CONNECTiONS

Promoting reading for pleasure in school libraries

I have been a school librarian for five years now and what a journey it has been. The reason I applied for this role was to promote reading for pleasure and share my love of reading with young learners; there is nothing more satisfying than turning a reluctant reader into an avid one.

When I started at Saint Wilfrid's Academy, book loans were on average 2,600 per year; this was for all students from years 7–13 and staff! In the last academic year, we hit over 13,000 loans. This is due to new initiatives and reading schemes that have brought about a real change in the culture of the Academy.

I would like to share some of these with you, which you are welcome to adapt and use as you wish.

Accelerated Reader scheme
Implementing the Accelerated Reader scheme has played a huge part in developing our Learning Resource Centre (LRC) into a thriving and busy place, and it has contributed to the dramatic rise in our loan statistics over the last few years. I work closely with our literacy coordinator and vice-principal, who run and support the program. Having a team involved with this scheme really works and benefits the students academically. The reading ages

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of our learners have improved significantly. The combination of reading and taking interactive quizzes on tablet devices provides learners with instant feedback and a real sense of achievement. I know not everyone is a fan of Accelerated Reader. It does take a lot of time and effort to get it right, but it works for us and the statistics reflect this.

Golden tickets

Each term, I place six golden tickets in books that haven't been taken out for a while. If a student reads a book containing a ticket, they are asked to write a short summary about it in order to win a prize. It is always nice to see books that are not 'popular reads' being taken out and students reading and enjoying them.

'Get caught reading' raffle

When students are 'caught' reading silently in the library during break and lunchtimes, they are issued with a raffle ticket by one of our student librarians. At the end of every half term, this raffle is drawn and the winner receives a goodies bag of reading-related materials. Students can be entered as many times as they want, but only once per day. This is a great initiative to encourage students to use the LRC for reading during break and lunch.

Twitter review raffles

Students are issued with a Twitter review sheet for every book they take out of the LRC. They are asked to write a short review about the book, which is then posted to the author on our Twitter page (@stwLRC). Students receive a raffle ticket for every review they write and are entered into a prize draw to win a reading-related goodies bag of at the end of every half term. If the author likes, re-tweets or even replies, I let the students know. They become thoroughly excited to be interacting with an author — particularly when it is a book they have really enjoyed.

Book suggestion box

One of the most important things about keeping a library popular is having the right books on the shelves. I do my best keeping up to date with new and upcoming books and I focus on popular reads for young adults, but the best people to recommend books for young people are young people themselves. I have a book suggestion box near the library desk where students can recommend fiction, as well as revision books to support the curriculum. I go through the box at the end of every half term and purchase the most popular titles. Students write their names on their recommendations so, when the books arrive, I can offer them first refusal.

Students are encouraged to help with collection development through the library's 'What should I read next?' book jar.

'What should I read next?' book jar

All our fiction books have genre labels to help students choose their book easily. However, sometimes the students just do not know what they would like to read. I created a 'book jar' that contains coloured paper slips. Each colour relates to a book genre and each slip contains a book recommendation. Students are invited to select a genre, then take out a piece of paper that matches the genre colour. Students excitedly run to find the book on the shelf and start reading. Student librarians update the jar on a regular basis.

Book clubs

When I started at the Academy, I had one book club. Now I have three, with a total of 30 participants. With greater demand for genre-specific book groups, that number is likely to increase this year. We shadow some local book awards, which really enthuses the readers, and are very fortunate to attend award ceremonies to meet the authors of the books they have been reading. We also have group reads, which have resulted in two cinema trips this year. I have found it beneficial to familiarise myself with upcoming films, then the group can read the book of the film before the release date. Taking students to the cinema as a reward has been enjoyable. I really enjoy running the book clubs and sharing my love for reading with other enthusiastic and avid readers.
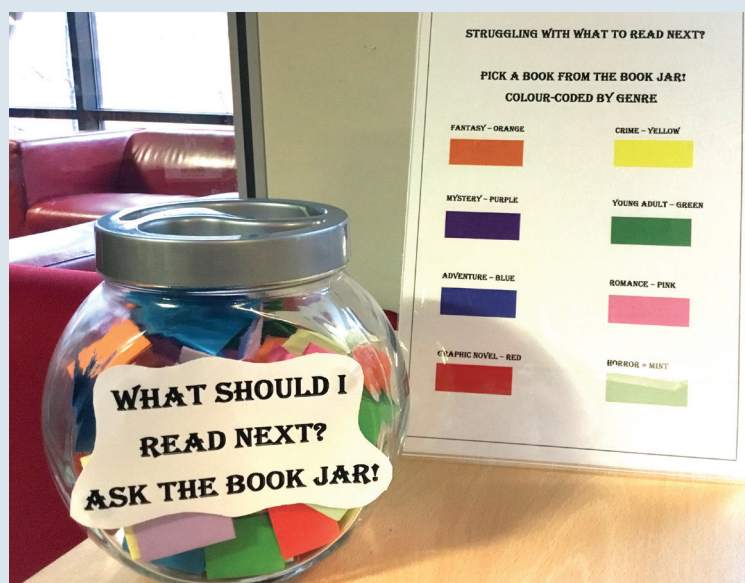
Harry Potter Book Night

We host a Harry Potter Book Night bi-annually, which is a lot of fun. We invite students who have made progress with their reading, are prolific readers, and who promote reading throughout the Academy. In 2018, we had 36 students attend from across years 7–12. They took part in fun activities including an interactive quiz using tablet devices where the 'Daily Prophet' newspapers came to life, along with a great feast and some drama. All students who attended received a copy of *Harry Potter and the Cursed Child*. Students and staff dressed up as Harry Potter characters and the LRC was decorated throughout. It was magical; all the efforts of the months leading up to the event were worth it.

Author visits

With the support of the school and a local school librarian who hosts many author visits, I overcame my apprehension this year to host my first author visit. Seeing the students' faces when they met the author, and how enthusiastic they were during the workshops, was so rewarding. Some of them even bought the author's book and have become keen readers. I cannot wait for

my next author session in February 2019, and I will aim to have one every year.

Creative writing club

For four years, I have delivered a creative writing club and we have produced some amazing 'books' with the help of our marketing manager. Students have recreated and twisted fairytales to suit the modern day, as well as writing stories inspired by a title or genre. We have also tried our hand at poetry; the students particularly enjoyed creating blackout poetry. We have experimented with sensory description and created scrapbooks from diary entries. Hosting this club is a privilege as all young people have a story to tell; it is often putting pen to paper that can be tricky. Writing really helps with literacy and I am glad I can support the English department by hosting this club.

Stan Lee Excelsior Award

Graphic novels and manga were not something I knew much about before becoming a school librarian, but, after speaking to some passionate students, I decided that I needed to devote a section of the library to them. The Stan Lee Excelsior Award in the UK is a book award for graphic novels and manga. There are eight shortlisted titles to read, and students have the chance to vote for their favourites based on cover design, images, and text. Taking part in these awards has developed my understanding for these two genres, and boys' engagement with reading has certainly increased since introducing this section of the library. Added to this, book loans have increased for our lower level readers, too.

Displays

Keeping the school library bright, colourful and inviting is so important to me and I relish creating displays to promote events, new books, and specific genres. Changing displays regularly helps to keep the students on their toes. Location is key. Having them at the entrance or near the library desk will catch the students' (and staff's) eyes and encourage more to read.

I love being a school librarian and being able to share my passion for reading with others. Every day is different and I enjoy getting involved in the unexpected. I think, as a profession, we are all learning new things every day and it is important that we share these ideas, really advocate for our work, and have an impact on the future generation. Our motto is: *Those who read: succeed!*

Emma Suffield
Learning resources centre manager
Saint Wilfrid's Church of England
Academy, Lancashire
SLA School Librarian of the Year 2018, UK
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New and revised subject headings

Below is an overview of the new and revised subject headings approved by the SCIS Information Services Standards Committee in 2018.

New headings

HASS education
Use for works of or works about education in the humanities and social sciences in an interdisciplinary and applied approach. Use for the teaching of HASS education, without subdivision.

Makerspaces
Use for works about community-operated workspaces where people with common interests, often in computers, technology, or science, can meet, socialise, collaborate and develop creative projects.

Psychic ability
Use for works on abilities that appear to be contrary to physical laws and beyond the normal sense perceptions.

Superfoods

Superheroes
Use for works about fictional heroes who usually possess supernatural or superhuman powers and are dedicated to fighting crime, protecting the public and usually battling villains. Use only for works about fictional characters whose genesis began in comic books, graphic novels and manga, e.g. Superman, Spider-Man.

Temporary employment
Use for an employment situation where an employee is expected to remain in a position only for a period of time.

Revised headings

Computer games
Use for reference *Gaming (Computer games)* added

English language--Nouns
Use for reference *Collective nouns* added

Gambling
Use for reference *Gaming (Gambling)* added

Heroes (Previously 'Heroes and heroines')
Use for works about people, animals, and fictional characters who are admired for their achievements, courage, or noble qualities.

People with disabilities (Previously 'Disabled')
For works about specific groups of people (including national/ethnic groups, etc) with disabilities, use phrase headings in the form *[Group] with disabilities*, eg Australians with disabilities, Children with disabilities, Adolescents with disabilities.

Psychical research
Changes to reference structure, including the removal of the following narrower terms:
- Dreams
- Hallucinations and illusions
- Visual perception.

Cataloguing team, SCIS
Education Services Australia

EMILY RODDA ON TREASURED STORIES

Jennifer Rowe, better known by her pen-name Emily Rodda, talks to SCIS about her latest book, *His Name Was Walter*, and the ability of stories to develop readers — even the most reluctant ones.

Emily Rodda's life has been a whirlwind of stories. She grew up in a family whose bond formed not between the pages of books, but between the silences and laughter of their own storytelling. At a young age, Emily taught herself to read by absorbing the words from the books borrowed from her school and municipal libraries, memorising them, then reconstructing them on paper until she was able to read and write independently. Despite a few detours, she ventured on the path to writing that led to the publication of more than 90 books.

We recently had the pleasure of talking to Emily about her life as both a reader and a storyteller, and how we can help young people develop their own love of stories.

His Name Was Walter

Emily's most recent book *His Name Was Walter* explores the power of stories, of shared reading experiences, and of long-ago hidden books as sacred as buried treasure. Weaving together fairytale and historical fiction, entwined with the mysterious and the fantastical, *His Name Was Walter* tells the story of five people who, after seeking shelter in an abandoned country home, discover a handwritten book that had been eagerly awaiting their arrival. For Emily, writing *His Name Was Walter* 'was close to the most wonderful experience of my whole writing life, because it's a combination of my two great passions: fantasy and real-life mystery.

'It's about some kids and their teacher left behind when a school bus breaks down and they have to take shelter. In a secret drawer they find a handwritten book with wonderful illustrations that has been hidden for a long time. They are the first people to look at it, and they begin to read. As they start to get caught up by the story, which reads like a fairytale, they become more and more drawn into the world of Walter, the young hero of the story. Gradually real life and the fable start intertwining and mingling.'

The world of *His Name Was Walter* was inspired by Emily's memories of driving through the countryside. 'Out where there is often a long way between towns, by the side of the road or a little bit inland, you'd sometimes see

His Name Was Walter by Emily Rodda
© HarperCollins 2018

these deserted houses. They are abandoned and they look sad, and I often used to think, "I wonder what stories those houses have to tell. I wonder who the people were who lived there". I always wanted to write a story about somebody who had to stay in one of those houses overnight, because I thought that the spirits of the house would have things to say.'

His Name Was Walter explores the magic of reading, with its four main characters all but transported into the world of their newly discovered story. The story is consumed mostly by schoolchildren Colin and Tara, who feel an overwhelming urge to listen to what the book has to say. The two are joined intermittently by their classmates before they, too, become hooked.

The book is, in a way, a shared reading experience between Emily's readers and her modern-day characters as they delve into this strange and mysterious world together; the characters' inability to part from the story contagious. 'Well, that's what I was hoping,' she laughs. 'I was hoping that as my four characters, who are all quite different and have their own problems, become absorbed in the story, so does the reader. That was quite a challenge, actually; it was technically quite difficult, because you get slabs of the fairytale and slabs of real life. That's why it was such a satisfying experience.'

Finding truth in fairytales

It is no surprise that *His Name was Walter* was such a gratifying experience for Emily, who had always wanted to write a story within a story.

Emily's early reading habits were 'omnivorous'; she would read every fiction book she could lay her hands on. She lists the authors who inspired her early love of reading — Enid Blyton, LM Montgomery, Mary Grant Bruce — careful not to miss anyone lest she offend an old friend. 'Those writers gave me such enormous pleasure, companionship, friendship. They made me feel how wonderful it would be to be a storyteller.'

From a young age, Emily discovered that she was particularly drawn to fairytales, legends, and fables. 'I have a relatively wide knowledge of fairytales now, and have always been extremely interested in how they can tell you something about the society in which they were written — and sometimes about things we can very much recognise today.'

Indeed, the fairytale element of *His Name Was Walter* sprouted from her husband's experiences. 'He grew up in an orphanage in England and talks about it quite a bit. I have always found his stories very inspiring, so I dedicated the book to him because he did teach me what it might have been to be Walter.'

Emily continues, 'I've always believed that tales that persist have a grain of truth in them that we should listen to. I find it very compelling, the idea that if something hangs around that long, there is usually a really good reason for it. And it just plucks some string inside us that makes us want to go on with it.'
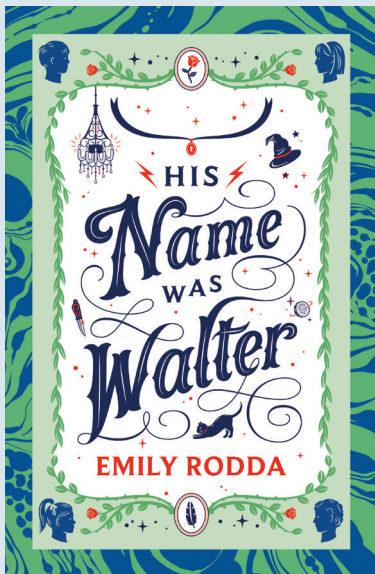
Developing lifelong readers

Emily feels fortunate that her path to becoming a lifelong reader was straightforward, acknowledging that it isn't so for many. She has placed a great deal of emphasis on the non-reader throughout her literary career; it is largely what motivates her to continue creating worlds that have the ability to entice even the most reluctant reader.

To help develop young readers, Emily recommends trying different methods, without judgement. While Emily's firstborn daughter was a natural reader, her son was hooked on computer games. Emily bought him a Choose Your Own Adventure book, which he devoured. 'I gave him another and he consumed that, too, and started asking for them. I kept buying them for him, and just at the point where I thought, "Oh, dear, maybe he will never read anything else," he started reading everything; he had made the transition.'

'We are all different and different things are right for different people. Some people love humour, some people love romance. Whatever it might be, that's what you have got to find, and that's what librarians can do,' Emily says. 'If you are not a great reader and you are wandering around shelves trying to decide what to get, it can be very difficult. The beauty of school library staff is that they can see the child, and think, "Ah, I think you might like this". It's all about putting the right book into the hands of the person who is going to love it — and having the knowledge to be able to do that.'

School libraries as saviours

'Stories should be at the absolute centre of any education,' Emily says. It is for this reason that she has been disheartened to hear of libraries closing, replaced by small bookshelves spread through classrooms. 'If the library goes, the heart of the school goes, because it's the place where all the stories of all the world can be.'

'The thing is,' Emily continues, 'libraries often contain computer equipment and everything else, so it can be a whole communication centre — after all, that is exactly what books are. They are quite handy because you can take them to bed, carry them around in your bag, put them in your back pocket. They are a very portable way of communicating. If people read on screens, I do not have a problem with that. What I want them to have are the stories or the information.

'Of course, libraries are like great big rooms full of doors — doors into other worlds,' Emily says. 'You just open the cover and in you go, and you can have anything you want — forever. Because there are thousands and thousands and thousands of doors.'

Advice on becoming a writer

For Emily, reading and writing are largely inseparable. Her natural progression from learning to read was learning to write — first mimicking the words she found in her books, before finding her own voice. 'I went through a period of copying everyone else's style and trying to write books like Enid Blyton,' she recalls. 'But gradually I learnt my own way.'

For young people who are struggling to develop a story, Emily says: 'Try instead to create a character that you find interesting, then give that character a world to live in, whether it is fantasy or real, and know how that world sounds and smells; know what things taste like; know what your character's hobbies are.

'Write all about that person, and you will probably find that

Emily Rodda (pictured) has lived and breathed stories for as long as she can remember. (Photo: Alex Rowe)

a little story, or a big one, will emerge by itself. Everybody's life is interesting and your character will have an interesting life, too. Just write and make the character and where they live real to you and to the people you are writing for.' This process is one that has brought to life the worlds of Deltora and Rin and Rondo. 'I can honestly say that when I am writing, I am identifying with a character and living in their world. If you're putting yourself in your character's shoes, even if that character is quite different from you, you'll know how that character reacts. It's when you don't think hard enough before you start that you can run into trouble.

'And don't get discouraged if you don't win competitions,' Emily adds. This feeling of discouragement is one that Emily knows all too well. When in her late teens, Emily gave up on her lifelong dream of becoming a writer: 'I got self-conscious and decided I could never be a great author'. Instead, she pursued a career working in a publishing house before finally submitting her own work for publication. 'I was in my 30s then, and it was published under the Emily Rodda name — and to my gratification, it won an award. That was an amazing experience.' Emily encourages young people who are passionate about the craft to continue writing for the love of it, rather than the accolades.

A writer's reward

Reflecting on her time as an author, Emily is grateful that she has had the opportunity to help young people develop into readers. 'It's those signing lines of kids all clutching books, sometimes very old and battered, saying things like, "I never used to like reading, but now I do".

'Mixing with the children and the parents and hearing stories like that — and seeing their faces so enthusiastic as they ask me about those books — make me wonder: "Who could ask for a more rewarding life?"'

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

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CONSISTENCY MATTERS

SCIS cataloguer Mavis Heffernan looks at some factors that have affected consistency in SCIS records, from changes to cataloguing standards to inconsistencies among publishers.

The SCIS database is well known for its high-quality catalogue records. We sometimes receive queries from SCIS subscribers about inconsistencies in our records; however, these are often the result of standards changes that have occurred over SCIS's lifetime. This article highlights some changes that have affected SCIS records, and other factors that may contribute to inconsistency in some records.

Cataloguing rules for resource description have changed

The earliest SCIS records were created in the 1980s, when we used AACR2 (Anglo-American cataloguing rules) to create our records. Over the years, AACR2 changed and we amended our processes with it. In 2013, SCIS implemented international standard, RDA (Resource Description and Access), which created many new changes in records. These include the following:

- There is no longer a rule of three. If there are more than three authors, the first named person is given main entry. In AACR2, this would have been title main entry. SCIS applies the RDA option to name only the first person, or corporate body in the statement of responsibility if there are more than three, and to spell out the number of the others; for example, 'Susan Jones [and four others]'.
- There are no more abbreviations, unless they appear on the work itself. For example, the edition statement will vary according to how it appears on the item, such as 'Second edition' or '2nd edition'.
- GMD (General Material Designation) is no longer in use. This has been replaced by three new RDA fields — 336, 337 and 338 — for information on content, media and carrier. Using these three RDA fields, SCIS has developed a 'Resource type' vocabulary to help our subscribers easily identify the resource type for each record.
- The 260 field is no longer used for publication data. It has been replaced by field 264, which makes a distinction between the functions of publication, distribution, manufacture, and copyright. Most SCIS records record publication details; for example, Sydney, NSW: HarperCollins Publishers, 2013.
- Square brackets are only used in RDA when information is not found on the item in hand. For example, *The Girl and the Ghost*, published by the author Ebony McKenna has no place of publication to be found on the resource itself. The place of publication is recorded as [Melbourne, Victoria], as information taken from Amazon shows that the author lives in Melbourne.

The implementation of diacritics

From January 2018, SCIS has applied diacritical marks in name and series authorities. Diacritics have not been applied for SCIS records in the past, for example for Māori terms, as some library software could not display them. However, this is no longer an issue for vendors.

Changes in SCIS standards

SCIS standards are continuously reviewed and updated in order to meet customer demands as well as internal cataloguing needs. Where possible, we do run processes to apply these revisions to older catalogue records. However, we are not always in a position to make amendments to works that were catalogued before the standards were revised. Some examples follow.

- Fictional works in rhyme, such as those by Dr Seuss, are no longer classified as poetry and their subject headings are no longer given Poetry subdivisions. They are now classified as F for Fiction, with the Fiction subdivision being used, and the additional subject heading 'Stories in rhyme'.
- Series sequential numbering terms such as Bk., Book, No., Number, Pt., Part, Vol., Volume and Issue are no longer included in the series statement. RDA requires us to copy information from the book in hand exactly, although this can lead to inconsistencies in series filing.

For example, what might be Bk. 1 in one country becomes Vol. 1 in another. In order to remove these inconsistencies, SCIS revised its cataloguing standards in May 2018 to simply record the series number and not record the designation (book, volume, etc).

Publisher inconsistencies

SCIS adheres to RDA, which states that cataloguers need to record data from the resource, as it appears. This can lead, in some cases, to inconsistencies due to the way information is recorded on each particular item. For example, differing terms are used among publishers for the place of publication, for example NSW, N.S.W. or New South Wales. Because the RDA instruction is to record data from the resource itself, as it appears, publisher names and places of publication cannot be standardised.

Another common issue is the use of duplicate ISBNs. Sometimes publishers will give the same ISBNs to multiple titles they have published. RDA requires us to record this information as is.

Series inconsistencies

Items in a series present special problems to cataloguers, often because of decisions made by publishers. Some examples follow.

- Changes in the series title when published in another country: For example, the series 'The Saga of Darren Shan', first published in the UK, is known in the US as 'Cirque du Freak'.
- Classification: In general, all books in a series should have the same type of classification — either fiction or non-fiction. However, the content of the item is the most important part of determining the classification so there have been rare occasions when this has not happened (for example, a series on countries having a mixture of history and geography numbers). These records with inconsistent classifications are being amended as we become aware of them.
- Subject heading inconsistencies in fiction series: Although most fiction series have the same characters and
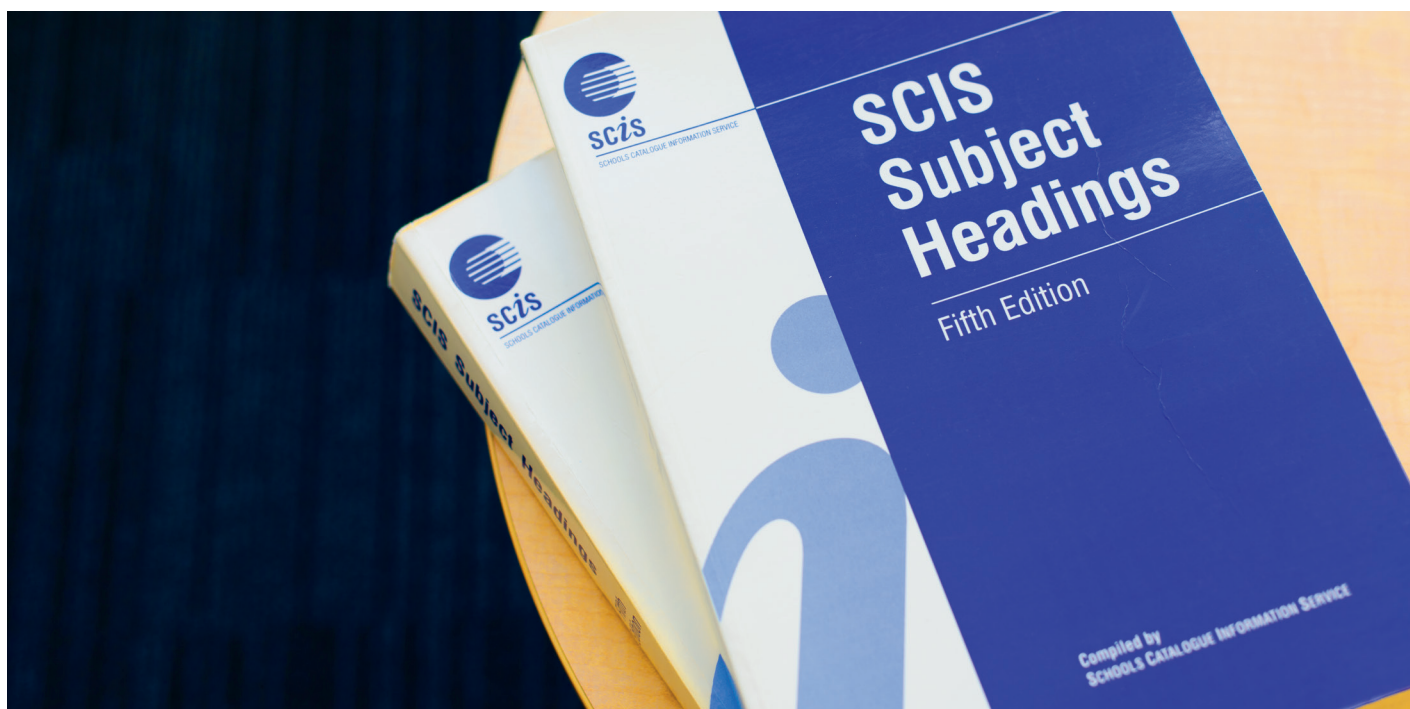
Changes and additions to the SCIS Subject Headings can affect record consistency over time. Please note, this book is no longer in print.

common themes, the content of the item will determine the subject headings. For example, the series *Pippa's Island* has additional subject headings, as well as the same headings such as 'Islands--Fiction' and 'School stories'. The second book, *Cub Reporters*, has the headings 'Reporters and reporting--Fiction', 'Journalists' and 'School publications', whereas Book 4, *Camp Castaway,* has the headings 'Outdoor education' and 'School campsites'.

- Differing sequences for subseries, especially in reading sets; for example, a variety of sequences for levels, colours, and numbering: These differing sequences make it difficult for users searching series titles. Again, since RDA requires us to transcribe the item as is, we must copy the information as the publisher presents it. Where possible, we are standardising the series information for users' benefit.

Changes to subject headings

To meet users' needs, SCIS cataloguers are constantly revising subject headings and establishing new ones for terms in common usage; for example, 'Makerspaces', and new curriculum terms such as 'HASS education'. However, early works on these topics may not have the most specific subject headings because they had not been established at the time.

Classification inconsistencies

It sometimes appears that resources with similar content have different, or inconsistent, DDC numbers. However, there are reasons for this:

- Classification varies according to the content of the item: For example, biographies of Donald Trump as a businessperson, 333.33092, and Donald Trump as president, 973.933, have different content so will have different Dewey numbers.
- There are also differences in classification due to updates of DDC: For example, in DDC edition 22, graphic arts were classed in 760 (Printmaking and prints), but are now, in DDC edition 23, classed in 740 (Graphic arts and decorative arts).
- Differences occur due to cataloguer interpretation: For example, a book about trees and flowers could be classed under Trees, 582.16 — or Flowers, 582.13 — depending on how much of the content is, in the cataloguer's opinion, about trees or flowers.

Prepublication and catalogue request items

With an increasing amount of SCIS records being produced from information sourced from online cataloguing requests and publishers' websites, there may be differences between the information given

in the SCIS record and that found in the actual resource. Cataloguers create the best possible record based on the data presented to them. This is why we prefer to catalogue from the item in hand and, where this is not possible, request scanned images of the publisher information pages, title page, etc. If that information is not given, we must wait until we receive the item at one of our offices to update the record and confirm everything is correct.

Consistency matters

We run regular quality assurance tests to help us identify and correct any inconsistencies in records. To help us maintain the high quality of our records, we would appreciate it if you would let us know any errors or inconsistencies that fall outside the areas mentioned above. Please contact us at help@scisdata.com.

Mavis Heffernan
Cataloguer, SCIS
Education Services Australia

SO, YOU HAVE ESTABLISHED A READING CULTURE: WHAT NEXT?

Students at Endeavour College in South Australia have been sharing their love of reading with disadvantaged students in the wider community through The Smith Family student2student Reading Program. Teacher librarian Catherine Barnes shares their story.

'Fortunate' is a word I use to describe my school. We are *fortunate* to be in an environment where we have a full-time teacher librarian and library technician. We are *fortunate* to be located within walking distance of a public library and a university library. We are *fortunate* that we have adequate resources available for our students to borrow. This good fortune has had a positive effect on students, with the majority of them being enthusiastic readers. For a secondary school, we have an amazing completion rate for the Premier's Reading Challenge, with some classes achieving 100 per cent.

We are well aware that in some areas of our community there is not so much good fortune. For this reason, for the past two years, our college has been involved in The Smith Family student2student Reading Program.

The literacy foundations built by children during their primary and early secondary years are crucial to their ability to do well at school. Research shows a connection between the development of cognitive skills such as literacy and numeracy at an early age and higher levels of education achievement, greater employability, higher earnings and greater social participation (ACER 2010).

Sadly, the reading gap in primary school between the lowest socioeconomic students (SES) and the highest is equivalent to almost three years of schooling (Department of Education, Science and Training 2005). The Smith Family student2student Reading Program works by matching students who are up to two years behind in their reading development with peer buddies who help and encourage them.

The peer buddies are trained by The Smith Family using the 'Pause, Prompt, Praise' reading support method. This is great training for staff and students alike to learn the tools required to help someone learn to read, as opposed to the skills generally taught in a secondary setting. The peer support the buddy shows to their student is integral to the program. Evidence indicates that the best way to support students with reading difficulties is for help to come from others near their age (Rohrbeck 2003).

Reading support takes place over the telephone two to three times a week for 20 minutes, over an 18-week period. Each student and buddy receive an identical book pack from The Smith Family and the buddy uses their training to offer the student encouragement and praise. The first phone call is often nerve-wracking for the buddies as they need to contact someone they don't know using technology many of them don't frequently use.

The buddies are supported throughout the program by a facilitator at The Smith Family and a school contact. This support is important as the young students involved in the program often have challenges related to language, household stability, and other factors that may limit their ability to commit to an ongoing literacy program. The support often involves encouraging the buddy to try again when the phone has not been answered for a whole week, advising on how to deal with interactions that have not been positive, and sometimes acknowledging that the program needs to be terminated for the pair. This outcome is challenging for all involved, but a great lesson in resilience for our students.

Despite its challenges, the program has been an overall success for our college, the students, and their buddies. Based on pre- and post-program testing, in 2017, the reading age of 100 per cent of students working with our Endeavour College buddies improved. The average improvement made in the nine-month program was 2.5 years. In the wider student2student program, 88 per cent of students said they felt more confident with their schoolwork, and 90 per cent said they now enjoyed reading more (The Smith Family 2018).

Equally beneficial has been the growth of our own students in developing these relationships and their confidence. They have developed the ability to communicate outside their own environment, negotiate the challenges encountered, and be a mentor. These are important skills that are difficult to develop as part of a standard school academic program.

We feel privileged to have been involved in this program for the past two years, and to have shared the reading journey with young children across our state.

References

For a full list of references, please see the online version of this article (www.scisdata.com/connections/issue-108/so-you-have-established-a-reading-culture-what-next).

Catherine Barnes
Teacher librarian
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SUPPORTING AUSTRALIAN BOOK CREATORS

When I began writing books professionally in 2006, I had never heard of the Australian Lending Right Schemes. My publisher just handed me a form, which I blithely filled out and promptly forgot all about.

Then, after a hair-raising period filled with newborn children, an elephantine mortgage, and modest book sales, I got a very pleasant surprise in the form of a magical deposit in my bank account. It seems 'that Lending Rights thing' had kicked in. It wasn't a huge amount, but it was enough to make my wife and I dance around the kitchen. It was like a gift from the heavens. That payment, and the annual instalments that have followed, have helped to keep us afloat and, crucially, it kept me writing. For me, and I suspect for many authors, it was a really big deal.

For a grown-up with grown-up responsibilities, becoming a professional author is a preposterous choice. It's the kind of job title that makes in-laws lose sleep and bank managers call security. It's not something a wholly sensible person would even consider. However, some of us just can't help it.

Back in the 80s, I was a shy, stooped kid with glasses and a very chic, flesh-coloured eyepatch designed to correct my 'lazy eye'. I also went to multiple primary schools in various towns, so it's probably not a total mind-blower to discover that I spent a lot of my childhood hiding in school libraries.

I loved them. They were a sanctuary; an escape portal, housed within the walls of ordinary institutions, filled with extraordinary ideas and the promise of a bigger world. As an adult author, I've visited literally hundreds of them. But I still get that same *frisson* of possibility — however tempered by age and experience — every time I enter one.

That I now am now able to make books to help fill them is a privilege almost too great to process, and that libraries return the favour by providing a lifeline to authors through completing the Educational Lending Right School Library Survey is a situation almost too good to be true. Yet it is true, and I for one would like to say 'thank you'.

In fact, if you open your window and listen very carefully around the end of the financial year — if the wind is blowing in the right direction — there's a chance you'll hear the sound of authors scattered around the country crying out in unison 'Oh thank you, Lending Rights! What would we do without you?'

Oh, what indeed?

Image credit
Photo supplied by Aaron Blabey

Aaron Blabey
Author

ELR — Encouraging the growth and development of Australian writing and publishing

Along with Aaron Blabey, Education Services Australia (ESA) would like to give a big thank you to all those who took part in the recent Educational Lending Right (ELR) School Library Survey.

ESA administers the ELR School Library Survey on behalf of the Department of Communications and the Arts. The ELR scheme makes payments to Australian book creators and publishers in recognition that income is lost through the free multiple use of their books in educational lending libraries.

In Term 4 of each year, we invite a sample selection of schools from around Australia to participate. With the help of education departments, Catholic Education Offices and library system vendors, we collect school libraries' holdings information for the titles that have been registered for ELR.

In the 2017–18 financial year, the ELR scheme made payments totalling $12.225 million to 9,986 claimants. The scheme greatly encourages Australian writers and the publishing industry to keep producing works that we will come to know and love.

Here are the top 10 highest scoring books for ELR 2015–18:
1. Mem Fox, *Possum Magic*
2. Mem Fox, *Wilfrid Gordon McDonald Partridge*
3. Marcia Vaughan, *Wombat Stew*
4. Emily Rodda, *Rowan of Rin*
5. John Marsden, *Tomorrow, When the War Began*
6. Emily Rodda, *The Forests of Silence*
7. Jeannie Baker, *Window*
8. Jeannie Baker, *Where the Forest Meets the Sea*
9. Robin Klein, *Hating Alison Ashley*
10. Emily Rodda, *The Lake of Tears*

Ruilin Shi
ELR project coordinator, SCIS
Education Services Australia

LIFT: FROM LITTLE THINGS ...

Madeleine Galbraith shares the story of the Library and Information Focused Training (LIFT) group in Western Australia, and how they got together to form a personal learning network of passionate, eager-to-learn library officers.

Introduction

In 2017, Carmen Lawrence addressed a room full of librarians at the State Library of Western Australia, as the keynote speaker at a conference called Library Leadership — A Celebration. I was keen to hear what the first female state premier in Australia had to say about leadership, and the qualities required to do it well. What she said has stayed with me. She described a childhood in a farming community of the Western Australian wheatbelt. When a problem arose, it was the community who collaborated to find the fix. Leadership was not about an outstanding individual but, rather, a group of people with a common purpose who came together to find a solution. We see this often in the world of libraries, where staff share and collaborate as a means of efficiency and, often, survival. It is certainly the case with LIFT, our community of Western Australian school library officers. Here is our story.

The seed

In 2011, a group of school library officers began meeting as a committee with an appointed member of the Institute of Professional Learning (IPL). The IPL is the division of the Western Australian Department of Education (DoE) tasked with facilitating relevant training and development opportunities for the various work types. During these committee meetings, we would propose themes and topics of importance to library officers, and collaborate with the IPL on sourcing appropriate speakers or trainers. In 2015, DoE's brief changed to focus on the leadership level within schools, and we were faced with a choice. We could either disband, or grow ourselves into something new.

Looking closely at the skill set within the committee, we realised that we had plenty to offer. There were qualifications in education, business, arts, librarianship, health, and fitness. All of these are required at some point in the management of school library services. Although, individually, some of us had doubts as to how we might continue to facilitate relevant and engaging training opportunities for school library officers, as a group we had the courage to take the plunge. The DoE was encouraging schools to run their own training through skills sharing, so we were definitely on task.

The germination

Finding a name was our first challenge and 'LIFT' seemed to fit our vision. Library and information-focused training was what we wanted to provide, and 'lift' spoke of the growth and development we hoped library officers would achieve for themselves and their libraries.
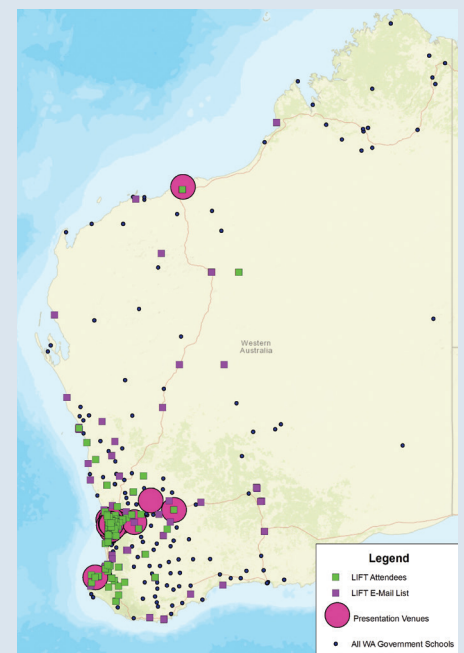
When we wrote down what we thought would improve the working lives of school library officers, most of whom work alone in their libraries, the list was long:

- a policy of inclusivity, respect and affordability

- a library officer manual, so that people new to the job had a basic guide
- a relief register, so that people needing to take leave could source someone with knowledge of their library management system and available days
- a mentor register so that a library officer could establish a relationship with someone more experienced in the role and be guided by them
- a social network group so that library officers could post questions and ideas, offer support, and connect with other library officers regardless of location
- a newsletter, so that everyone in the DoE phone book who was listed as a library officer received an update via email on all these opportunities, and was reminded that they are connected
- a repository of useful shared documents accessible to all library officers.

The growth

With the sponsorship of Karen Giacomucci, principal of Carnaby Rise Primary School, and with our name and vision in place, it was time to test the waters. We created our Facebook group and a Connect Community (DoE e-communication tool), and we plunged into our first self-managed skills-sharing day, calling it 'Surviving a Term in Your Library'. Library officers from DoE and independent schools were welcome. We hoped for 30 people and

Library officers across Western Australia attend LIFT events and receive email updates from the network.

were excited that over 70 library officers booked. Topics included collection development and display, managing library finances, and there was also a discovery session. Attendees were asked to bring photos of their library displays, clever gadgets, and signage solutions — anything that might inspire or surprise. People wandered around the display tables and boards, chatted, and connected. If they felt isolated in their libraries before the session, by the end of it, they knew that they were part of a big community. It was a huge success.

LIFT's Library Officer Appreciation Day celebrates the work of library officers throughout Western Australia.

We made it clear that we were keen to run more sessions, but that we needed library officers to volunteer their schools to host the events, in order to keep costs down and make them more accessible. Soon, we had more events lined up at various Perth schools, and even received an invitation to travel to the wheatbelt to speak at Merredin College's regional network day.

The reproduction

It was obvious from our early LIFT events, and the growth of our social network community, that we had an army of school library officers who were passionate about their role in the lives of students, and the impact a good school library can make on their educational outcomes. However, positive change sometimes requires resources, which may demand a strong voice. We needed to find experts on advocacy who could teach us these skills. So our next events, hosted by the CPSU/CSA, were called LOVE — Library Officer Voice Event and All About You. Members and non-members of the union were welcomed, and received training on positive communication strategies. As it was recognised that positive and enduring change is more likely to come from happy and healthy library officers, they were also trained in better understanding their job description form, managing workload issues, and requesting and preparing for a great performance evaluation.

In the background, we were creating the library officers' manual, which we decided to call The Library Officers' Survival Guide. It covered topics including roles and responsibilities, administration and operational procedures, collection development and cataloguing, display, and so much more. Committee member Lynne Mannolini took responsibility for this document, dedicating countless hours to editing, reviewing and formatting it.

Meanwhile, word was spreading about our growing community, and requests to join our Facebook group multiplied. Dialogue within the group was productive and supportive, with members able to ask for book recommendations, supplier advice, and storage solutions. Replies were swift, informative, and colourful. Invitations to travel to remote and regional schools came in, as did a request to address school business managers (registrars) to describe what LIFT does, and how we can help their school library.

The pollination

If it is the village that raises the child, then the school library has an integral place within it. As we approached the end of 2017, we realised that we were part of a community of almost 700 dedicated school library officers who deserved some recognition for the important role they play in raising our children. So, we created LOAD — Library Officer Appreciation Day — and invited our Western Australian school library officers to come and celebrate their achievements over lunch. Schools were invited to nominate school library officers for excellence awards, which were announced on the day, after a number of speakers presented to the group. It was our highest attendance yet, with over 100 people coming to Carnaby Rise Primary School to participate in this day of mutual admiration.

Our second LOAD event on 10 November 2018 was opened by Sarah McGowan, the ambassador for the Never Stop Reading program, and the wife of the Western Australian premier. Other speakers were politicians Margaret Quirk and Anne Aly, who shared their stories about standing up and speaking out, reminding us all that we are part of a bigger story that is worthy of telling. Once again, we filled the room. This time we had school library officers flying in from Broome and One Arm Point. Nominations for the excellence awards came in from all over the state.

LIFT is just one example of the many groups getting creative in their efforts to help school libraries survive and thrive. It is more than a network, it is a community. To date, we have organised 24 workshops in three years, and plan many more! As 2019 unfolds, the next chapter in school libraries is looking bright as we find ways to collaborate, share, and use our voices to advocate for the vital role they play in the lives of our children, and the people needed to make this magic happen.

Image credits

Photos supplied by Madeleine Galbraith

Madeleine Galbraith and the LIFT team
Library officers
Western Australia

SCHOOL LIBRARY SPOTLIGHT

SCIS speaks to Linda Guthrie, teacher librarian at Modbury High School
in South Australia, about what's happening in her school library.

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

I am employed as a teacher librarian in a government secondary school with around 800 students. As a qualified teacher librarian, I really enjoy the range and scope of my role: teaching and learning, leadership, curriculum involvement, library management, literature promotion, and library services. In addition, outside the library, I am the school's copyright officer and teach two subjects, Research Project and Research Practices. Our school library was also one of the 23 South Australian schools appearing on Australia's Great School Libraries Honours List (http://bit.ly/agslhonours).

I negotiate with teachers for the team-teaching of collaboratively planned units of inquiry, or literature circles. I provide just-in-time information literacy sessions, online learning packages, media production support, and regular literature promotion lessons. Individual attention for students and staff can range from accessing resources or literature to referencing and software support/tuition.

Collection development is also a focus for me, with learning needs for multimodal information driving the curation of digital and online resources, and 24-hour access to resources and pathfinders.

I have recently accepted a new role as the library coordinator at Thebarton Senior College.

What is the most rewarding aspect of working in a school library, and why?

The most rewarding aspect of working in a school library is the opportunity to interact with a diverse range of people. It is a special privilege to be engaged in (sometimes spirited) discussions about a book, and what it means to that reader. The shared love of books and authors connects people of all ages, and refreshes me with the unique insights they bring. Connecting a reader to a book that becomes their new favourite is very satisfying, as is the challenge of enticing a reluctant reader to enjoy reading — sometimes for the very first time.

Modbury High School library hosted Bravest of the Brave, a travelling exhibition developed for the Community History Unit of History SA. (Photo supplied by Linda Guthrie)

I'm constantly learning. I could be supporting a student researching the optimal Cloud user experience in one lesson, and the extent to which social media 'likes' are affecting the risk-taking behaviours of adolescents in the next. My role gives me scope to challenge my thinking and beliefs, while employing a repertoire of strategies and management skills to support and promote a love of knowledge and curiosity. Game on!

My learning journey so far has impressed upon me the importance of a willingness to learn, unlearn, adapt, and reflect. My professional learning networks have become invaluable sources of ideas, inspiration, and support. I enjoy these opportunities to grow as an information professional through presenting, mentoring, and passionately advocating for libraries.

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

Libraries are integral to preparing learners for a life of change. Libraries support learners of all ages to experience the joy of exploration and innovation. Teacher librarians are leaders in the use of technologies in schools. I see this as fundamental to my role in the library, and vital in promoting and educating for positive ethical research practices, and information literacy skills. Qualified library staff are skilled in supporting individuals to seek, evaluate, use and create information effectively. One ongoing challenge is fostering a culture of questioning and reflection as we explicitly teach information literacy skills and digital citizenship across the curriculum so students can access and effectively use information ethically as global citizens.

How do you promote reading and literacy in your school? Are there any challenges in doing so?

The active promotion of quality literature, for individuals to achieve their personal, social, occupational, and educational goals, is a real passion for me. Literature talks have been highly successful in boosting

independent reading and borrowing statistics. It is essential for young adults to find themselves reflected in young adult literature, so I read widely and often to ensure I can recommend the right book to the right person. The collection has been purposefully redeveloped over the past four years to reflect a variety of cultures and themes, meet the recreational reading interests of our diverse reading community, and provide a rich resource for the curriculum. Action research, in collaboration with the English faculty, successfully increased student completion of the Premier's Reading Challenge.

In supporting a reading culture, I encourage a love of reading for leisure through book club and writers' café meet-ups, parent seminars, a range of competitions, forward-facing shelves, displays, book reviews, blog posts, and special events.

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

Teaming with the local public library and primary schools for events in the school library extends its reach and invites students in. Our library comes alive as an exhibition space for displays produced by the History Trust and student work, or as a space for events and special programs such as Library Lovers Day, CBCA Book Week, Reconciliation Week, Harmony Day, Remembrance Day, guest authors and speakers, our very popular Living Library, chess competitions, and International Games Week. Students and staff are invited to participate in lunchtime activities that have included working with Scientists in Schools, robotics, knitting, basket-weaving, TED Talks, concerts, board games, video-game competitions, and coding.

Our spaces for quiet reading and study, including a media room, can be booked by staff and students, providing an additional opportunity to link learners with the range of physical and online resources and literature that can meet their needs.

What is your favourite thing about SCIS?

One of my favourite things about SCIS is the @scisdata Twitter account. These snippets of news, tips for resources, and links to great thinkers keep me inspired and lead me to trial new ideas. The articles and the website and app reviews in *Connections* add value to my practice. At times they validate choices made to support student learning and, at others, initiate creative solutions to emerging needs.

Linda Guthrie
Teacher librarian
South Australia

SCIS is more

Welcome to the first issue of *Connections* for 2019!

Last November, SCIS welcomed Renate Beilharz as the new cataloguing team leader. Many of you will be familiar with Renate's work in the field of cataloguing standards and education for the school library sector. We are very excited to have Renate with us on the team. Make sure you keep an eye out for her contributions to future editions of *Connections* and the SCIS blog (scis. edublogs.org). The previous cataloguing team leader, Doreen Sullivan, has moved to an important new role in the SCIS team as quality control librarian. Doreen has been an integral part of the project to introduce the new SCIS Series Authorities, and will continue to work very closely with our cataloguers to ensure that we continue to provide consistent, quality records.

As I am out and about, meeting with SCIS users, I hear a lot from libraries about workflows for managing digital content records, particularly for free online resources. At the time of writing this article, there are over 17,000 records on SCIS Data for websites, and this number grows each month. We also catalogue apps, ebooks and digital videos.

So, how can libraries use SCIS Data to manage access to resources that are relevant to their schools? In our professional learning webinar, 'Digital content in the 21st century library' (www.scisdata.com/ professional-learning/webinar-digital-content-in-the-21st-century-library), we will demonstrate the most effective way to download digital content records from SCIS Data. Teacher librarian Cathy Costello, from Campbelltown Performing Arts High School, will join us to share how she uses and promotes digital content in the school library setting.

SCIS Data provides functionality to support the following two workflows for downloading digital content. Depending on your school's needs or the amount of time you have, you can use either method.

Selecting digital content by topic

The SCIS Data search page (https:// my.scisdata.com/discover) includes shortcuts to featured categories for websites, apps, ebooks and digital videos. Clicking into any of these provides you with access to all of the SCIS records for that category. From there, you can refine the list using the filters available in the refinements panel – including publication year, learning area, subject, genre, audience, or country of publication. Once you have refined your list to contain the resources that are relevant to your needs, you can save it to share with your teaching staff, or download the set of records.

Downloading recently catalogued digital content

An alternative workflow is to review the records catalogued by SCIS within the last one, two or three months. You can do this from the Digital content tab of the SCIS Data Download page (https://my.scisdata.com/ digitalContent). From here, you can select the content type that you want to download and a date range up to a maximum of three months. This will produce a report of all of the resources for that type that were catalogued within the selected date range. You can then review the content, remove any records that are not relevant and download the remainder. A number of libraries use this as a monthly or termly task for their collections.

If you are interested in joining the SCIS webinar, don't forget to register (www. scisdata.com/professional-learning/ webinar-digital-content-in-the-21st-century-library) to receive the link to join. A recording of the webinar will be emailed to all registered participants after it has been held.

Caroline Ramsden
Manager, SCIS
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THE APPROPRIATENESS OF
AGE-APPROPRIATE READING LEVELS

**Library media specialist Eric Neuman discusses the use of reading levels
and how these may affect reading engagement.**

As an educator, especially one who works with books and literacy, it feels taboo to not use or appreciate the value of reading levels, but we have chosen not to apply them in our library.

For those not familiar with what they are, reading levels are a measure used by teachers to see how well their students are reading. The most popular levelling programs assess students based on a mix of criteria: fluency, comprehension, the ability to use context clues, whether a student self-corrects, and so on. Depending on the program that the school uses, students are assigned a letter or number that indicates their reading level. The students are then expected to read texts at or around their level until they advance up the ranks and score beyond the limits of whatever program their school uses.

Over the past 12 years, I have had students come to me in the library asking where to find books at a certain level and my general reply is that our library is not levelled. I should note that when I was in a primary school setting, and had a large population of emerging readers, I did affix level stickers to certain books, but I have never sorted an entire school library according to any reading level system. My sentiment is shared by some and has opened some colourful discussions with others.

First and foremost, we don't use reading levels in our library because there is no single standard for reading levels to adhere to, titles are rated differently across reading programs, and there can be large disparities in how a text is levelled (Schwanenflugel & Knapp 2017). The most basic form of text levelling is Lexile levelling, which is generated by an algorithm reflecting word complexity and sentence structure (Renaissance EdWords). Other levelling systems such as DRA, Guided Reading, and Accelerated Reader use a combination of word complexity and content to level texts (Manna nd).

According to Scholastic's Teachers website, *Of Mice and Men* by John Steinbeck has a Lexile score of 630L, a DRA score of 70, and a Guided Reading level of Z. The Accelerated Reader website indicates that Of Mice and Men has an AR/ATOS score of 4.5. This means that the same text has been levelled somewhere between 2nd and 3rd grade level for one system, as high as 8th grade for another system, and somewhere in the middle of 4th grade for a third levelling system (Guided Reading Programs; Gaston County Schools).

My second reason for not levelling our library is that the world is not levelled. When you walk into a bookstore or browse online retailers, there isn't an option to find titles by reading level. My local bookstore has a children's section, a teen section, and an adult section. By design these sections are geared towards certain age groups based on subject matter and text complexity; they are not, however, broken down into 20 or 30 different levels. Also, by design, our current library contains titles that are geared towards the ages and interests of our students. Everything should be fair game to every kid; we don't generally have books in our collection that are too easy or too difficult for our students. We keep a few far-reaching titles on hand for students that are exceptions to the rule, but most of our collection is centred around the kids who are browsing our shelves.

My final reason for not sorting out our library by reading level is because students should be free to read what they are interested in. I have seen children read texts that are supposed to be far beyond their level when they are motivated to do so; peer pressure, interesting topics, and intrinsic motivation can push a struggling reader to get through texts that might be more difficult. Conversely, I've seen high-scoring, adept readers struggle to read texts that they are not interested in or that they find to be too easy. Additionally, Irene Fountas and Gay Su Pinnell, two of the biggest names in reading levels, came forward and said, 'Our hope is that the way a school library is organised will create interest in students and entice them to want to read. Organising books by level does not help students engage with books and pursue their own interests' (Parrott 2017).

As with most things in the worlds of teaching and libraries, it comes down to what's mandated by your school, and what your personal preference and teaching style are. So long as I'm not mandated to level our library, I have chosen not to do so.

Image credit
Photo sourced from pexels.com

References
For a full list of references, please see the online version of this article (www.scisdata.com/connections/issue-108/the-appropriateness-of-age-appropriate-reading-levels).

Eric Neuman
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WEBSITE + APP REVIEWS

ALANNAH & MADELINE FOUNDATION
www.amf.org.au
The goal of the Alannah & Madeline Foundation is to 'keep children safe from bullying, cyberbullying, and violence'. Details of the variety of programs, workshops, and events offered to parents, families, schools, and communities are available on the website.
SCIS no. 1536231

ARCHIVES NEW ZEALAND – TE RUA MAHARA O TE KĀWANATANGA
http://archives.govt.nz
Archives New Zealand houses a searchable collection of over six million documents, maps, paintings, photographs, and films, covering most aspects of New Zealand life from 1840 onwards. Of particular relevance to schools are the details of exhibitions and events conducted on behalf of the Archives.
SCIS no. 1894882

CLASSROOM ANTARCTICA
https://classroom.antarctica.gov.au
A subsection of the Australian Government's Australian Antarctic Division, this website offers detailed online teaching units for years 3–8 in key curriculum areas. Associated content includes links to Australia's bases, news feeds, and webcams.
SCIS no. 1083667

ERUPTIONS, EARTHQUAKES & EMISSIONS
https://volcano.si.axismaps.io
This intriguing and widely acclaimed time lapse animation, presented by the Smithsonian National Museum of Natural History Global Volcanism Program, shows worldwide eruptions, earthquakes and volcanic emissions since 1960. Links to related subject matter are also available.
SCIS no. 1894984

INDIGENOUS WEATHER KNOWLEDGE
www.bom.gov.au/iwk
The Australian Government's Bureau of Meteorology has collaborated with Aboriginal and Torres Strait Islander peoples to formally recognise and share their traditional weather and climate patterns knowledge.
SCIS no. 1162949

THE ORB
www.theorb.tas.gov.au
The Orb is a stunning, inspirational, and comprehensive multimedia resource to assist and enhance the teaching of Tasmanian Aboriginal history and culture. It highlights the interconnections between Country, peoples, identity, culture, and today's communities. Classroom resources are available for teachers.
SCIS no. 1884953

RELATIONSHAPES
https://itunes.apple.com/au/app/relationshapes/id1143015542
Aimed at preschool and kindergarten children, this app encourages users to manipulate shapes, which ultimately boosts their logic and visual–spatial skills. The app allows children to progress through various levels that each emphasise different skills. Also available on Google Play.
SCIS no. 1894999

SDGS IN ACTION
https://itunes.apple.com/au/app/sdgs-in-action/id1152939433
Available free of charge, this app encourages students to learn about the UN's 2030 Agenda for Sustainable Development, which highlights 17 sustainable development goals. These include climate action, gender equality, quality education and healthcare, sustainable environments and ending poverty and hunger.
SCIS no. 1895022

SKETCHAR
https://sketchar.tech
This appealing and innovative app is designed to teach drawing 'using augmented reality, machine learning, and neural networks'. Using a smartphone, virtual drawings are projected onto paper for the user to trace and add to. Available from the App Store, Google Play, and Microsoft.
SCIS no. 1895029

TEACHERS' TOOLKIT FOR STUDENTS WITH LITTLE OR NO SPEECH
www.studentswithnospeech.org.au
Developed in Australia, this toolkit assists teachers to enable students with little or no speech to achieve their full potential. The strands for both primary and secondary teachers cover methods of communication, student profiles, individual learning plans, adjusting the curriculum, and social and behaviour supports.
SCIS no. 1895033

VLN PRIMARY SCHOOL
http://vlnprimary.school.nz
Focusing on years 1–8, the Virtual Learning Network Primary School is a collaborative community of like-minded schools in New Zealand that aims to broaden online learning opportunities in a collaborative setting.
SCIS no. 1895052

VRROOM – VIRTUAL READING ROOM
http://vrroom.naa.gov.au/
Emanating from the National Archives of Australia, and promoted as archival records for teachers and primary and secondary students, this website offers over one thousand primary sources aligned to Australian Curriculum history topics. Notable features are classroom resources and search tips.
SCIS no. 1223870

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.

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.

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Search and download in SCIS Data
19 February, 2019

Digital content in the 21st century library
26 February, 2019

Workshop
Making the most of SCIS
Melbourne, 13 March, 2019

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