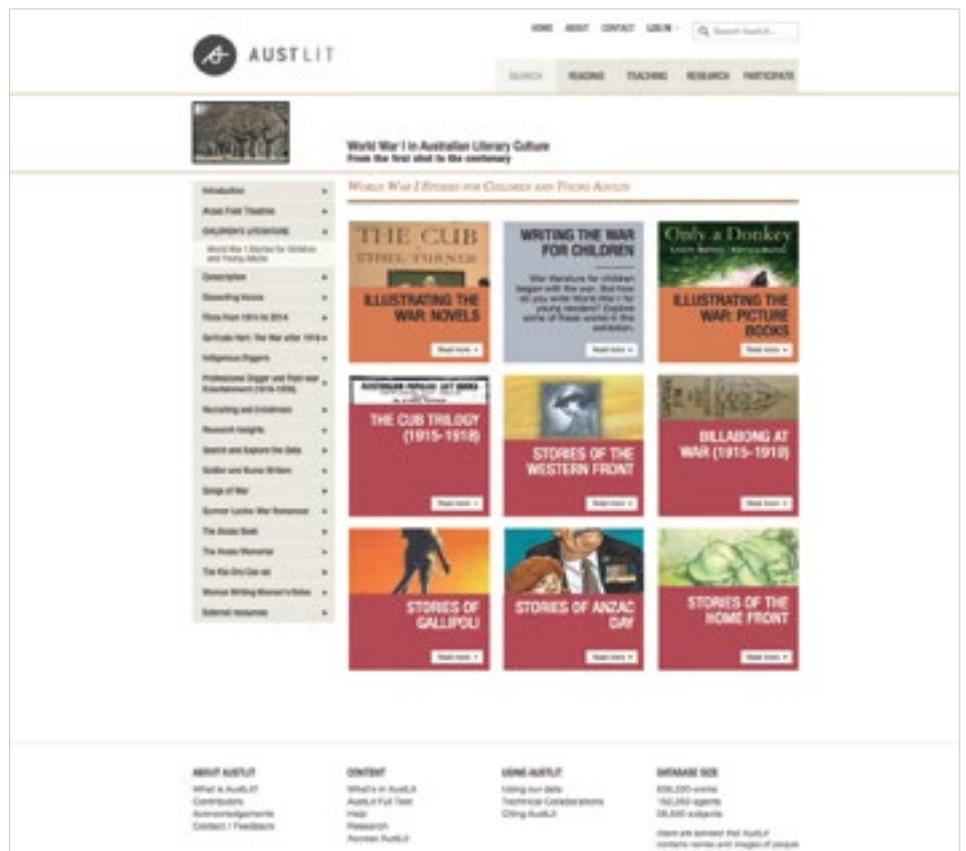
And hundreds of thousands of records for works—works in which Australia is a wasteland, a paradise, a prison, a metaphor, a post-apocalyptic battleground, a suburban wasteland,

an urban fairyland, and more. You'll also find ways of accessing the actual work, through library holdings or directly, if it is available online.

Since AustLit is, at its core, a scholarly bibliography, all AustLit work records include authoritative bibliographical details.

In addition, AustLit records can include any or all of the following materials:

- **Images:** AustLit's database includes provision for images, ranging from book covers (including, in some cases, the many and varied covers of multiple translations or editions) to ancillary materials. For example, records



'World War I Stories for Children and Young Adults' exhibition landing page

¹ See Dr. Anita Heiss, 'BlackWords: celebrating writers and storytellers, *Connections* no. 90 (2014): 6-7.



of works in the Australian Popular Theatre dataset often include posters and other images, while records for early Australian films are illustrated with advertisements and publicity stills.

- **Full-text versions of the works:** Not all of the works listed on AustLit are available in full text, but we do have a rich and growing collection of full-text digitised works. For example, our Children’s Literature Digital Resources is a full-text digital repository of rare and popular Australian children’s literature from 1830 to 1945.
- **Links to online publications:** The increasing digitisation of material allows us to provide links to material now available online. For example, as the National Library of Australia digitises more and more Australian periodicals and newspapers, we regularly enrich our records with links to Trove, allowing our users to access the works directly from the AustLit record.
- **Secondary material:** Part of AustLit’s purpose is to collect not only information about the works themselves, but also information on works about those works: critical articles, reviews, and newspaper columns. Links to the records for these secondary works are available from the main work’s record.

But beyond the work and author records themselves, AustLit is also increasingly building collections of related material around their research projects. These collections—called exhibitions or trails, as a reflection of their status as curated objects—are accessible pathways into the mass of material available in the database proper.

Take, for example, our most recently launched research project: World War I in Australian Literary Culture, a research project expanding our coverage of the way in which the 1914-1918 war has appeared in literature, film, and other forms of storytelling from the conflict’s beginning to the present. At the centre of this project are thousands of enriched records of works and authors influenced by the war.

But the exhibitions that accompany these records allow you to explore these records in different ways. To give only a

AustLit’s mission is ‘to be the definitive information resource and research environment for Australian literary, print, and narrative cultures’.

single example, the exhibition of ‘World War I Stories for Children and Young Adults’ contains:

- A general overview of World War I literature for children and young adults.
- Slideshows of the covers of novels and picture books.
- Curated lists of World War I themed books organised as ‘Stories of the Western Front’, ‘Stories of Gallipoli’, ‘Stories of the Home Front’, and ‘Stories of Anzac Day’.

And that’s only a selection of the many exhibitions available on the World War I research page, with much more still to come.

Nor is World War I in Australian Literary Culture the only AustLit research project to be accompanied by these exhibitions, for example, research projects such as the Children’s Literature Digital Projects, Asian-Australian Children’s Literature and Publishing, and ScreenLit all include rich exhibitions. BlackWords also has a range of informed information trails linking creative works to Aboriginal and Torres Strait Islander nations, or on particular themes such as Aboriginal identity, sporting heroes, life writing, and children’s literature.

How can you use AustLit?

With all this material available, what are some of the ways in which AustLit can be used for classroom work?

- Explore a wide range of Australian literary material. AustLit offers the opportunity to simply wander through an extraordinary wealth of material, where you’re bound to find something unexpected. Our records of children’s fiction alone run to more than 13,500 individual records, from *Allan le Jeune*

Déporté à Botany Bay (roughly, *Allan Young Deported to Botany Bay*), published in France in 1836, to *Grandpa’s Big Adventure*, which is due to be published by Penguin in 2016.

- Undertake targeted searching for topics. If wandering doesn’t suit the occasion, you can undertake focused searches for specific material. One element of the new AustLit is an extraordinarily powerful, extremely malleable, advanced search function. Looking for picture books written by women and first published between 1950 and 1959? AustLit’s advanced search function can do that for you. (There are 51.)
- Easily create lists of award-winning and award-nominated works. AustLit regularly records the longlists, shortlists, and winners for a range of Australian and international awards. Using the advanced search function, you can generate lists of award winners for specific years and specific awards. Wondering who was listed for a Gold Inky in 2007? That’s one search away—and from the generated list, you can step straight into AustLit’s rich records for such work.
- Use our curated exhibitions to explore a range of topics. For example, the slideshow of World War I picture-book covers, mentioned above, serves as a starting place for discussing the iconography of the war. Alternatively, the exhibition on the role of women in war runs from Mary Grant Bruce in World War I to the future war of *Tomorrow When the War Began*.

So, pop along to www.austlit.edu.au and start exploring. All schools in Australia have free access to AustLit through their State Library and/or National library membership. Find out more at: www.austlit.edu.au/access.

Image credits

‘World War I Stories for Children and Young Adults’ exhibition landing page. Available at: <http://www.austlit.edu.au/austlit/page/7457002>



Sean McMullen
Science Fiction Author

Sean has had twenty books and seven dozen stories published in Australia and internationally. His reputation was established by his novel *Souls in the Great Machine*, and his steampunk story *Eight Miles* was runner up in the 2011 Hugo Awards. He has a new series for young readers, *The Burning Sea*, coming out in 2015. Sean has a PhD in medieval fantasy literature, and when not writing he teaches karate in Melbourne University.

The fourth age of libraries

My novel, *Souls in the Great Machine*, (1999) involves a caste of librarians ruling a post-apocalyptic Australia, two thousand years in the future. They wear stylish uniforms and cloaks, and settle disputes by duels to the death with flintlock pistols. After it was published, I soon found myself heavily in demand as a speaker at events for modern librarians, some of whom even turned up in costumes based off my work. Fifteen years later, many of these librarians are now wondering if libraries will still exist in twenty years, let alone two thousand.

The past holds some clues about the future of libraries. What did people do for entertainment in the Dark Ages? Outside the monastic libraries there were very few books but there were bards and minstrels. Their *chansons de geste*, 'songs of deeds', were generally about warriors heroically slashing at each other with swords, and very little else. Then, around 1150 CE, the courtly love story, the *roman courtois*, appeared. These stories were by contemporary authors, and featured romance as well as battles. Being books, they could be accessed anywhere, any time, so one did not need a bard to experience the tale. Predictably, they were an instant hit, and wealthy nobles built up small private libraries of these expensive, handwritten ancestors of the novel. For everyone else, the bards continued to perform.

Everyone can surf the Internet, but librarians can do it effectively. Since I am more interested in using information than finding it, I will continue asking librarians for help.



Woodcut depicting an early printing press in operation, Jost Amman c1568

For three centuries scribes did very well, making copies of these romances by hand, but then Johannes Gutenberg invented the printing press and the Printing Revolution began. This caught on about as fast as the *roman courtois*, and even the middle classes could afford the new mass-produced books. Within fifty years libraries were bigger, and librarians were vital in keeping collections in order, preventing theft, and helping users find what they wanted. The scribes were out of a job.

Another three hundred years passed, then the Nineteenth Century saw the next stage of the modern library commence. Education for the masses led to public libraries, mechanics institute libraries, and school libraries. Far more people could now read, and they all wanted books. Books began to be produced cheaply, on an industrial scale, and librarians became indispensable for cataloguing, storing, and retrieving titles within much larger libraries.

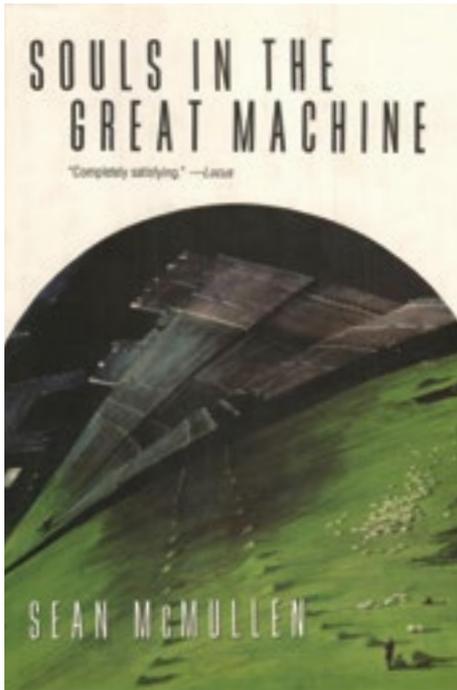
For young children who are learning to read, it [the library] is such a magical world filled with real things. They are not confined to a screen, instead they can browse through stories made solid on the shelves.

Two centuries later, the Internet is now leading the biggest information expansion in history and has ended the dominance of the printed book. Electronic books cost virtually nothing to publish, store, and transport, while also being very cheap to purchase. Many are available for free. Librarians and publishers should not be worried that the birth of the internet means that the age of the library as an information warehouse is coming to an end, for librarians it is just another change in their job statement.

Imagine yourself standing on the shore of an ocean filled with information instead of water. You notice something strange about the horizon, then realise that it's a tsunami of information rushing towards you with the speed of an executive jet. That is the six exabytes (six billion gigabytes) of information that is being added to the world's databases every day. The sum of all human knowledge was one exabyte in 2003, so this digital tsunami is very big and is growing rapidly. Running will not help, and there is nowhere to hide.

Now you see a couple of people nearby with iPads. They say "Are you looking for somewhere safe?" and naturally you reply "Yes!" They say "Well, get behind us,





Souls in the Great Machine by Sean McMullen

because we're librarians and we know how to control that thing." Recently, for a story that I was writing, I researched intelligence in crows. So my first stop was to type 'intelligence and crows' into Google. I was instantly offered 8,180,000 links. At 5 seconds per hit, working 12 hours per day, it would take about two and a half years to check them all. Everyone can surf the Internet, but librarians can do it effectively. Since I am more interested in using information than finding it, I will continue asking librarians for help.

Another feature of libraries that will keep them in demand is that they can be entered, touched, and experienced. Consider Comic-Con, the huge multi-genre entertainment media convention held annually in San Diego, California. It draws 130,000 members, and tickets sell out in ninety minutes. With the Internet, the films, TV shows, and interviews with stars at Comic-Con can all be seen at home, so why are so many people going to so much trouble and expense to attend the event in person? It's because they will be part of something big, real, and exciting. They can meet the stars of their favourite shows, attend panels where directors and authors talk about things that are not yet on the internet, and have their photo

taken as they ask George R. R. Martin not to kill off their favourite character from *Game of Thrones*.

The local library is not in this class—or is it? For young children who are learning to read, it is such a magical world filled with real things. They are not confined to a screen, instead they can browse through stories made solid on the shelves. This solidity is important. What do children do when they find a story they really love? They ask you to buy them the book, and they treasure it as something to be loved, alongside their teddy bear. When I do signings I keep getting this message from readers: real books make stories more real.

Recently I was asked to review a novel set in ancient Greece. I did not know that the publisher was a vanity press service. The plot was so far off the planet that you would have to wear a space suit to read it, but the style was even more distressing. Two of the more memorable quotes were "Hey you guys, let's get outa here!" and "Yo dudes, where's the action?" Although sorely tempted, I did not do the review. This is an example of publishing without quality control, and there is a lot of it happening. In 2012 there were 391,000 ISBNs issued for self-published titles. Publishers provide quality control for the books they publish, and librarians do it again before they let those books into their libraries. The library is a safe place, but step outside and the information tsunami is there, and it is as dangerous as ever.

Librarians and publishers should not be worried that the birth of the internet means that the age of the library as an information warehouse is coming to an end, for librarians it is just another change in their job statement.

All of this is an exceedingly good reason to get yourselves and your children into libraries. Continual exposure to good writing develops a good writing style, and good writing is the key to communicating effectively and getting one's message across in the digital age—with its shrinking attention spans and exabytes of competing information. If you want your children to have an edge as adults, get them into libraries now. If you are finding the Internet overwhelming, speak to a librarian. There are too many bewildered parents out there trying to cope with too much information, and wondering why their children can't tell a story, or even write a coherent sentence. Libraries and librarians can do something about that, and they do it for free. Like the lifeboats on the Titanic, we can cut back on them, but it would be a very bad idea.

Image credits

Woodcut depicting an early printing press in operation, Jost Amman c1568. Public Domain via Wikimedia Commons.

Souls in the Great Machine by Sean McMullen. Cover art by John Harris. Used with permission of the author

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Dr Stephen Gaunson
Lecturer, Cinema Studies
and Creative Writing
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Stephen is Head of Cinema Studies in the School of Media and Communication at RMIT University. His research explores the subject of history on the screen. He is the author of *The Ned Kelly Films: A Cultural History of Kelly History* (Intellect, 2013). He is currently working on his next book, which will examine the distribution and exhibition of history films in the global market.

Teaching Australian Cinema with *Rabbit-Proof Fence*

The biggest issue with teaching Australian films is the inherent problem that many students (and teachers) approach them as being boring, dull, or bad. Rather than engage with the films, most view the experience as a civic duty that one must simply 'endure.' While there are no excuses for bad Australian films, teachers must find better ways to engage students beyond the political content of the films. To demonstrate how this can be accomplished, here are a few different ways that the film *Rabbit-Proof Fence* (Phillip Noyce, 2002) can be taught and appreciated.

First and foremost: there is never one way to discuss a film. To only discuss the 'stolen generation' plot of *Rabbit-Proof Fence* limits how students can connect with the film while also reducing the film to nothing more than a screen essay designed to 'guilt' the audience. Phillip Noyce's film is far from this and it should be discussed through the many ways it engages with the cinema.

A central interest of *Rabbit-Proof Fence* is how it relates to the real-life story of three young girls. It is an adaptation of the biographical book *Follow the Rabbit-Proof Fence* by Doris Pilkington Garimara (the daughter of the central character). The film follows the story of the children as they are taken against their will to a Christian missionary camp at Moore River. Refusing to settle, the girls escape and set off on the 2400-kilometre long journey back to their family.

There are various questions around history that this film can facilitate classes to discuss:

- Where is the film set?
- When is the film set?
- What characters are represented?
- How do the 'real' characters that bookend the film add verisimilitude to the story being told?

Furthermore, what aspects offer a sense of truth to the story? Such as the:

- Intertitles which indicate dates and locations
- costumes, fashions, and technology
- language and how the characters speak
- performance of real-life figures

Discussing this film exclusively through its indigeneity is problematic. While the film does represent a historical moment and does depict Indigenous trauma, such elements of race should be raised as questions for students to consider rather than as a categorical statement from the teacher. Instead of saying this is an Indigenous film, it is beneficial to ask a series of questions to further engage students with what is happening within the film.

- What is being represented in this film?
- Is it important to classify a film according to its racial representation?
- Does this film remind you of other films? Which ones? Why?

By shifting the discussion beyond indigeneity, *Rabbit-Proof Fence* can also be identified through its genre. It is valuable to ask students to identify the various genres that it may also fall into, in addition to being Indigenous. These include but are not limited to:

- family melodrama
- road movie
- suspense
- outback film
- historical film.

Such a conversation on genre can then be stretched by encouraging students to name and examine their favourite genres.

Because genre is as much a marketing device as it is a description of a film, a classroom exercise can be incorporated

into the discussion by getting students to simulate the distribution of a selection of advertisements from *Rabbit-Proof Fence* and other genre films. This can lead to a discussion of how films are advertised and how genre is used as a selling point.

One of the main elements that determine a film's genre and mood is setting:

Setting = time + place.

One exercise I use to display this is playing the opening(s) from a selection of movies in class and asking the students a range of follow up questions:

- What is the setting?
- What is the genre?
- What is the period?
- What are you expecting from this film?

How does *Rabbit-Proof Fence* open? Encourage your students to apply these questions to the film's opening.

Like many Australian films, *Rabbit-Proof Fence* is a journey film and can be roughly broken up into the two different journeys that are depicted within the film. The first is the physical journey, where the film is physically navigating through the landscape/environment. Ask students what obstacles are presented to this journey. The other is the imaginative journey, which is the emotional navigation through the situations represented in the film. Explore with your students how the characters find an inner strength through this journey. Do they rely on one another for support?

This area of study requires students to explore the ways in which the 'journey' is considered and expressed through the characters and setting of the film. In doing this, students should be encouraged to discuss their own journeys to remote or foreign landscapes. How has such travel given you a greater understanding of the world? ➤



Rabbit Proof Fence Road: consider the film in it's outback setting

On top of *Rabbit-Proof Fence's* political content the film can also be studied for its representation of the outback. Before watching the film (or any other film set in the outback) you can first ask students to identify the outback on a map of Australia and then follow up with a range of questions designed to explore this theme. Such as:

- Where is the outback?
- What is the outback?
- Describe the outback?
- What images/memories do you have of the outback?
- What films have you seen depicting the outback?

After watching the film, the following questions can be discussed:

- What sort of outback was represented?
- What images of the outback in the film surprised you?
- Is this outback similar to other depictions of the outback?
- Did you see images that you've never seen before?

Another element that can be discussed is the act of watching the film itself:

- Where was the film watched?
- How is the experience of watching the film with others different to

watching it alone?

- How do you normally watch movies: Cinema? iPad? TV? Computer?
- How would you view this film differently if you had watched it in such a way, rather than in class?
- What sort of audience is suited to *Rabbit-Proof Fence*? Young audience? Older audience? Multiplex audience?
- This film was directed by a white Australian (Phillip Noyce). Does this alter how you perceive it? Is this information important?

A final word: as educators of Australian films we need to supply students with the skills of visual literacy through the broader canon of Australian cinema history and Australian cultural history. This involves exposing students to the many diverse ways in which films can be read and understood.

Image credits

Rabbit Proof Fence Road: Photography by uhcstj. Available at: <https://flic.kr/p/55SGPe>. CC BY-NC.



Subject headings update

Where to find summary lists of subject heading revisions

A summary list of new and revised subject headings is available from the SCIS website: www2.curriculum.edu.au/subject_heading_lists.html. Readers should note that we will not list detailed changes in *Connections* as was done previously. Consult the SCIS website for recent changes and an archive of all previous changes.

In future this page will include broader discussion about subject heading maintenance, use, and industry trends. The scope will be broadened to include issues arising for other types of authorities (e.g. name, geographic) or other projects (e.g. Schools Online Thesaurus).

Fit for purpose

Any subject vocabulary project is a study in managing terms that are descriptive

but also robust (not over-fitted). Metadata needs to be specific, or precise enough to describe the intellectual elements of a resource. But as our metadata vocabularies trend towards specificity, the greater the challenges for inter and intra-indexer consistency. Should I use 'Lead industry', or 'Lead' AND 'Metal industry'? The problem is as relevant to the resulting collocation of alike resources as it is to consistent cataloguing.

The 'industry' example is no accident—in the forthcoming release of SCISSHL authorities, many specific industries have been removed in favor of a more post-coordinate approach. High-level industries such as Manufacturers, Primary industries and Service industries have been retained, which may be combined with relevant headings to properly describe a resource in question.

Many compound terms are more difficult to decompose into constituent factors – ranging from the difficult (Cottage industry) to the awkward (Sex industry) to the ridiculous (Clay pigeons). SCIS Subject Headings will always authorize and retain these as they are needed.

Subject headings projects are a significant undertaking for any agency. The challenge for SCIS into the future is to provide subject heading services that are sustainable and fit for purpose—and these are services SCIS will continue to deliver.



Les Kneebone
 Metadata Services Manager
 Education Services Australia
<http://scot.curriculum.edu.au/contact.asp>





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Down the library path

When you are working with like-minded people sometimes the planets align and between you clarity can be achieved.

The Hunter region has always had a strong professional body of Teacher Librarians (TL), gathering in small groups by region, education sector, and at the annual MANTLE conference. In 2006, the Hunter's TLs at the local Diocesan schools formed a group to create a Diocesan Information Skills strategy and accompanying programming guide that would provide consistency across the Diocese. The NSW Department of Education and Training's *Information Skills Process* (ISP) was used as the basis for creating the guide.

As time progressed, changes occurred that started a few of us thinking about the model:

- There was increasing discussion about Guided Inquiry and Inquiry models, with a focus on Inquiry in the incoming National Curriculum. Did we want to change the old model to 'fit' the new curriculum or did the new curriculum allow a move to a new way of thinking?
- The pedagogy and language of teaching was changing and our methods and strategies of teaching information literacy had been slowly changing too.
- We were looking for a model that reflected the language of the 21C learner/thinker/teacher.
- We wanted a model that used language that spoke to the age of the learners we were teaching and that could also be extended in a K-12 setting.
- We wanted a model that could encompass the new literacies being discussed – digital, visual, multi-modal.
- We were reading and discussing current research and ideas – Lee Crocket's work on 21st Century Fluencies, the International Society for Technology in Education

(ISTE) Standards for students and teachers, and Microsoft's 21st Century Learning Design.

Individually a few TLs began exploring the new language and other inquiry models, eventually meeting as a small group, incorporating Catholic, Independent, and DEC Teacher Librarians to explore the new English curriculum and discuss a change of model.

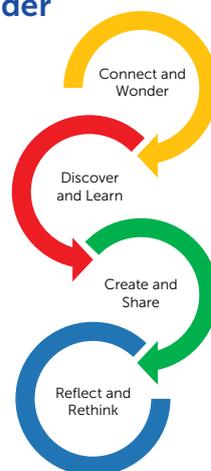
It was evident to us initially that, whereas the skills we were teaching were becoming more relevant, the language of the ISP had begun to feel dated when talking to our students. We explored a range of Inquiry models looking at the language used for each step and whether it would meet our current needs. As we were teaching Inquiry to 5 to 11 year olds, we didn't want too many steps or language that would require explanation. The British Columbia Teacher Librarian Association 'Points of Inquiry' model provided some clarity for its simplicity and understandability but we weren't entirely happy.

Eventually we bit the bullet and amalgamated our ideas, reading, thinking, and planning to form the Library Learning Path (LLP) detailed below.

Connect & Wonder

What do I already know? What do I need to know?

This first step provides an opportunity for students to connect with their learning. This is a time for students to establish, and possibly share with the class, their existing knowledge on a topic. They will deconstruct their research question, or if required, create their own. It is a time to define terms and build keywords.



4 step Library Learning Path

The skills of questioning and concept mapping are often developed during this phase. It may be that the teacher, in collaboration with students, formalises the learning intention and teaching program after they have been through the process of connect & wonder.

Discover & Learn

Where can I find this information? Is the information necessary? How do I record this information?

This is the core research step. Students are required to locate, select, and organise their information. Students will develop the ability to identify keywords for searching and to use these effectively. They will be encouraged to search across a range of resource formats and they will develop the skills required to evaluate the resources found.

It is important that students refer back to the learning intention of the lesson and redirect their research as required.

Create & Share

Who is my intended audience? What tools could I use? How do I share this work?

Having gathered their information, students must now consider how to share this knowledge. This may be a decision made by the teacher and students must simply present their information as required. However, this step can instead be a wonderfully creative time, with students exploring new ways of presenting information to find one that suits their targeted audience. It is a perfect opportunity for students to develop skills in decision-making and communication. Students will often see this as the fun part! It is also a great time to explore new technologies.

Reflect & Rethink

What did I learn? What did I do well? What could I do better?

Reflection on the progress of a task should be occurring formally and informally throughout the learning process. ➔

As a formal step in the learning path, reflecting and rethinking at this point is more about evaluating the learning experience as a whole. Students will be encouraged to recognise the new skills they have learnt and consider where these might be used again. They might consider their personal work habits and identify areas of growth as well as areas to improve upon.

We made a conscious decision to have a 4 step process as simplicity, especially for younger students, was a focus. However, we realised that as student skill levels evolved and the complexity of tasks increased, a path with greater depth may be required. To meet this potential need, two optional steps were developed - Synthesise and Take Action.

Synthesise

What are the key ideas? What does it all mean? What are the links and themes emerging across the information? What are my conclusions, decision, opinions?

The process of synthesising the information becomes important as students begin to draw on a broader range of resources when researching; as tasks are created incorporating higher order thinking; and a new meaning needs to be given to the information gathered. As students move into upper primary and high school, this ability to meld and apply information is crucial.

Take Action

How will I use what has been learnt? How can we use what has been learnt to bring a positive change to a situation?

This step supports 'real-world problem solving.' It gives authenticity to students' work, encouraging them to use the knowledge and skills developed through the program to make a difference in the world. This step takes the Library Learning Path from being

an information process to being a true inquiry model.

So what does this look like when it is translated into the classroom?

We knew that, as TLs, we incorporated all of the steps in every unit that we taught. But like the 'old' ISP, we wanted to focus on one or two aspects at a time within each unit.

The following is an example of a unit with a Year 2 class who were concentrating on vocabulary in their English/literacy lessons. It was thought that a closer look at onomatopoeia would be a good way to support the work being done in the regular classroom. The library time focus was on 'Create and Share.'

The program was broken up into three main areas:

1. Learning Intention:

To understand the use of vocabulary about familiar and new topics while experimenting with and beginning to make conscious choices of vocabulary to suit audience and purpose (EN1-7B).

2. Performance Task:

To write an onomatopoeic poem related to visuals from the teacher's photo bank and use PowerPoint and other tools to create a digital representation of their work.

3. Success Criteria:

The PowerPoint slide created by each pair of students had to contain one line of onomatopoeic text.

Before embarking on the unit, students engaged with texts containing onomatopoeic words and were asked to say them out loud. They were then asked to brainstorm in pairs, groups of 'sound' words related to a theme e.g. water, wind, sand. The term onomatopoeia was then introduced. This is where the students both 'Connected and Wondered' and 'Discovered and Learnt' by using prior knowledge of words and sounds as well as sharing of new words in their pairs. Students were asked how they might 'Create and Share' their work. After some discussion their ideas consolidated into using technology. This formed the basis of the Performance Task.

Using a variety of print, digital, and online media sources throughout the unit,

students synthesised their knowledge into a short onomatopoeic poem based on the animals they had read about, looked at, and listened to.

The poems were uploaded onto PhotoPeach and, after viewing the results, students were asked to evaluate what they had done. This incorporated the 'Reflect and Rethink' part of the new process.

The use of the new learning process proved highly successful. Students responded with enthusiasm and curiosity throughout the unit because they were effectively given ownership of their learning through the use of these new, more relevant steps in the LLP. This enhanced their learning and also improved retention of what they learnt as they had been actively involved in 'Creating and Sharing' their knowledge.

References

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- McTigh, J. & Wiggins, G. 2011. *Understanding by Design Guide to Creating High-Quality Units*, Hawker Brownlow Education, Australia.
- NSW Department of Education and Training 2007, *Information Skills in the School: engaging learners in constructing knowledge*.
- British Columbia Teacher Librarian Association: *Points of Inquiry* [online] Available at: <http://www.bctf.ca/bctla/pub/index.html#points>
- Microsoft: *21st Century Learning Design* [online] Available at: <http://www.pil-network.com/pd/21CLD/Overview>

Links

Library Learning Path – MANTLE Conference (2014):

Prezi: <http://bit.ly/1z9dixo>

Support Documents: <http://bit.ly/1kMLkg7>



Dr Ben Chadwick
Manager, SCIS
Education Services Australia

SCIS is more

At SCIS we're often talking about the time-saving benefits of being a subscriber. For example, a typical school of between 200 and 400 students downloads 950 records per year. If we were generous and said each record took only twenty minutes to catalogue from scratch, this school would require over 316 hours to catalogue those items, which is nearly one fifth of a full time role. Alternatively, they could subscribe to SCIS for a little over \$400 and upload these records in one batch.

During his recent series of webinars and workshops in New Zealand, Michael Jongen, our Library Services Coordinator, was asked 'why should we subscribe to SCIS when we can download records from our national library?'

As a response to that question, I'd like to go over a selection of the key features of SCIS records, which are available to all SCISWeb subscribers in 2015.

Breadth of resources

With over 1.35 million records SCIS has the largest database of school-related catalogue records in the southern hemisphere. Whilst we catalogue a broad range of fiction and non-fiction works, we focus heavily on the types of resources used in schools and acquired by school libraries. Many educational publications are quite niche and may not be found in more generic databases, especially when it comes to electronic resources such as websites, educational DVDs and online video, digital learning objects, and ebooks. We source quality resources for school libraries by working closely with publishers and suppliers. For your convenience we have collected some of these resources on our Special Orders page (<http://scis.curriculum.edu.au/scisweb/specialorder.php>).

Quality of records

SCIS cataloguers adhere to the strict SCIS Standards for Cataloguing and Data Entry (http://www2.curriculum.edu.au/scis/cataloguing_standards.html). We

pride ourselves on the high standard of our bibliographic records and authority control while maintaining our rigorous quality-assurance processes. In SCIS, one resource corresponds to one record – you won't find annoying duplications. The same level of data integrity and consistency often falls short in other large-scale catalogues, much to the frustration of library staff.

Educational value-add

SCIS metadata is geared towards the education market. We provide both full and abridged Dewey Decimal classifications to accommodate students across all year levels. Headings in both of our subject vocabularies utilise language appropriate to students and teachers. SCIS Subject Headings are constructed to describe the types of resources acquired by schools, and the Schools Online Thesaurus (ScOT) is aligned to key curriculum concepts. Our subject headings also support classification of fiction resources according to genre.

Customer support

The SCIS customer support team provides telephone and email support for all subscribers. We also actively maintain relationships with most library system vendors, so if we identify issues that appear to be systemic, we can work with your vendor to resolve issues specific to your library system.

SCIS as a selection tool

The SCIS catalogue offers the perfect place to 'shop' for curriculum-relevant resources to add to your collection, be they hardcopy or digital. To facilitate this, SCIS has added enhanced content services to the SCIS OPAC from Syndetics Solutions and LibraryThing For Libraries, via an agreement with Thorpe-Bowker. The bibliographic records in SCIS OPAC are enhanced to display additional detail including plot summaries, author notes, awards, and reviews. Syndetics reviews are sourced from authoritative, commercial reviewing services.

Cover images

Through our agreement with Thorpe-Bowker, SCIS makes available cover images for over 500,000 publications. You are free to use these in your library-management system, or on your school website, blogs, wikis, online newsletters, or intranet.

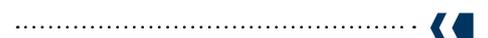
Community

Along with catalogue records, a SCISWeb subscription offers you the support of the SCIS community, including Professional Development webinars and workshops, the *Connections* magazine, the SCIS blog, and access to SCIS via our social media channels.

If you would like to know more about these features of SCIS, or learn how to use our service more effectively, consider enrolling in one of Michael's webinars early in 2015, including a complimentary 'What Is SCIS?' session. Keep an eye on our Professional Learning website for times and dates (http://www2.curriculum.edu.au/scis/professional_learning.html).

Government school systems (except in Victoria and Tasmania) and a number of Catholic Dioceses, coordinate access to SCIS on behalf of all their schools. If your school pays a subscription on an annual basis and you have not yet done so, contact SCIS customer support at scisinfo@esa.edu.au. If you find that you are not able to access the SCIS order page in 2015 it may be that you haven't paid your subscription on time.

Finally, current subscribers should consider changing passwords and updating their contact details for the new year. We do not enforce password updates, but it is recommended as a security measure. To do so, log in to the SCISWeb My Profile page (<http://scis.curriculum.edu.au/myprofile.php>) and click the 'Change Password' button. To then edit your contact details click the 'Edit my details' button.





Laura Armstrong
Communications & Projects Coordinator, SCIS
Education Services Australia

Supporting Australian book creators

2014-15 ELR school library survey is finished

We have had a fantastic response to the Educational Lending Right (ELR) 2014–15 school library survey. In October 2014, we invited 600 schools to participate in the survey. 325 schools generously provided book-data reports from their library management systems by the end of the survey period, which meant that all statistical targets for the survey were met.

A BIG thank you to participating schools

We are extremely grateful to every school that participated in the survey and provided us with their book counts. With your help, authors and book creators will receive compensation for income potentially lost as a result of copies of their book being held in school libraries.

Feedback from participants

The feedback from participants is valuable information to identify areas where we can improve our process and information. We appreciate the time participants took to fill in the feedback form, and are reviewing the comments to find ways to improve the ELR survey process.

The ELR Support Team

SCIS and ESA would also like to extend a big thank you to all of the people who helped to gather the data for ELR 2014–15, including staff at the Catholic Education Offices of Brisbane, Broken Bay, Canberra-Goulburn, Lismore, Rockhampton, Sydney, and Wollongong; Doug Jenkins at NSW Department of Education and Communities; Mark Stirling at ACT Education and Training Directorate; and Dean Hodgson

and Marion Mitchell at Bookmark, Department for Education and Child Development, South Australia. We also appreciate the support of library system personnel from Bibliotech, Libcode, OCLC, Softlink, Access-It, Sirsi Dynix, and Northern Micros.

2013-14 final report is published

The results of the previous year's ELR survey (2013–14) have been released in the Public Lending Rights Committee Annual Report for 2013-14, available at: www.arts.gov.au/literature/lending-rights/plr-committee/annual-reports.

In total, ELR payments totalling \$11.334 million were made to 9982 eligible creators and publishers. We have provided a summary of the Top 10 highest scoring books in the 2013-14 school library survey below. As you can see, ELR continues to recompense well-respected Australian authors so they can continue to write incredible books.

Top 10 Books 2013–14

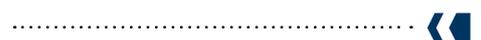
- 1 Fox, Mem – *Possum magic*
- 2 Fox, Mem – *Wilfrid Gordon McDonald Partridge*
- 3 Rodda, Emily – *Rowan of Rin*
- 4 Vaughan, Marcia K – *Wombat stew*
- 5 Rodda, Emily – *The forests of silence*
- 6 Marsden, John – *Tomorrow, when the war began*
- 7 Baker, Jeannie – *Where the forest meets the sea*
- 8 Klein, Robin – *Hating Alison Ashley*
- 9 Fox, Mem – *Hattie and the fox*
- 10 Gleitzman, Morris – *Two weeks with the Queen*



Gus Gordon's memories of library time

When I was a kid (this feels like last week but unfortunately I'm talking a little while before this), I found solace in the school library. I took this for granted at the time but looking back I now know why I felt so comfortable there. For one, I could cosily disappear into the world of books and feed my exceedingly active, and at times counter-intuitive imagination, without any repercussions or annoying questions. This was the only time in the day where my daydreaming and short attention span could run down the same alley without veering off down distraction lane and into trouble. I usually had a spot in the library, my spot, where I would sit with my head hidden in a book, my mind swimming with detectives and war pilots and the abominable snowman. Rather rapidly, I would become unaware of my surroundings for long periods of time and as a result I was often late for class, having not heard the bell nor realised that there was now not a soul in the room. In the library I was as focussed as I could possibly be.

I got to know the librarian so well that she would put books that she thought I'd enjoy aside for me, ready for my next visit. I learnt librarians know things about their book readers that they themselves don't know yet. This is a super power. I enjoyed being led in new reading directions. It was entirely possible to go from a book about missing jewels to an undersea adventure to cold war spies to spontaneous human combustion - in that order. It was also exciting knowing that another book awaited, and it sat in my library bag with an apple core and my maximum allowance of books I was able to borrow for the week. Librarians also know a lot about the Loch Ness Monster. That's just one of the many things they know.





Website and app reviews

100 voorwerpen

www.tweedewereldoorlog.nl/100voorwerpen/en/

Using 100 unique objects from 25 museums in the Netherlands this website offers a unique perspective of the Second World War. The artefacts were chosen to evoke emotions, stimulate memories, and to emphasise a personal viewpoint in regards to the conflict.

SCIS no. 1695564

Canva

www.canva.com/about

Canva offers teachers and students free, high quality design software that is simple to use, fast, and effective. Users can create multi-page presentations, blog and website graphics, flyers, posters, and invitations.

SCIS no. 1695568

CSIRO science image

www.scienceimage.csiro.au

This science image library is an Open Education Resource that offers a categorised, and searchable database of thousands of science and nature images. Users can add images to their own album and download a zip file on completion.

SCIS no. 1119440

Doodle.ly

www.doodle.ly

Doodle.ly is a creative and appealing drawing app designed for Apple's iOS7, or later versions. The app is free, easy to use, and allows drawings or doodles to be saved and shared with friends.

SCIS no. 1695573

Educational Technology and Mobile Learning

www.educatorstechnology.com

Developed by a team of Canadian teachers this is definitely a technology site to follow. The posts offer a range



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of pertinent articles, links, reviews of educational web tools, apps, guides and video tutorials focusing on integrating technology into education.

SCIS no. 1695578

Innovative schools

www.wazmac.com/ischools/

From cloud services to Chromebooks, this Australian website offers a wide-range of pertinent information for teachers integrating ICT into the curriculum. It contains four major sections: News, Planning and policy, Classroom ICT, and Infrastructure.

SCIS no. 1509813

International Year of Light – Home

www.light2015.org/Home.html

The United Nations General Assembly has declared that 2015 is the International Year of Light and Light-based Technologies (IYL2015). The website was created in collaboration between world-wide light source facilities to promote IYL2015. It highlights the importance and application of light-based technologies.

SCIS no. 1695588

iPads for education - Education apps

www.ipadsforeducation.vic.edu.au/education-apps

A plethora of apps, in all curriculum areas, are outlined on this website from the Victorian Department of Education and Early Childhood Development. Details include price, learning focus, appropriate year level, and links to the app purchase point.

SCIS no. 1695592

Metro Magazine - Study guides

<http://www.metromagazine.com.au/studyguides/study.asp>

Study guides and educational kits for feature films, documentaries, television programs, exhibitions, etc. produced by Australian Teachers of Media (ATOM).

Written for teachers and students of all

The internet 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.

year levels, a team of curriculum experts from all disciplines review each guide to decide whether or not it can be linked to the curriculum and for which year levels and subjects it is most appropriate.

SCIS no. 1213291

National Museum of Australia – Schools

www.nma.gov.au/engage-learn/schools

The National Museum of Australia offers an array of material for schools, including interactive TV, resources for classrooms and school visits, and professional development. The K-12 units of work are of particular relevance, as they relate to the new Australian curriculums.

SCIS no. 1695596

The official Graeme Base web site

www.graemebase.com

Content on this visually rich website includes background information about author and illustrator Graeme Base, a bibliography, details on purchasing artworks, particulars of related apps, and an *Animalia* challenge.

SCIS no. 1695600

Our languages

www.ourlanguages.net.au

This portal encourages sharing and collaboration on activities regarding traditional Aboriginal and Torres Strait Islander languages from Australia. Content includes languages and language centres, community programs, resources, news, protocols, and education.

SCIS no. 1695603

The periodic table of videos – Nottingham University

www.periodicvideos.com

Videos are used to showcase each of the 118 elements on this contemporary periodic table of elements. Scientists from the University of Nottingham succinctly explain the features of each element in the videos.

SCIS no. 1537940



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.

Supporting the English curriculum

Reading is a skill that, once learnt, many take for granted. We are required to read on a daily basis in order to find out



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Facebook: www.facebook.com/CurriculumPress

information, understand events taking place in our world, and communicate with others. We can also read for pleasure, whether an online blog, a novel, or subtitles in a movie. Often, we do this without conscious thought.

However, by stepping back and thinking about what is involved in the process of not only reading, but understanding what is being read, it becomes apparent that reading is a complex cognitive skill, which can be shaped and moulded. In every classroom, students bring with them their own unique set of abilities, experiences and attitudes, which can help or hinder their progress in learning to read. Some flourish and excel, while others require further assistance or guidance in order to achieve their reading goals.

Thankfully there is a plethora of tips and tools available to assist you in teaching students how to read and comprehend texts.

The Australian Curriculum requires students to be exposed to a range of texts including 'oral texts, picture books, various types of stories, rhyming verse, poetry, non-fiction, film, multimodal texts, and dramatic performances.' Providing a mix of both entertaining and informational pieces allows students to discover the various structures and tones used, while also understanding that texts can serve different purposes.

At Curriculum Press, we have a wide range of English resources, with a great selection of reading-based titles suitable for all year levels, including our three feature titles below.

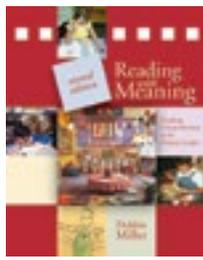
Active Readers series



Years: K–12
Author: Cheryl Lacey
Publisher: Education Services Australia
Yrs F–2 SCIS no: 1334091
ISBN: 978 1 86366 666 4
Yrs 3–4 SCIS no: 1334092
ISBN: 978 1 86366 667 1
Yrs 5–6 SCIS no: 1334094
ISBN: 978 1 86366 668 8

The *Active Readers* series supports the development of comprehension in primary students through an inquiry learning approach using the six key comprehension strategies: prediction/prior knowledge, questioning, visualising, text structure, think-aloud, and summarising. Each book contains a planning guide, useful classroom templates, reproducible worksheets, and student text explorations.

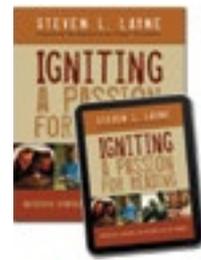
Reading with Meaning (2nd ed)



Years: K–6
Author: Debbie Miller
Publisher: Stenhouse Publishers
SCIS no: 1116635
ISBN: 978 1 57110 307 9

This book provides new thinking about comprehension strategy instruction, the gradual release of responsibility instructional model, and planning for student engagement and independence. Author Debbie Miller has further developed her vision of strategy instruction and intentional teaching, offering planning documents with matching assessments to ensure no student falls through the cracks.

Igniting a Passion for Reading



Years: K–12
Author: Steven Layne
Publisher: Stenhouse Publishers
Print SCIS no: 1452582
Print ISBN: 978 1 57110 385 7
ebook SCIS no: 1660206
ebook ISBN: 978 1 57110 861 6

Available in print and ebook formats, this title is packed with practical ways to engage and inspire readers of all ages. From reading aloud and creating reading lounges, to organising author visits, it will assist you in creating a vibrant reading culture in your classroom. This is a valuable resource for any teaching toolkit.

Visit curriculumpress.edu.au for a full list of titles

Connections

Connections is a quarterly journal produced by the Schools Catalogue Information Service (SCIS), a business unit of Education Services Australia. SCIS is committed to helping school library professionals keep abreast of the latest in information services and technology, as well as wider literacy and educational strategies. Current and past content is available online at www.esa.edu.au/scis.

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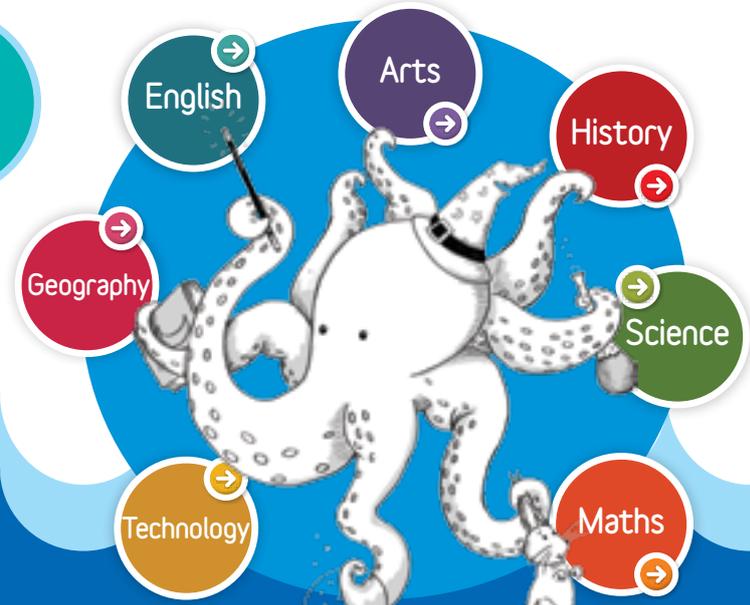
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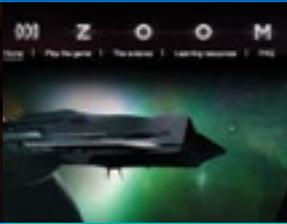
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Rich and engaging digital resources

- Aligned to Australian Curriculum
- Australian content
- Foundation to year 10



VIDEOS



GAMES



COLLECTIONS



TEACHING RESOURCES



LIVE EVENTS



SCIS Professional Learning with Michael Jongen

The Schools Catalogue Information Service (SCIS) is used by over 90% of Australian schools and offers access to the largest database of school-related catalogue records in the Southern Hemisphere

SCIS webinars and workshops will help you to maximise the full benefits of SCIS to improve library efficiency and learning outcomes for your school community. Join our virtual event webinars, accessible from your computer or device or come to our Melbourne workshop on 5 March.

SCIS Catalogue searching and selection (Webinar)
Tuesday 17 February
3.00 – 4.00pm AEDT

Making the most of SCIS (Workshop, Melbourne)
Thursday 5 March
1.00 – 4.00pm AEDT

SCIS Website and social media (Webinar)
Wednesday 18 March
1.00 – 2.00pm AEDT

Look out for us in Brisbane in May and Adelaide in July

Cost and registration details http://www2.curriculum.edu.au/scis/professional_learning.html

For any questions please contact Michael Jongen **03 9207 9600** or scisinfo@esa.edu.au