

# CONNECTIONS

ISSUE NO. 106 | TERM 3 2018

ISSN 2207-8924

AVAILABLE ON [SCISDATA.COM/CONNECTIONS](http://SCISDATA.COM/CONNECTIONS)



## Leigh Hobbs on the invaluable, irreplaceable school library

**Earlier this year**, author and illustrator Leigh Hobbs finished his time as Australia's Children's Laureate for 2016–17. The role is to promote the importance and transformational power of reading and creativity for young people.

During Leigh's two years as laureate, he passionately campaigned for school libraries and school librarians, as well as the need for young people to engage in creative participation. His campaign for school libraries was driven not by theory but by his own experience, from childhood to his current work as an author and illustrator.

I was fortunate to speak to Leigh about his time as laureate; why he thought it necessary to campaign for school libraries and the need for young people to engage in creative participation — and how these two are intimately entwined.

'As a boy in primary school,' Leigh begins, 'I got great value from the school library and the librarian who directed me toward certain books that, as it turned out, greatly influenced my life and my work. Then, as a teacher, I witnessed the value of school libraries not only as centres of learning and education, but places of pastoral care. And, thirdly, as a creator of children's books and frequent visitor to schools, I see the value of them now, both here and overseas. Bureaucrats and politicians often talk about the need for literacy and pastoral care, but the school library, where there is a library, is ideally the very centre for these things.'

'I am absolutely convinced about the need for and the value of school libraries and school librarians. But librarians are all too often facing an uphill battle because of school funding. You can have a terrific principal who understands the value of the library and the librarian and fully supports it for years, then they leave and a replacement may withdraw all of its funding,' says Leigh.

### Reflecting on two years as laureate

Leigh's laureateship was an eye-opener for him. 'I think I learned as much as I taught,' he reflects. 'Over the course of the two years, I had 34 interstate and overseas trips. What was wonderful about that was meeting so many different people in different parts of Australia and the world. And, when it came to the kids and their wellbeing, and libraries, and books, and reading, and art, everything seemed to be interconnected. That was a wonderful thing to discover.'

Leigh was humbled by the 'overwhelmingly positive' response from the school library community during and following his laureateship. 'In a very small way, I think that the librarians were glad to feel part of a passionate network, that they weren't alone. Often libraries and librarians are isolated within the school. But they oughtn't be — and, for their own survival, they mustn't be.'

He thinks that school librarians 'need to make themselves very much part of the school fabric and calibrate the library

### IN THIS ISSUE

- 3 Supporting Australian book creators
- 4 Enhancing the flexibility of library services
- 6 How to boost your digital literacy confidence
- 8 The cathartic experience: understanding grief through the written word

- 10 Dyslexia: can we read with our ears?
- 12 International engagement: the SLAV/IASL partner association program
- 13 School library spotlight
- 14 SCIS is more
- 15 Website & app reviews

to the individual needs of not only the school but the students and the teachers, so that they are highly valued and deemed indispensable. Otherwise, other areas of the school will get in first and do their lobbying with the principal, who decides where the money goes.'

It was evident how deeply Leigh cares about school libraries as he shared anecdotes about their closure — one story was about a school library being packed up, with books put into a shipping container and stored by the side of the school oval. Despite this, he finds hope in the small changes he sees.

'There was one occasion where two girls who had recently been enrolled in a school went home and mentioned to their mother that there was no library. The mother campaigned over a period of time, got on the school committee, and the school now has a library again. They don't have a full-time librarian, but the library is up and running and they have someone who comes in a few days a week,' Leigh says. 'This is in a well-to-do inner-city Melbourne suburb,' he adds. 'So there are wins still amongst the losses.'

### Engaging the imagination through stories

Leigh stresses the need to engage and nourish children's imaginations; indeed, campaigning for creative participation was a large focus during his time as laureate. Children's imaginations can often grow from seeds planted in the library, but it's important to recognise that every child is different and their needs should be catered for accordingly. We can't always prescribe books for people based purely on expected tastes or assigned reading levels.

Leigh suspects that as a child his imagination was nourished via the reference section as much as children's novels and picture books. 'I think that as a child and as an adult, I was hardly the cliché artist. I never wanted to stand out, be noticed, or be a revolutionary. On the outside I appeared conservative in a sense, but my inner life and imagination were ablaze and alight, full of mad characters and ideas.

'Most of the books that I read and loved as a little boy were about English history, the French Revolution, London in the 18th century, castles, pirates, or the plague. There wasn't much time left for me to read classic kids' books like *Wind in the Willows*, although my father did read books like *Treasure Island* and *Kidnapped* to me, which I absolutely adored. I suppose in a sense I was a bit odd; my inner world was fed by these reference books.'

While it may seem like an odd relationship to some — reference books and creativity — we can see that this very juxtaposition has followed Leigh into his work as an author and



illustrator. 'I never set out to be a writer. I wanted to be an artist. The reason that I love doing both is that I can in fact create two distinct 'voices' within a picture book. The droll text says one thing — it is the adult voice — whereas the pictures are from a child's point of view. So, the writing is life on the outside, all nice and conservative. But, within this, these sorts of berserk characters operate, and it's playing with the two sides that enthralls me.'

The *Mr Chicken* series comes to mind when we consider the relationship between the adult words and the drawings intended for children. 'Out of all my characters, Mr Chicken is the one that my editor and I find most mysterious as far as the children's response. In a way, he's got the least personality, but the kids seem to adore him. I suspect kids find Mr Chicken hilarious because he's an affront

to the adult grown-up world,' Leigh says.

'In spite of my books not appearing to be "issues-based",' Leigh says, 'if you scratch the surface, you'll find that these books were written from the heart, and they are in fact about things that I was affected by as a little kid. *Old Tom* is about the relationship between a mother and son. *Fiona the Pig* is about being yourself. *Horrible Harriet* is about not fitting in, and what it's like to be a freak. *Mr Chicken Goes to Paris* is about friendship.

'The reason they resonate with kids, I think, is that they aren't just superficial cartoon characters. There are elements of truth and real life in the stories and characters that the kids consciously or unconsciously relate to,' he says.

### Escaping through the arts

During our conversation, I noticed parallels between Leigh's understanding of libraries and the arts: they both provide opportunities for young people to let their guard down, and are ideally a refuge from expectations. Leigh often visits libraries and, together, he and the children draw his beloved character, Old Tom; it is here that these parallels surface.

'Drawing Old Tom is merely a ploy to get them to relax. What I say to them is that all of their drawings are going to look like Old Tom, regardless of their individual abilities. Even if one of them draws a scribble, I can say, "This is Old Tom — this is how he is feeling". If there is room, I ask all of the kids to stand in a circle and hold their drawings up, and I say, "Look, everyone's drawing is Old Tom, and not one looks alike, because everyone is different". And that lets kids relax; they sense that they're not being ranked. And then we move on to them creating their own characters, and their own drawings.'

In this sense, children can grow in their confidence and in

“I’ve visited a few schools where they have one hour a week where kids come into the library, and they can sit, read, draw, write poetry — it’s their time. It serves a pastoral function, which is really important for kids and their sense of self-worth.”

their ability to take on new tasks. And Leigh’s understanding of this extends to libraries: ‘Kids are assessed right through their education. Even if a child isn’t “good” at something on some scale of assessment, I don’t think that should deter them if they enjoy doing it. However, if they don’t get good marks, no matter how hard they try, they might just give up. There needs to be some context in which a child can read or write or draw for the love of it,’ Leigh explains.

‘And this is where the library is terrific,’ he continues. ‘I’ve visited a few schools where they have one hour a week where kids come into the library, and they can sit, read, draw, write poetry — it’s their time. And the teachers say that it’s fantastic. The teachers can be in there, and the librarian quietly wanders around, directing where needed. It serves a pastoral function, which is really important for kids and their sense of self-worth.’

### Libraries support wellbeing

Leigh mentioned that during his laureateship, more than ever he was convinced that a sense of wellbeing in children could be reinforced by libraries, books, reading, and art. As our conversation meandered around these ideas, it became clear how entwined they are. Libraries are certainly capable of fostering a culture where books, reading and the arts can be both embraced and explored, opening doors for children to nourish and take delight in their own imaginations.

### Image credits

Photo of Leigh Hobbs in studio by Robert Littlewood  
Old Tom’s Bedtime supplied by Leigh Hobbs

The interview extracts have been lightly edited and reordered where necessary to improve readability or clarity.



**Nicole Richardson**  
Connections editor, SCIS  
Education Services Australia

## Supporting Australian book creators

Consider those copies of *Old Tom* or *Looking for Alibrandi* that are sitting on your library’s shelves. What stories do these books have to tell? How many readers have held these books while absorbing their words — whether in the library, in the classroom, or in their homes?

Each time a library book is borrowed, authors and book creators miss an opportunity to receive a royalty payment; for a tattered, much-loved library book, its creator may have only received a one-off payment of around 75 cents. Fortunately, in Australia, we are lucky to have Commonwealth Government-funded Lending Right programs that see eligible book creators and publishers recompensed for having their work held in libraries.

In Term 4, Australian schools will be invited to participate in the annual Educational Lending Right (ELR) School Library Survey.

SCIS manages this survey on behalf of the Department of Communications and the Arts in order to determine estimated holdings of particular titles in Australian school libraries. This information, combined with the results from TAFE and university libraries, is then used as the basis for Educational Lending Right payments to registered book creators.

### How does the survey work?

Selected schools are asked to complete a quick survey within their library management system (LMS). This is not a traditional ‘survey’ — rather, it is an automated report that contains a count of your library’s book holdings. SCIS works closely with library system vendors to ensure that the survey runs efficiently, with minimum effort and time required from school library staff.

### How are schools invited?

Schools are randomly selected as a representative sample of all Australian schools, across all states, territories and jurisdictions. Schools must have enrolments of over 100 and must be using an LMS compatible with ELR survey software.

### Do I need to participate?

For statistical validity, ELR requires participation from at least 300 schools. For this reason, participation from selected schools is highly valued.

Please keep an eye out in Term 4 to see if your school has been invited and, if you have, consider sparing five minutes to support our wonderful book creators.

**The ELR team**  
Education Services Australia

# ENHANCING THE FLEXIBILITY OF LIBRARY SERVICES

**Claire Elliott, Teaching and Learning Librarian at Trinity Grammar Preparatory School, shares some of the changes implemented in her library to broaden access and improve the quality of services they offer.**

**Libraries and librarians** are built around relationships. It is essential that they provide exceptional customer service as a means of ensuring sustainable growth. With this in mind, a number of changes were implemented in the Trinity Grammar Preparatory School library to improve the services that we offer and meet the needs of the key stakeholders: parents, staff, and students. At the beginning of 2016, all students were asked to identify one thing that the library could improve. At the end of that year, a survey was sent to teachers to gain their feedback on the library and the services offered. Both sets of responses formed the baseline for future changes.

## So many books, so little time

Libraries are often referred to as the 'Third Space', providing access to technology and a haven that may not be available to students elsewhere (Commonwealth of Australia 2011). They provide a place for students to relax, imagine, and develop a sense of belonging (Softlink 2017). Research has shown that students borrow more books from libraries that stay open longer and have more books (Krashen 2004). It is essential to consider how extended opening hours could have a positive impact on your students' learning and social engagement. At Trinity Prep, the library is open before and after school, and at lunch, so that students and parents can use the space to read, play games, do homework, build, and socialise.

## Two heads are better than one

The publication of the article 'To Clone or not to Clone?' (Beninghof 2016) came at a fortuitous time for me as I was entering into a new teacher librarian position that would require co-teaching. Beninghof defines this as two teachers with different expertise coming together to provide more comprehensive and effective instruction. In the library setting, the teacher brings knowledge of the students and the content. The teacher librarian

also brings some knowledge of the content, together with information literacy and research expertise.

Beninghof's article provided six models for co-teaching and became a valuable resource for how we structured the students' inquiry time so that it could be utilised effectively, making the most of available staff. In the first year, it was noted that the lack of flexibility in our timetable was an impediment to the co-teaching arrangement. Some planning meetings were being conducted during scheduled class times and it was not always possible to book in additional times when needed. Fortunately, semi-flexible scheduling was the available solution.

## Flex like you mean it

For anyone who has experienced it, semi-flexible scheduling is a magical thing that helps you make the most of the time you have. Our grades still had regular inquiry times scheduled and classes still had regular borrowing times (the bi-annual survey indicated this was a high priority for teachers), but we created more unscheduled time, making it possible for us to capitalise on the teachable moments. With a more flexible schedule, we could make time for the extension literature group that wanted to inquire about penguins, schedule three one-hour blocks for a grade that was only assigned two blocks on the timetable, or schedule an extra session for a grade to use the library for a measurement activity.

Visualising the teaching space and the co-teachers as two separate entities was also important in allowing this flexibility. Teachers should be able to use the library space and the teacher librarian should be able to leave the library to work in classes.

## Not just for students, but parents too

Traditionally, the school library has been seen as being both for the students and teachers. At Trinity Prep, this has been broadened to include parents as well and, now, a large number



In recognising that parents and teachers use the library, as well as students, the parent and staff section was also updated and expanded. After an excellent donation from a parent, we can now add a few new titles each term to keep the section current. This section was set up with the intent of showing that reading is for the whole community, allowing parents and teachers to model best practice. As Krashen (2004) reported, children read more when they see other people reading.

There were also a number of changes made to the resources the students could borrow, and rights were extended to allow them to be borrowed over holiday periods. Before the changes, borrowing rights were confusing for students and teachers, and there were restrictions in place regarding the number of fiction or non-fiction books that could be checked out at one time. Broadening borrowing rights gave the students ownership over their literature choices. It was still quantified and restricted to age-appropriate literature, but students were free to make decisions regarding the types of books they borrowed: fiction, non-fiction, magazines, graphic novels, or picture books. Balanced student reading is now encouraged, and the value of reading diversely is discussed.

Most recently, borrowing rights have been further extended to create cohesion across the libraries at Trinity. Although still in the trial phase, this has been working well. Students often ask, 'How many books can I borrow at any one time?' As far as we are concerned, this is only really limited by how many they can carry, or think they can read. Usefully though, it does provide an opportunity to discuss with them how the number of books they should borrow is different for each person. It might depend, for example, on the length of the book, their reading ability, and the time they have available. This sort of discussion provides students with the opportunity to be reflective about their reading habits, and filter this into their borrowing, and for the librarian to make recommendations.

Another key change that was implemented was to ensure that teachers had access to the resources room. By unlocking this room, it was demonstrated that teachers are trusted adults who are allowed to browse and check out resources without a library staff member looking over their shoulder.

make perfect sense to some, but not always to our teachers or students. They probably don't know that 398 is folklore and 567 is dinosaurs, and they definitely don't live for the day that the DDC is a trivia category. Teachers were entering the resource room with the door now unlocked, not knowing where to find resources on the human body or where the dice might be located.

Listening to what the key stakeholders had to say meant that changes could be implemented in our library to improve the quality of the services offered and to offer services that were previously unavailable. The Trinity Prep library is constantly evolving along with the needs of the community, and it is important to be responsive and proactive in reviewing services to meet these needs.

For a full list of references, please see the online version of this article: [www.scisdata.com/connections/issue-106/enhancing-the-flexibility-of-library-services](http://www.scisdata.com/connections/issue-106/enhancing-the-flexibility-of-library-services).



TERM 3 2018 CONNECTIONS 106 5

# HOW TO BOOST YOUR DIGITAL LITERACY CONFIDENCE

**Sally Pewhairangi explains how to identify and use your digital super-power to boost your confidence in the digital sphere — and why this is important for school library professionals.**

**Hands up** if you have ever had thoughts like these:

- I wish I didn't feel out of my depth when a teacher asks me to find additional sources (such as case studies or videos) for their class assignment.
- If I was more confident in my presentation skills, I would show other teacher librarians how we teach students about fake news.
- I don't know anything about elearning so I can't contribute to the school's elearning strategy.

My guess is that some of you have, because I know librarians who have said things like this — and I've thought them myself. You want to, but perhaps you're afraid.

The good news is that, as a library professional, you possess six qualities that can help you flourish in a digital world. One of these qualities, your digital super-power, will consistently boost your confidence with things digital, no matter what the situation.

Here's why confidence with things digital is important, how I used my digital super-power to help me and, more importantly, how you can too.

## Why confidence is important

Every library workshop or training program I have ever attended emphasises competencies. When you are in a workshop, you're likely to be taken through a step-by-step process with some time to practise. It is important that you know what to do and how to do it. It is important that you are competent.

Under this process, some school librarians will flourish with grace and flair, but others won't — because learning how to flourish in a digital world requires both competence and confidence.

Library training can overlook the importance of the latter. We often assume that library staff are either confident when they walk in the door, or will become so through the learning process and their work.

Confidence is believing that you are capable and is just as vital for success as competence because, if you don't believe you can, whether you are able to or not doesn't matter.

## The benefits of confidence

If I had a little more confidence, I would create a video to accompany this article, in which you could see and hear my enthusiasm for librarians embracing things digital.

It would convey so much more in 30 seconds than 1,000 written words ever could. I can imagine what it would look like. It would be awesome, but I am reluctant to even try. Even though I know how to make a video (and have done it before), I lack confidence in my video-making abilities. Of course, this sounds irrational — ridiculous even. But that doesn't make it any less real.

There are lots of reasons why you might lack confidence or don't try. Most of them boil down to fear. Fear of failure, fear of not being good enough, and fear of what others may think. Mine is the last one. But if you can overcome your fear, the benefits are huge.

## More free time

When I am not confident, I spend time worrying about every single detail. I check my work unnecessarily over and over again — and that takes time. But, when I am confident in my abilities, I don't worry about every detail and have time to spend on other things. And who doesn't need more time?

## Clear decision-making

School librarians face hundreds of decisions every day. If I lack confidence, I question my decisions and, as a result, the task takes forever. I get bogged down and nothing feels right. But, when I believe in myself and my abilities, the right decision seems obvious.

## Healthy risk-taking

I am also less willing to take risks when I am unsure. There is a gap between me thinking, 'This is a great idea!' and acting on it. Sometimes that gap is an abyss. But when I believe I can, the gap shrinks. Confidence turns thoughts into actions. Confidence changes everything.

“When you try, you learn.  
When you learn, you improve.  
When you improve, you succeed.  
When you succeed, you're more  
willing to try something new.  
And round and round it goes.”

Josh Spector, 2018

## Six digital qualities you already possess

The good news is that you possess six qualities that can help boost your digital confidence: adaptability, critical thinking, curiosity, empathy, patience, and problem-solving. You use all of these to

varying degrees for different situations. But, it is likely that one of these — your ‘digital super-power’ — boosts your digital confidence above all else. Your digital super-power is the quality that you prefer to use regardless of the situation. It is the one that comes most naturally to you, and makes you feel confident when you use it.

### How my digital super-power helped me

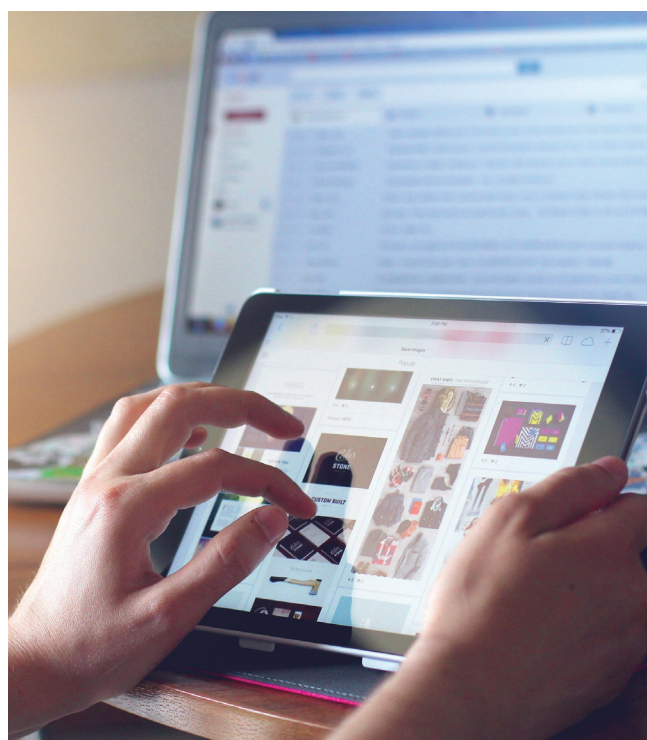
My digital super-power is curiosity. But even though I like to try new things, I still found that I didn’t believe I could make a video like the one I imagined. I didn’t want to suck it up and just do it if there was another way I could achieve the same outcome. Creative solutions abounded!

However, after much consideration, I decided video was too important to ignore. So, I decided to boost my confidence in this space by making home videos for the next five days. Eventually, it will lead to a video to accompany an article. I believe I can do this. What’s more, it feels good, energises me, and excites me enough to try!

My digital super-power has helped boost my confidence with things digital. Yours can too. I have created a quick research-based quiz to help you discover your digital super-power: [thelibraryboss.com/digital-superpower-for-connections](http://thelibraryboss.com/digital-superpower-for-connections). Once you know it, follow these five steps to help your digital confidence thrive.

#### Step one: set a super-small goal

The purpose is to develop your confidence so that you can achieve your goals — not just improve your competence by completing tasks. The key is to choose something that you haven’t done before, but believe you can with preparation.



My super-small goal is to make five home videos in the next five days. Other super-small goals might be to write a blog post about five subject-specific websites you’d recommend to others, actively participate in a Twitter chat, or create a poster to show student feedback about the library.

#### Step two: brainstorm how

Consider how you can use your digital super-power to achieve your goal in a way that energises and excites you. Decide what to do, then how to do it.

#### Step three: get ready

Start preparing. This might include doing some preliminary research, making sure you have all the software and equipment you need, and scheduling time to prepare and practise.

#### Step four: do it

Now that you have everything ready, schedule all the time you need to achieve your goal. Give yourself a pep talk (one phrase I use frequently is, ‘This will not defeat me!’), and then do it.

#### Step five: celebrate

Congratulations. You did it! Acknowledge what you have achieved, and feel proud of your success.

#### References

Spector, J 2018, 10 ideas for the interested, <http://fortheinterested.com/newsletter90>

An adaptation of this article appears on [TheLibraryBoss.com](http://TheLibraryBoss.com).



To help build your digital confidence, try setting small and achievable goals. Source: Sally Pewhairangi



**Sally Pewhairangi**  
TheLibraryBoss.com

# THE CATHARTIC EXPERIENCE: UNDERSTANDING GRIEF THROUGH THE WRITTEN WORD

*Connections* editor Nicole Richardson chats with author Eliza Henry Jones, following the publication of her first young adult book, *P is for Pearl*.

**Eliza Henry Jones** is well-acquainted with the power of the written word. Her literary work is an achingly beautiful exploration of grief, loss and trauma — themes that she understands are capable of helping readers make sense of their own experiences. Indeed, the writing experience itself has had a cathartic impact on her own understanding of the world, which has kept her writing novels since she was 14 — along with the love of the craft.

Eliza's debut novel, *In the Quiet*, landed her on the shortlist for the Readings Prize for New Australian Fiction and the NSW Premier's Literary Awards, and on the longlist for the Indie Awards and ABIA Awards. Eliza's first young adult novel, *P is for Pearl*, has been on a remarkable journey since she penned it in Year 11. Shortly after she had it printed and bound, Eliza tucked it away in her drawer among a handful of manuscripts, where it waited patiently until publication beckoned.

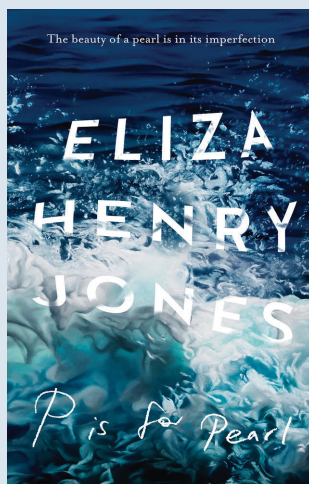
I recently had the pleasure of chatting to Eliza about her literary work, the roles that writing and reading play in helping people make sense of their worlds, and why we need diverse representations of grief and loss in literature.

## Can you tell me a little more about *P is for Pearl*?

*P is for Pearl* is set in Tasmania and it follows Gwen, who is 17. She has been tracking along pretty well, but something triggers her and all of her repressed trauma and grief comes up. It's an exploration of those themes, together with those of family and friendship. There's also romance in there, but it's secondary, for me, to the friendship, which was really important for me when I was writing it.

## What was the road to publication like for *P is for Pearl*?

Well, I've written a novel every year since I was 14, and for me it was pretty much like keeping a diary. I found it quite cathartic, and it helped me work through things and process things. There was a fair bit of mental illness in my family and I had a lot of social anxiety at that time, so *P is for Pearl* was quite a cathartic story for me to write. I wrote it when I was in Year 11 and, in Year 12, I decided to use it as my art final. I actually did all the typesetting and design myself, turned it into a book, and had it all bound. Then I decided that it was not that great, thought it would never be published, shoved it in a drawer, and moved onto the next story — which is sort of my pattern. I always move onto the next one.



*P is for Pearl* by Eliza Henry Jones © HarperCollins 2018

## What inspires you to keep writing?

All the glorious books that I read. I think they lit a fire in me when I was little and I always wanted to write. I just thought I'd do it on the side and see what happened; but, you know, I just love doing it. Then there is that underlying drive, where it helps me understand, and I find it very calming and soothing to write.

## What role do you think books have in helping people understand their own grief?

A really huge role. I think there is this huge pressure to adhere to 'normal grieving' and 'normal trauma response', but there is actually no such thing. It can make these experiences that much worse. People might think, 'I'm not crying, I should be crying', or 'Why am I angry?', or 'Why did I just laugh?' There is this imaginary

normal that we always feel as though we are deviating from. So, I think the more representations of grief and trauma out there, the better; because the more exposed people are to different ways of grieving or experiencing trauma, the more the message is reiterated that there is no right way to do it.

## You have previously worked as a grief counsellor. How do you think that has affected your approach to telling these stories?

I did my psych degree, and started working in a drug rehab centre when I was very young — I was 21. It really shifted my perspective, gave me a lot more compassion for people, and really forced me to confront the reasons why people are self-destructive or slip into dangerous patterns. I did the grief and trauma counselling course while I was working at the drug rehab centre and the two are very connected for me — the work and the study. It's a privilege to be able to work so closely with people in such a vulnerable position.

## You said that other books inspire you — are there any in particular that come to mind that explore similar themes?

There are so many books that tackle grief and trauma really well, and Australian young adult [fiction] is particularly strong in that regard. *On the Jellicoe Road* by Melina Marchetta does it absolutely beautifully. One for slightly younger readers, and one that is a little more recent, is *The Other Side of Summer* by Emily Gale, which is also really beautiful.

### What is your favourite part of the writing process?

First draft. And it's interesting, because so many writers I know absolutely hate the first draft, but I just find it really exciting. I think it might be because I'm a 'pantser' [someone who flies by the seat of their pants in crafting their writing, as opposed to a 'plotter']. I don't really plan or plot anything, so it's thrilling to see where it goes. Since I've been published, I've really enjoyed working closely with the editorial team and having that collaboration, because it can be quite a lonely thing when you are just writing by yourself and trying to improve your work without getting that level of feedback.



Eliza Henry Jones (pictured) has written one novel each year since the age of 14. (Photo: Rebecca Rocks)

### So, for a book like *P is for Pearl* that you wrote when you were 16, were there a lot of revisions, coming back to it years later?

Quite a few, and it was actually really tricky for me to revise. Because I wrote it so long ago, it felt like a memory, and it felt very much what it was. It took me quite a while to be in the headspace I needed to be in to make changes — to acknowledge that it wasn't set in stone. The backstory and Gwen's diary had just a little tweaking, but a lot of the present-day stuff has been heavily edited. Pacing was a big thing for me, and I think that's something that I still struggle with — having the story moving along and slowing down in the right spots.

### Have you learnt much about yourself as a writer through this process?

It was gratifying in a way because I realised that I *had* improved as a writer. It sounds a bit silly because you think, 'Well, of course you'd improve in 12 years', but it was nice to see the evidence of that. When you are constantly writing, you don't have the opportunity to feel like you're getting any better. And it was really interesting because, in that diary element, I did pull bits and pieces from my own life into it, so there were a lot of things that I'd forgotten. It was quite nice in a way.

### With this first novel for younger readers, did you notice any differences in the writing process?

What I found is that the complexity of *P is for Pearl* is exactly the same as my adult literary novels. There is just as much nuance, just as much exploration of grief and trauma. I think that sometimes people underestimate a young person's capacity for that complexity, for that darkness, for that grim stuff.

### There has been some discussion recently about what the author's role is in either showing young readers the darkness, or shielding them from it. What responsibility do you think the author has in this regard?

I think we have a responsibility to write about dark things, and I think that taps into the idea that young people shouldn't be underestimated. But, it is a huge responsibility because we *do* have young readers that are so insightful, so clever, and so complex ... but they are very much developing their ideas and their sense of self, and developing ways to adapt to trauma and grief. So, I think we need to be mindful about *how* we deal with dark things — it's a huge responsibility.

### What is the most rewarding part of the writing process for you?

When I receive emails from people, or meet people who have read my stories and it has resonated with them, or touched them. My first book was about a mother who had died and was watching her family, and it was all about the different grief processes. My favourite part was the people who wrote to me and said they had lost their mother, or someone in their immediate family, and they'd found the book soothing or cathartic through whatever stage of grief they were experiencing. That just knocked me flat. It was so humbling. Having that feedback means so much.

### What advice do you have for young people interested in writing?

The biggest advice is to read really broadly. I think that's a bit of a no-brainer, but reading is the easiest way — and sometimes the only way — to develop your skills as a writer. And to actually sit down and write. The only way you're going to get better is just to do it — and to be compassionate with yourself, because for every word you write, you are learning.

### What role have libraries played in your life?

A huge role — my mum was a school librarian. She had — and still does have — a huge, huge passion for books. We used to go to the library every week and I'd be able to pick out what books I wanted. Mum and I would be there for two or three hours. I felt so safe in the library, and it was such a lovely experience growing as a reader. I started off with the picture books, and very slowly just worked my way up until my mum and I were browsing the same shelves. It was such a gradual process.

These interview extracts have been lightly edited and reordered where necessary to improve readability or clarity.



**Nicole Richardson**  
Connections editor, SCIS  
Education Services Australia

# DYSLEXIA: CAN WE READ WITH OUR EARS?

Technology can provide support for students with dyslexia, through readily available audiobook platforms, decodable texts and reading apps, Sarah Astone writes.

**Dyslexia is a** specific learning disability that is neurological in origin. It is characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities,' according to the International Dyslexia Association (<https://dyslexiaida.org>).

It is estimated that one in five children in Australia have dyslexia. We often take it for granted that libraries are inclusive for all our citizens, but they can be places that students with dyslexia will avoid. Often, dyslexic students get lost in the sea of words, but it doesn't have to be this way.

The Five from Five website ([www.fivefromfive.org.au](http://www.fivefromfive.org.au)) explains why the following five keys to reading are needed every day for all children from the age of five, and offers activities for parents and teachers, and resources for principals and policymakers.

These five keys to reading, all of which are supported by oral language, are:

1. phonemic awareness
2. phonics
3. fluency
4. vocabulary
5. comprehension.

Of these, people with dyslexia tend to have difficulty predominantly with phonemic awareness and phonics, but can struggle to some degree with all of them. However, with early identification and intervention, and the use of suitable assistive technology, students with dyslexia can succeed and thrive.

## Look out for the signs

Signs may become apparent in prep or even before students start school that dyslexia may be present. These include:

- family history of literacy difficulties
- difficulty with rhyming
- difficulty picking up letter sounds and the reading process
- leaving off or inverting sounds in words ('pisghetti' for 'spaghetti' or 'aminal' for 'animal')
- word retrieval difficulties, for example, 'volcano' for 'tornado'.

## Common myths about dyslexia

- Students with dyslexia can't learn to read. This is not the case and, with the right instruction, they can.
- Dyslexia is a visual difficulty, therefore using a special font is the answer. There is no proof that students need a special font.
- Dyslexia can be 'cured' by using coloured lenses, overlays or tinted paper. This myth is common and there is no scientific evidence that these can improve literacy difficulties.
- Students with dyslexia have a low IQ. Dyslexia is not linked to IQ.

## Reading assessments

We need to get students with dyslexia to grade level for reading by the end of Year 3, in order to give them the biggest opportunity for success. However, sadly, dyslexia is often picked up later than this. A number of resources that are available to help assess reading levels, from prep through to upper primary school, are discussed below.

## Phonemic and phonological awareness screening

On entry to school, or prior to starting, we should be suggesting a phonological and phonemic awareness screener. This assists in the early identification of dyslexia and offers vital early intervention. Some good choices for this are Ros Neilson's SEAPART or SPAT-R ([www.roslynneilson.com.au/tests](http://www.roslynneilson.com.au/tests)).

## Checking for phoneme-grapheme correspondences

Phoneme-grapheme correspondence is simply the process of matching letters to sounds in the reading process. Many schools are using the following UK screening check, which is suitable for students in Year 1: [www.gov.uk/government/publications/phonics-screening-check-2017-materials](http://www.gov.uk/government/publications/phonics-screening-check-2017-materials).

The US resource DIBELS (Dynamic Indicators of Basic Early Literacy Skills) is a wonderful tool to benchmark and monitor students' progress in literacy (<https://dibels.org/dibelsnext.html>). It is suitable for students from prep to Year 6.

The Macquarie Online Test Interface (MOTIf) is a free online platform for the administration and scoring of cognitive tests, created by Macquarie University ([www.motif.org.au](http://www.motif.org.au)). There are 13 tests available for single-word reading, letter-sound identification, spelling, and comprehension, to name a few.

Spelling inventories are also a vital tool that schools should consider adopting, as decoding and encoding are intrinsically linked, and it is recommended that they be taught in unison. Spelling inventories provide information on a 'student's ability to apply the alphabetic principle, remember and use conventional spelling patterns, and apply word meaning' (Weakland 2015). These are all aspects of orthography, or the accepted spelling scheme of a language.

As noted above, MOTIf provides a spelling inventory. These are also available in the forms of the South Australian Spelling Test (SAST, <http://www.starjump.com.au/media/Assessment%20Tools/South%20Australian%20Spelling%20Test.pdf>) and the Words Their Way's 'Word Study in Action' resource ([https://mypearsontraining.com/assets/files/documents/TG\\_WTW\\_Assessment.pdf](https://mypearsontraining.com/assets/files/documents/TG_WTW_Assessment.pdf)).

## Ear reading with audiobooks

Often — not always — students with dyslexia have high oral language and vocabulary abilities, but struggle to lift the words off the page. Ear reading, defined by the International Dyslexia Association as 'reading using audiobooks or similar text-to-speech software', allows students with dyslexia to access the

high-level vocabulary they need (<https://dyslexiaida.org>). They are able to read the same texts as their peers and participate in tasks such as novel studies and discussions.

### Audiobook platforms

Audiobooks are available free through Vision Australia to students who have been identified as having dyslexia, just as they are to those who are vision-impaired, at [www.visionaustralia.org/services/library/join](http://www.visionaustralia.org/services/library/join).

Simply join their library with a referral from any one of the following experts: special education teacher, occupational therapist, psychologist, or speech pathologist.

The Borrow Book app, available through iTunes or Google Play, allows students to borrow both audiobooks and ebooks. It is free of charge, whether the subscription is through your school or your local public library.

Audible is a paid service that can be used to buy popular audiobooks, and Understood (<https://u.org/2wYSLvB>) suggests audiobook and ear-reading tools for those who learn differently.

### Decoding books — why is it so important?

Learning to read is not a natural process like learning to talk; it is cognitive and must be taught. We know from the scientific research that we must teach students to ‘crack’ the reading code, which in this case means learning how speech sounds map to printed letters.

### Decodable texts

Decodable texts, sometimes referred to as phonic books, allow students the success of reading. We know from the ‘simple view’ of reading (Hoover & Gough 1990) that two components are required in order for students to have reading comprehension: word recognition (decoding) x language comprehension = reading comprehension.

Decodable texts are carefully written with only grapheme–phoneme correspondences (GPCs) that have been previously taught occurring in the words that the children are expected to read. This encourages decoding and discourages guessing from context.

For example, a young beginning reader who has learnt some consonants and short vowels may read a book with words such as ‘Pip’, ‘cat’, ‘tin’, ‘dog’. A reader who has been systematically taught synthetic phonics may be able to read words such as ‘train’, ‘float’, ‘spoon’ and ‘flower’. The Five from Five website defines synthetic phonics as ‘build(ing) up phonic skills from their smallest unit (graphemes)’. It says that it also involves teaching ‘the processes of blending (‘What word do these sounds make when we put them together mmm-aaa-nnn?’), and segmenting (‘Sound out this word for me’) are also taught’ ([www.fivefromfive.org.au/explicit-phonics-instruction](http://www.fivefromfive.org.au/explicit-phonics-instruction)).

### Where to find decodable texts

There is a variety of decodable series available from publishers, and speech therapist Alison Clarke has written an excellent

blog about them here: [www.spelfabet.com.au/phonics-resources/07-decodable-books](http://www.spelfabet.com.au/phonics-resources/07-decodable-books).

Children just starting out learning to read might like decodable books from Little Learners Love Literacy, Pocket Rockets, Dandelion, Fitzroy, Oxford Floppy Phonics, Decodable Readers Australia, or the Big Cat series. Both the Little Learners Love Literacy and Fitzroy books are available as apps.

Many readers then move on to the Moon Dog or Rescue series.

If students are struggling with reading in the upper primary classes, then the Totem, Talisman, Magic Belt, Alba and Rip Rap series are a great choice for low-complexity, high-interest books.

SPELD SA has created 201 free books that can be accessed at [www.speld-sa.org.au/services/phonics-books.html](http://www.speld-sa.org.au/services/phonics-books.html). The Teen and Adult Phonics (TAP) library app has just been released, and is well worth a look too ([www.focusontap.com](http://www.focusontap.com)).

### Where to find out more about dyslexia

The following links are suggested to learn more about dyslexia:

- Code Read Dyslexia Network Australia (<https://codereadnetwork.org>)
- Australia Dyslexia Association (<http://dyslexiaassociation.org.au>)
- International Dyslexia Association (<https://dyslexiaida.org>)
- AUSPELD (<http://auspeld.org.au>) – federation of SPELD associations nationwide
- Learning Difficulties Australia (<https://www.ldaustralia.org>) – an association of teachers and other professionals dedicated to assisting students with learning difficulties through effective teaching practices based on scientific research
- *Understanding Learning Difficulties: A Guide for Parents* (<http://uldforparents.com>)
- *Understanding Learning Difficulties: A Practical Guide* (for teachers) (<http://bit.ly/ULDForteachers>)

### References

Clarke, A, Spelfabet, [www.spelfabet.com.au/phonics-resources/07-decodable-books](http://www.spelfabet.com.au/phonics-resources/07-decodable-books)

Five from Five 2018, [www.fivefromfive.org.au](http://www.fivefromfive.org.au)

Hoover, WA & Gough, PB 1990, ‘Simple View of Reading’, *Reading and Writing*, vol. 2, no. 2, pp. 127–160

International Dyslexia Association, <https://dyslexiaida.org>

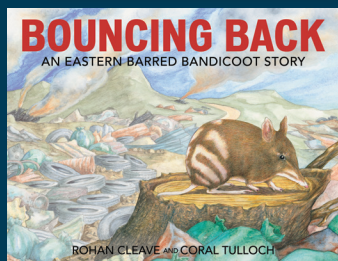
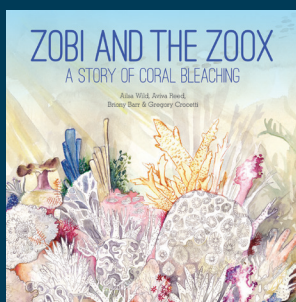
Weakland, M 2015, Big Picture Assessments: The Spelling Inventory, [www.markweaklandliteracy.com/blog/big-picture-assessments-the-spelling-inventory](http://www.markweaklandliteracy.com/blog/big-picture-assessments-the-spelling-inventory)



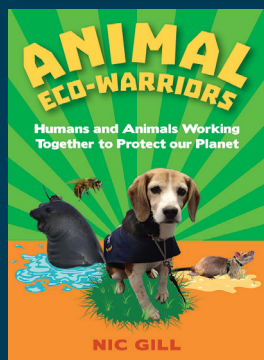
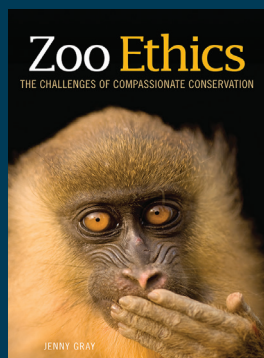
**Sarah Asome**

Learning Support Leader  
Bentleigh West Primary School, Victoria

## AUSTRALIAN BOOKS FOR KIDS



### TEACHER NOTES



1300 788 000  
publish.csiro.au



CSIROPUBLISHING

# INTERNATIONAL ENGAGEMENT: THE SLAV/IASL PARTNER ASSOCIATION PROGRAM

Susan La Marca, Executive Officer of SLAV, discusses its recent partnership with the International Association of School Librarianship — and how we can learn from the international school library community.

**School librarianship** is different from country to country. We may share many similar aims and roles, but there are also many differences in our profession around the world. In an age where communication is global, it is important for school librarians to recognise these differences, to learn from each other, and to celebrate what unites us.

As school librarians, we are fortunate to have the International Association of School Librarianship (IASL) ([www.iasl-online.org](http://www.iasl-online.org)). IASL is an active group that supports a conference every year in a different part of the world, and a range of special interest groups and projects. Through IASL, we can learn new ways of doing things, and discover new ideas or approaches that we may never have considered.

The School Library Association of Victoria ([www.slav.org.au](http://www.slav.org.au)) recently joined IASL as a partner member association. For a very reasonable fee, this commits SLAV to three years of membership as a partner association and entitles SLAV members to a range of benefits. You can find information detailing the arrangements for this level of membership at [www.iasl-online.org/member\\_info.html](http://www.iasl-online.org/member_info.html).

Though it is not the same as being a personal member — SLAV members cannot vote for instance — there are a range of valuable benefits. SLAV's management committee chose to join up in this way as it was felt that access to the members-only area of the IASL website, the *IASL Newsletter*, and the research journal *School Libraries Worldwide* affords professional learning opportunities that are well worth investing in for our members.

By joining as an association, SLAV members, who might otherwise not consider joining the international body, have access to the community of school librarianship beyond their own state and country. Understanding school librarianship in other countries, making connections, and learning about the school libraries in other parts of the world are benefits we hope SLAV members will embrace as opportunities to extend their own professional understanding.

As well as this, SLAV aims to be a supportive member of the broader community and, in joining IASL as a partner member association, our state association is in some small way supporting the excellent work of IASL to further school librarianship on the global stage. This includes advocacy in a range of areas, and liaison with other international groups such as the International Federation of Library Associations.

On 17 March this year, SLAV's council came together for a meeting at which the welcome letter to the association from Katy Manck, the US-based IASL president, was shared. Cake, with appropriate SLAV and IASL logos, was also shared.

SLAV looks forward to a fruitful partnership with IASL and encourages other associations around the world to consider this membership as a way of extending their professional and collegiate connections beyond their own borders.



**Susan La Marca**  
Executive Officer  
School Library Association  
of Victoria

# SCHOOL LIBRARY SPOTLIGHT

SCIS speaks to Sandra Mannion of Mt St Michael's College in Brisbane about what's happening in her school library.

## What is your job title and what does your role entail?

I am a qualified teacher librarian, employed at Mt St Michael's College in the role of Curriculum Leader, Library and Information Services. It is a Catholic secondary college for young women in the tradition of the Sisters of Charity, administered through Mary Aikenhead Ministries and situated in Ashgrove, Brisbane. We are a medium-sized school, approaching 900 students, renowned for our nurturing and inclusive community.

I love the multi-faceted nature of my role. Knowledge of the curriculum, teaching strategies, and learning styles is combined with expertise in resource management, literature, information services and systems, and personnel management.

I lead a team of three dedicated part-time library staff, and together we are responsible for developing the library as an active and service-driven learning centre for the College. We are passionate about fostering a love of reading by exposing our students to a range of genres in both print and digital formats.

## What do you see as the most important part of the library's role in the school community?

Over the last eight years, we have built positive relationships with the Mt St Michael's community and created a stimulating and welcoming environment that reflects the library's importance as a learning and teaching hub. Library staff are in a unique and privileged position within schools, as we interact with students and staff across all year levels and most subject areas. No two days are ever the same, and the lovely conversations with our smiling and thankful students keep us constantly motivated.

One of the most important roles is the management of the physical and virtual learning spaces that integrate our traditional library material with progressive elearning and information services. We are always looking at how we can extend on the creation of an exciting learning

environment. We consistently receive positive feedback regarding our library guides, 'Pathfinders' and 'Suggested Source Material'. These are created in-house to provide students with subject-specific digital and interactive resources, including links to relevant websites and databases.

School libraries are places where all students feel welcomed and are encouraged to grow and learn. We do a lot more than just provide books and information; we provide a haven for everyone to think, create, share, and grow. It's certainly the favourite spot in the school for many of our students.

## Are there any current issues or challenges facing your library? How are you working to overcome these?

We are developing and implementing a strategic plan that will enable our library to deliver on the needs of all our key stakeholders, as it is often a challenge to accommodate all those who wish to use it.

To assess these needs, we have recently conducted an online library survey. There were over 400 student responses and 40 from staff, so it will take quite a while to sift through all the data, but some general trends are already emerging. For example, users would like to see the creation of a new physical space that would cater for more collaborative learning, as well as

the different needs of junior and senior students.

## How do you promote reading and literacy in your school?

There is a very strong reading culture at Mt St Michael's, and the staff are some of our best borrowers. Our lending statistics are very healthy in the junior school, and students are encouraged to place requests for new reading material in the suggestion box we keep at the circulation desk. Our wide range of periodicals and magazines is also keenly read during break times. Recently processed resources are promoted through vibrant displays in the library and around the college, as well as regular newsletters, the publication of a weekly 'Library Lovers' List' and our library blog, 'Between the Pages' (<https://betweenthepages.live>).

Frequent borrowers are acknowledged through our Star Reader of the Week program and all Year 7 and 8 students participate in literature circles for one term in the year. It can be challenging to engage our senior students in reading for pleasure as their recreational time is taken up with study pressures, but the #LoveOzYA movement (<http://loveozya.com.au/about>) is helping us to make inroads with this age group.



Mt St Michael's College has established a strong reading culture, with healthy lending statistics in the junior school.

### How do you engage with your students in a digital environment?

Access to information is available through our library site on the college intranet, on a 24/7 basis. It is a well-presented and up-to-date repository of current information and electronic resources, including our subscriptions to EBSCOhost and Questia School, *New Scientist*, *Britannica School*, *Read Plus*, *Weblinks*, and *ClickView Online*. We were also early adopters of digital books, and chose Overdrive as our ebook and audiobook platform over six years ago.

Social media has really helped us to boost our library's profile in the community. Mt St Michael's College has Facebook, Instagram and Twitter accounts, and we regularly post to these with the hashtags #msmlibrary and #msmreads.

### How do you encourage students to make use of the library?

Our friendly and welcoming staff keep the library open from 7:30 am to 4:30 pm including break times. It is an incredibly

popular place, which is used not only for research, class work and study but for printing, scanning, photocopying, tutoring, future problem-solving, debating, yarn club, and guest speakers. Most importantly, it is where everyone feels welcome and comfortable. The physical space is warm and inviting with lots of opportunities to make connections with others.

We also celebrate one key theme per term: Library Lovers' Week in Term 1, Library and Information Week in Term 2, Book Week in Term 3, and Spooky Stories Week in Term 4.

These events coincide with a combination of competitions, trivia quizzes, scavenger hunts, movies, book 'tastings', puzzles, 3D printing, games, and craft activities.

### What is your favourite thing about SCIS?

Our SCIS subscription includes access to catalogue records for digital content. We use Overdrive as our digital platform for ebooks and audiobooks and, because SCIS has catalogued over 100,000 digital items,

it means we are able to find records for most of our digital purchases. When records are not available, we have always been provided with a very quick turnaround from Queensland cataloguer Frances Todd. This allows us to integrate these new resources into our library management system soon after they are purchased.

We have always found it easy to navigate our way around the SCIS website, and we enjoying the new features available from [www.scisdata.com](http://www.scisdata.com). We look forward to more webinars and workshops being offered in Brisbane.

### Image credits

Photos supplied by Mt St Michael's College



**Sandra Mannion**

Curriculum Leader, Library and Information Services  
Mt St Michael's College, Brisbane

## SCIS is more

As part of a SCIS subscription, libraries can request cataloguing for materials that they have not been able to locate a record for in SCIS Data. For our cataloguers to create the best quality record for you, we recommend that you send the items that you want catalogued to your closest SCIS depot. Where this is not possible, we do provide an online request system, which can also be used to request the cataloguing of websites and other online resources.

### Sending in materials

Our Cataloguing services page (<https://my.scisdata.com/catServices>) contains a button to create a cataloguing request. From here, you can enter the brief details of the material that you are sending in.

Enter the title and ISBN or other identifier, and select the resource type from the drop-down box. Keep the default setting as **Yes** for sending in the physical resource. After saving the record, you can add additional items if you have more than one item, or select **Proceed to submit**. This will take you to a confirmation screen that shows the details of your request and the cataloguing depot for your school. Once you select **Confirm**, the request is submitted

and the screen displays a postage slip that you will need to print and attach to your parcel.

### Not sending in materials

If you are not sending in the materials, you need to provide the cataloguers with a lot more information to enable them to create a catalogue record.

When you select **Add new record**, you can select **No** for the question 'Can you send this physical resource?' The form will now display additional fields so that you can provide the full resource details. We also ask that you scan or photograph the item's front and back covers, imprint page (the page with the publisher information), title page and any other pages that contain information that you would like to see in the catalogue record.

After saving the record, you can add additional items if you have more than one item, or you can select **Proceed to submit**. You will be shown your request summary, which will be submitted once you choose **Confirm**.

Note that items such as posters and charts, DVDs, CDs, kits, and sets cannot be catalogued from an online request:

our cataloguers need to view the items in order to create the records for these.

### Doing your own cataloguing

Sometimes you may need to catalogue items that fall outside the SCIS selection criteria (<http://bit.ly/scisselectioncriteria>). To ensure that the records you create are consistent with those already in your system, you can now search and select the headings used by SCIS via our Standards page (<https://my.scisdata.com/standards>). This page contains additional information about the SCIS standards, and links to other helpful guidelines.



**Caroline Ramsden**

Manager, SCIS  
Education Services Australia

# WEBSITE + APP REVIEWS

## AUSTRALIAN GIRLS CHOIR

<http://ausgirlschoir.com.au>

The Australian Girls Choir has been offering girls eminent performing arts education and opportunities to perform for over 30 years. Its website features background information, enrolment details, training levels, performance highlights, and policies.

SCIS no. 1870561

## AUSTRALIANS ON THE WESTERN FRONT

<https://anzacportal.dva.gov.au/history/conflicts/australians-western-front/australian-remembrance-trail>

With the centenary of the end of the World War I in November 2018, history students may be focusing on the battles on the Western Front and the Australian Remembrance Trail. The comprehensive and authoritative resources on this website feature multimedia, first-hand accounts from soldiers, timelines, memorials, and details of the new Sir John Monash Centre.

SCIS no. 1870575

## BANGARRA

[www.bangarra.com.au](http://www.bangarra.com.au)

Bangarra is an Aboriginal and Torres Strait Islander organisation and a renowned performing arts company. Of particular relevance to schools are details of school-based performances and workshops, outreach programs, education resources and teacher-specific seminars.

SCIS no. 1761017

## BLOOMZ: FOR TEACHERS & SCHOOLS

<https://itunes.apple.com/au/app/bloomz-for-teachers-schools/id690437499?mt=8>

Schools and teachers wishing to keep parents informed may find the attributes of this free, award-winning app beneficial. The app offers quick class updates, real-time communication, student portfolios, behaviour tracking, class calendars, and photo sharing, and is deemed to be safe and secure. Additional material is available via in-app purchase.

SCIS no. 1795234

## CASSINI'S GRAND TOUR

[www.nationalgeographic.com/science/2017/09/cassini-saturn-nasa-3d-grand-tour](http://www.nationalgeographic.com/science/2017/09/cassini-saturn-nasa-3d-grand-tour)

The Cassini spacecraft left Earth 20 years ago and began a journey across the solar system. The images, video, and data sent back are explored on a timeline mirroring Cassini's voyage. Text and narration accompany the absorbing images.

SCIS no. 1870604

## FINANCIAL EDUCATION

[www.rbnz.govt.nz/education](http://www.rbnz.govt.nz/education)

This section of the Reserve Bank of New Zealand's website aims to promote economic education to both primary and secondary students via graphics, video lectures, publications, and school visits. Topics include money, banking, regulation, and financial stability.

SCIS no. 1160886

## FUTURE LIBRARY

[www.futurelibrary.no](http://www.futurelibrary.no)

School library professionals will be intrigued by the concept of this future library in Oslo, Norway. Each year an author produces a manuscript, unread by others, to be published in 2114. Trees were planted in a forest in 2014 to be harvested in 2114 to print this anthology.

SCIS no. 1870654

## MONSTER CHORDS: FUN WITH MUSIC

<https://itunes.apple.com/au/app/monster-chords-guitar-ukulele-fun-learning-game/id1107532469?mt=8>

For students wishing to learn basic guitar or ukulele chords, this iOS app offers a quick and easy method. Students progress through different levels on the screen by matching chords to tasks in an integrated game. Initial levels are free; there is a small fee for higher levels.

SCIS no. 1871015

## NOWHERE TO GO

[www.wwf.org.au/get-involved/save-koalas](http://www.wwf.org.au/get-involved/save-koalas)

The World Wildlife Fund has published this portion of its website to highlight the fact that koalas in South-East Queensland are on the brink of extinction. Background

information and evidence are presented by scientists, and their recommendations are outlined using reports, animation, and videos.

SCIS no. 1870757

## POTTERMORE

[www.pottermore.com](http://www.pottermore.com)

An engaging and stimulating website for Harry Potter fans, this resource has been updated and features new content from JK Rowling. Students and teachers will unearth a plethora of fascinating resources; current news; interactive discoveries; and background information on locations, creatures, and spells.

SCIS no. 1565959

## SEEING THEORY

<http://students.brown.edu/seeing-theory>

An undergraduate at Brown University initially created this website with the goal of 'making statistics more accessible through interactive visualizations'. The easy-to-use site explores six topics: basic probability, compound probability, probability distributions, frequentist inference, Bayesian inference, and regression analysis.

SCIS no. 1870770

## TED INSTAGRAM

[www.instagram.com/ted](http://www.instagram.com/ted)

With 3.2 million followers of TED (Technology, Entertainment, Design), Instagram offers teachers and students a variety of 'ideas worth spreading' and topics that can be glimpsed or investigated further at a later time. Any accompanying text is incisively and sparingly written.

SCIS no. 1870777



**Nigel Paull**  
Teacher librarian  
NSW

*The websites and apps selected for review 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.*

## Connections

A quarterly magazine by SCIS  
Schools Catalogue Information Service



Education  
Services  
Australia

## Education Services Australia

scisdata.com/connections  
PO Box 177, Carlton South  
Victoria 3053 Australia  
Tel +61 3 9207 9600  
Fax +61 3 9910 9800

## Submissions and advertising

Please send enquiries to [connections@esa.edu.au](mailto:connections@esa.edu.au).

## Disclaimer

Views and opinions expressed in *Connections* do not necessarily reflect those of the editor, SCIS or Education Services Australia, or imply endorsement by them.

## Copyright

© 2018 Education Services Australia Ltd, except where indicated otherwise.

## Terms of use

Unless otherwise stated this material may be used, reproduced and communicated for non-commercial educational purposes, provided you retain all copyright notices and acknowledgements.

# Are you making the most of SCIS?

Don't miss out on our professional learning sessions that demonstrate how to make the most of SCIS Data.

## Webinars

Downloading SCIS records

31 July, 2018

Search and selection on the SCIS catalogue

14 August, 2018

Digital content in the 21st-century library catalogue

21 August, 2018

## Workshop

Making the most of SCIS

Brisbane, 8 August, 2018

### FIND OUT MORE & REGISTER NOW

[scisdata.com/professional-learning](http://scisdata.com/professional-learning)  
[help@scisdata.com](mailto:help@scisdata.com)

Browse our free help videos on the SCIS Vimeo page:  
[bit.ly/scisvimeo](https://bit.ly/scisvimeo)