In this Issue:

Woman and children first! Why anyone who cares about gender and literature should pick up a children's book. Now.
Kekla Magoon

Integrating the Year 6 History Curriculum and the Library
Alison McKenzie

WA Teacher Librarian and Library Officer of the Year + PTCWA Awards

Interview with AJ Betts

WASLA updates
and much more!

Editorial

2013 promises to be another year of marvellous opportunities and challenges for school library staff in Australia. The ever-growing readership of ebooks (fiction, non-fiction and textbooks) promises to be the source of great discussion among professionals. There will be more wonderful new books to read and share with our students. We will all work hard to support students and teachers in teaching and learning across the ever-changing curriculum. We will do things in our libraries that excite and engage our kids, and things in our classrooms that reward and excite us as well!

Here at *ic3* we look forward to seeing reports and photographs of YOUR stories of engagement, excitement and achievement — send them through to me at editormum75@gmail.com — I look forward to hearing from you.

Tehani Wessely, Editor

Cover image: Steampunk author Richard Harland. Photo courtesy of Cat Sparks.

Contents
Vol. 3, No. 1, 2013

Women and Children First!

Why anyone who cares about gender and literature should pick up a children's book. Now.

Kekla Magoon

The first time I heard that Judy Blume is one of the most censored/challenged American authors of all time, I laughed. I was about fifteen.

"Judy Blume? As in, *the* Judy Blume?" I didn't believe it. You couldn't walk through my middle school library without tripping over a copy of *Tales of a Fourth Grade Nothing*.

"Yes," my mother said. "She's controversial because, among other things, she wrote about a girl getting her period."

I knew this. I had read *Are You There God? It's Me, Margaret* a couple of years before. "So what? They *banned* her book?"

I was incensed. I didn't have the words to speak of it then, but I remember how viscerally rageful it made me. What was the big deal? What could be more natural, more essential, more inevitable, more *female*, than a girl getting her period? But like I said, I didn't have those words.

"That's stupid," I told my mother (not an uncommon exchange, back then).

If I'd had the right words … well, they would have been censored. But if I'd had the words, I might have said something about what was taken from me in that moment of realisation. It was my first harsh lesson about what it really means to grow up female, the first time I gained an inkling of the fact that I was a soon-to-be woman living in a society in which womanly things must be talked about behind closed doors and certainly never written down. A society in which women's bodies are treated as objects, available for your viewing pleasure but unworthy of inner exploration. A society in which the roles that women traditionally hold — essential roles, like making homes and giving birth and raising children — are taken for granted,

looked down on, and — worst of all — regarded as something unworthy of being called work.

I couldn't comprehend all this at age fifteen, yet I've never forgotten the impact and the pain of that first tiny lesson. Nor have I forgotten the source that opened my eyes to this uncomfortable truth: A challenged children's book. Even as a teenager, in the throes of my inarticulate frustration, I felt profoundly attracted to Judy Blume and strangely proud of what she had done. Society said she shouldn't write it, but she did it anyway, and when they got mad and tried to stop her, she kept on coming. I loved that.

The more powerful lesson I've learned since then is that Judy Blume, in her defiance of the status quo, by no means stands alone. Children's writers of all stripes stand with her, as do the many teachers and librarians who steadfastly insist on placing such important books in the hands of children; we are collectively and constantly at the vanguard, shaping a new generation of readers.

Much like writing from a female perspective, writing for children represents another way of diverging from the privileged, straight, white, adult male point of view that apparently dominates mainstream literature. Even though I am indeed female, I'd be remiss if I didn't emphasise up front that the primary identity I claim in the literary world is not "woman writer" but "children's writer." Until very recently, it never even occurred to me to identify myself professionally based on my gender because, even though being female directly affects many aspects of my life, I've never experienced it as a barrier to advancement in my writing career.

Perhaps you're about to dismiss me as naïve. Clueless. Oblivious to the obvious forces of male domination that wreak daily havoc on the literary world. The thing is I don't live in that particular literary world. I live in the Kidlit world, an alternate reality where the only limitations for a female author are her own imagination and her willingness to speak the truth in its simplest fashion. (I kid you not.)

When women writers rail against gender discrimination, I feel quite distanced from their

specific struggles, yet I do feel a kinship with them in the desire to be fully recognised and respected in the context of literature. I've grown increasingly aware of distinct parallels between how women writers talk about their relationship to the literary establishment and how children's writers talk about our relationship to that same establishment. That feeling of having to claw your way into a firmament that doesn't have much respect for your ideas or your work, despite its beauty and its power — that feeling is something that children's writers can't ever overlook or forget, either.

Upon further reflection, I've come to understand that our gender plays a direct role in why children's writers feel so marginalised. But it's easy to fool myself, because in the Kidlit world, quite frankly, women rule. An overwhelming majority of my writer colleagues are women, as are the authors whose careers I look up to most. My editors are women. By and large their bosses are women — well, at least until you get to a certain level. We also have a preponderance of female agents, reviewers, and on and on. I might go weeks without crossing paths with a man, professionally.

Having such a woman-centred community means the gender issues we face are very, very different from those of adult writers. For starters, there are great positives. Our community is incredibly supportive and unified — largely because it's so woman-driven. There's much less cattiness, public critique, and overt competition going on than I observe among adult writers. Rarely, if ever, can I recall a children's author publicly criticising another — instead, we tweet each other's good news, we cross-promote each other's books and we wish each other happy book birthdays with genuine excitement. Children's writers band together, and we cherish that profound moral support because we never receive anything similar from the broader literary community.

Indeed, our gender-based challenges tend to originate outside the Kidlit community, not within. We struggle against the cultural perception that raising and educating children (and writing for them) is "women's work," and therefore something to be taken for granted and considered simple. The fact that we care

about kids at all renders our contribution less valuable in the eyes of the literary mainstream. Kidlit authors are mostly women, taking care of women's concerns, so therefore we deserve less prestige. We belong in a box, apart.

Plenty of adult writers look down their nose at children's books. Time and again I'm asked if I think I'll ever try adult writing, as if my efforts won't be meaningful until I've done so. After looking at my (award-winning) teen novel dealing with the Black Panthers, an editor from a major publishing house once handed me her card and said, "I would love to see a real novel about this topic. Let me know when you feel ready to write for adults." She said this with a straight face, in the careful tone of voice you might use to explain something to a toddler.

I've grown used to this sort of dismissal. It didn't occur to me at the time to be separately angry that another woman used this tone on me; my mindset was stuck in "adults" vs. "children", But such a reaction from a powerful woman in publishing points out that the problem isn't only with men — it's a plague on our whole society. (For instance, I have no trouble believing that Judy Blume's *Are You There God? It's Me Margaret* was removed from school libraries by just as many women as men.) Just how deeply have we internalised the need to keep woman stuff out of the public eye? When women do succeed in male-dominated industries, must we do so by casting aside our woman-cares and blending into the status quo? It often seems that's how women survive at the top.

Children's writers (a community of women, remember) are also radically excluded from consideration for most major writing awards and fellowships — the ones that come with the most money and which carry the most prestige. On the smaller scale, I've had many artist grant opportunities denied to me because "we don't consider writing for children." Understand me here — these committees weren't saying to me that my writing was not deemed worthy, but that the very creative endeavour I chose to undertake was deemed so inherently *less than* as to not even merit the briefest of glances. Is that right? Is that fair? But children's writers tend not to ask these questions, or aim for these goals, because

it feels like beating our heads against a wall, and we know we will never convince the powers that be to respect us.

Sometimes, in social settings, I reach a point where I almost feel compelled to give in to the social pressure, and minimise my own work, "Oh, it's just a children's book." But there's nothing more frustrating, because I'm incredibly proud of what I do. I respect my young audience and I care deeply about their opinions. Much more than I care about gaining the respect of the self-appointed literary elite.

On the whole, children's writers have ceased to care much about whether or not we fit into the mainstream literary establishment at all. Out of self-preservation, we've cultivated our own warm, supportive world. When children's lit folks refer to adult writing, people outside the community sometimes think we're being salacious. The fact of the matter is, our worlds are so very separate that "adult" vs "children's" are useful designations. Children's lit isn't simply a genre of writing; it's an entirely separate sphere, a mirror world that caters to a younger audience. Our books can't be pigeonholed as all alike — we have literary fiction and popular fiction, science fiction and delightfully cheesy romance, dystopian fantasy and gothic horror, short fiction anthologies and self-help. We do it all, we just speak in a language young readers can relate to, and we have breathtaking talents among us whose work rivals anything you would find in adult literature.

Female children's authors don't worry much about representation in the grand scheme of things, because in our alternate world, we've got it. We've got it in truckloads, to the point where we have conversations about needing more books by men. Men are prized for their scarcity, and because of that they often rise faster and farther than we, the female majority. For such a small percentage of our writers, men get a disproportionately healthy chunk of publicity, and it's uncommon to see an award platform filled entirely without one. Do the men in our ranks really get more attention, more readers, more money, more awards relative to their numbers? It seems so, but is that yet another example of

gender favouritism, or is it actually a great stride toward equality? Are children's publishers doing for men what we wish adult publishers would do for women — enthusiastically welcoming them into the fold, offering them a chance to be seen where they haven't been seen much before?

Such questions easily fall by the wayside, though, because in reality children's writers (gender aside) spend most of our time worrying not about our own representation, but about what we're representing to our audience. We care about our readers, and we care about giving our young women strong feminist girl role models, and our young men compassionate, feminist boy role models. We care about making our queer characters round and complex and dynamic as opposed to stereotypical, and we care about weaving diversity into the fabric of our stories. Those representations matter a great deal more than anyone in the adult literature world has ever given us credit for.

Children's writers remain extremely aware of our *audience* as gendered. And, once again, this is an issue that originates outside our community; it veritably permeates this culture. Parents, teachers and librarians talk about "boy books" and "girl books" as if it's a foregone conclusion that most titles will be one or the other. Nancy Drew is for girls. Hardy Boys is for boys. If there's crossover, it tends to be girls reading "boy books", not the other way around. When we're lucky enough to write potential crossovers, we lament book jackets cast heavily in pink and purple because boys won't pick them up. Booksellers and librarians repeat it time and again. Girls will read anything, but boys are embarrassed to be seen with "girl books". By middle school, kids have internalised the belief that the male experience is universal, and the female experience is something to be kept in a sphere by itself.

Children's writers mull these issues deeply. We sit around coffee tables and conduct tweet chats and organise conference panels to talk about what young readers are seeing in our work, and what kinds of people they are becoming as a result. We ask ourselves why boys seem to stop reading fiction for pleasure around the fourth grade, and

often don't start again until after college. We ask ourselves what impact that dearth has on their ability to have empathy and to recognise other points of view. We ask what we, as a community can do to keep boys reading, and what we as a culture can do to raise emotionally healthy children. We link these goals because we believe that books can change lives, and we want all children to have the necessary access to the books they will need if they are to become their best selves.

The trouble is, even when we create all the right books, we can't fight these battles alone. Rather, we shouldn't have to. The problems are systemic; they reach much further than even the most impassioned voices among us. Children's writers are doing our part, but we're constantly undermined by the perception that our work is a thing to make light of, a thing to grow out of and ultimately look down upon. Why must it be so? If a five-year-old boy can love a story called *Miss Rumphius* that's all about flowers, why can't an adult male reader see the same book as more than a flight of fancy? What happens in those twenty-plus years? What inspires his transformation from open-hearted to narrow-minded? Knowing the children's lit community as I do, I can say with near certainty — it wasn't something he read.

Children's writers collectively understand that we hold a certain power, by virtue of our audience, yet this power is rarely acknowledged by anyone outside our community in positive ways. Adult writers have little to say to or about us, apart from a general sense of dismissal, but every year the American Library Association catalogues the most challenged books in the country, and every year the majority of those books are books for young readers. Books dealing with issues like homosexuality, politics, complex social issues and sexual exploration. It seems that our culture believes books for children can be harmful, but not otherwise meaningful.

The deep hypocrisy of it all makes children's writers roll our eyes. We know the value and the importance of what we do, and we have the readership to show for it. What the world thinks of us might as well be lint in the laundry: we filter it out, glance at it, throw it away, and slip right back into the warm, cozy sweater that is the Kidlit

world. Children's writers have pretty much given up on explaining or trying to justify ourselves to adult literary types. The approval and respect of our grown-up colleagues isn't what matters most (though it would be a welcome change). Rather, we prefer to focus on shaping the next generation with our words and our ideas, because isn't that where the genuine, systemic, societal revolutions we need are going to occur?

If you can remember yourself at seven, ten, twelve, fifteen, you might remember how wide open the world seemed to you then. These are the ages when gender identities are forming, when boys begin to understand what it means to be a man, and girls come to know womanhood from the edges, rushing in. We ought to spend time nurturing the next generation of readers and writers to overcome some of the gendered barriers we've all internalised. Otherwise the cycle only continues and we will have resigned our daughters to a similar fate of organising, counting, struggling for their high voices to be heard amid the clamour of basses and baritones trying to take over the world.

I'm fond of asking adult writers, *what was your favourite book as a child?* They always have a ready answer. Think about the impact those early reads had on you. Think about the story, essay or poem that made you want to be a writer. Think about what it would mean to have a population of adults, who were taught early to love diversity, and grapple with politics, and question the world around them, and search for their unique voices, and see men and women as equals. Then ask yourself how much children's literature matters, and whether it's worthy of respect.

Respected or not, we forge ahead. Children's writers continue to flout the social status quo, using narrative to promote diversity and revealing to children simple truths the world would prefer they not know, like the fact that — gasp — women menstruate (and they might even have feelings about it). Challenge us or overlook us — we won't fold. We are a woman-centred community, putting children first, in hopes that those children will one day build a better and more gender-balanced society for us all.

PTCWA Outstanding Professional Service Award for 2011 and 2012

These awards recognise individual member's outstanding professional contribution to education in Western Australia, made in a voluntary capacity to their teaching profession. Circumstance prevented any awards being presented last year, so in 2012, awards were presented for both 2011 and 2012.

WASLA is proud to announce that Tehani Wessely is the recipient for 2011 and Val Baird is the recipient for 2012. Congratulations to both for their valuable contributions to school libraries.

Photo by Cat Sparks

2011 — Tehani Wessely

Tehani has made an outstanding contribution to WASLA in her role as Publications Editor, working tirelessly for school libraries in Western Australia and literature across Australia. In 2011 Tehani promoted literacy and children's and young adult literature as a judge for the Children's Book Council Awards and the Aurealis Awards which are national awards for Australian literature. She is also an accomplished publisher and editor of children's and young adult fiction.

During a period of rapid change and rejuvenation for WASLA, Tehani has been a committed committee member who has participated in the development and delivery of major professional development sessions for Library Officers, Teachers and Teacher Librarians. She has also been responsible for the development and publication of WASLA's first refereed professional journal, *ic3*. This commitment has placed WASLA firmly into the academic area of publishing, while preserving a fresh approach to the dissemination of theory and practice in Teacher Librarianship. The journal also caters for

school libraries which do not have professional Teacher Librarians on staff, by providing support and information for Resource Teachers, Library Technicians and Library Officers. *ic3* has been a major undertaking for WASLA in 2011 and would not have been possible without Tehani's expertise, extensive knowledge of the publishing industry and dedication to the Association.

Tehani's contribution to WASLA and schools ensures that Western Australian school libraries and their staff have support and a public voice which will enhance and advocate for the profession. Her efforts are greatly appreciated by the committee as Tehani makes positive contributions locally and globally to Teacher Librarianship and Education.

2012 — Val Baird

Mention Val's name in any school library circle and you will hear a dozen stories. New graduates talk of her freely given support and mentoring, and experienced teacher librarians laud her hard work and guiding experience on too many committees to mention, both at state and national level. Her boundless drive and energy has produced countless professional development sessions, numerous articles in professional journals and her technical expertise has been employed in designing and maintaining professional web sites. Easily approachable, extremely knowledgeable and always willing to assist others no matter what the task, Val has developed a reputation as the first port of call for many. Over the past twenty five years she has been a leading light in challenging school libraries to do better, supporting them through her vision and drive, with a passion that is infectious.

Earlier this year Perth College Junior School received an invitation to apply for funding from AISWA (Association of Independent Schools Western Australia) to take part in an Action Research Project entitled *Historical Inquiry through the Arts and Languages* as part of the AGQTP (Australian Government Quality Teacher Programme). As a new member of staff I considered this to be a highly valuable opportunity not only to get involved with school activities, get to know the teaching staff better, but also as a successful way to advocate for the Junior School Library and highlight what a critical role it (and myself) as the Teacher Librarian could play in helping with the implementation of the Australian Curriculum.

The Year 6 teachers and I were successful in our application, receiving a $1000 grant to undertake a project looking at the implementation of the new Year 6 History Curriculum. We chose History, along with the *Cross Curriculum Priorities* and *General Capabilities*. We used the grant money to allow for collaborative planning time for myself, and the classroom teachers and subsequently, to cover the costs of a variety of resources.

We approached this task using a 'backward planning' strategy — that is, we looked at the *Content Descriptors*, *Key Inquiry Questions*, *Historical Knowledge and Understandings, Historical Skills* and the *Achievement Standards* that the students were expected to cover in the History Curriculum and worked backwards from this point. We also ensured we covered the *Cross Curriculum Priority of Aboriginal and Torres Strait Islander Histories and Culture* and also the *General Capabilities of: Critical and Creative Thinking; Literacy and ICT* in our planning.

By looking closely at what was expected of the students in each of these areas, we were able to devise tasks and learning goals to cover each area with a focus on the integration of ICT and using the library and its resources at every opportunity.

As the Teacher Librarian I was able to focus on:
- resourcing the History Curriculum — in both print and online formats;
- introducing the students to a number of new Web 2.0 tools;
- teaching information literacy and research skills; and,
- supporting the classroom teachers.

Meanwhile, the classroom teachers focussed on integrating a variety of English based tasks into the history project, including historical fiction novel studies, creative writing, a 'Valuing our Heritage' story competition and the writing of immigration stories.

The starting point for the project was our school itself — Perth College turned 110 years old this year and we were able to use this fact to focus the students thoughts on the importance of *history* and *heritage* in their everyday surroundings. This was followed by an excursion to New Norcia — a monastic town in Western Australia rich in local history and highly significant to the *Cross Curriculum Priority,* Aboriginal and Torres Strait Islander Histories and Culture. The students were reminded to focus on *history* and *heritage* while in the town. We used many of the tasks and photographs from the day as a springboard for further learning activities back at school.

Research skills were developed and utilised by the students to discover about the significant

individuals of Australia in the 20th Century. We focussed the students thinking on the importance of using authoritative materials (online and print) and also reinforced the importance of providing references and sources of information and images. Presentation in the form of posters and Prezi presentations were then completed to demonstrate knowledge and understanding. Using Web 2.0 tools was very motivating and engaging for the students.

One of the tasks the students undertook which was especially relevant for me as the Teacher Librarian was that of an individual *Historical Inquiry* — the students were asked to create their own inquiry questions to form the basis of their own research. This required a highly scaffolded task with lots of support provided. Devising their own open, meaningful and 'researchable' questions proved to be quite difficult for some students and we as teachers were able to guide them through this process by providing examples, encouragement and assistance. From these questions the students were asked to research and present their findings as an oral presentation in the form of a podcast radio programme. By using iPods as the recording and publishing media — we were again able to integrate ICT into the Historical Inquiry process.

One of the final tasks the students were asked to undertake was to interview an immigrant to Australia. This process began by watching a DVD called *Film Australia's Immigration,* sourced from the Immigration Museum in Melbourne. After watching this, the students had a base knowledge and ideas upon which to expand through their own personal interviews. They were asked to devise their own questions to ask the immigrants, record the interview and then write it up as a narrative including photographs to illustrate the stories. As a teacher, I found

this to be particularly rewarding as the students developed a real sense of empathy for people who have immigrated to Australia in the past and also it also gave them an insight into why people continue to immigrate here today.

Where possible we integrated the General Capability of *Critical and Creative Thinking* into these historical tasks. We felt this was crucially important to ensure the students gained deeper understanding of the topics and issues. Examples of this included using *De Bono's Six Thinking Hats* to think critically about immigration, *Venn Diagrams* to compare and contrast significant individuals in 20th Century Australian history, and *Blooms Taxonomy* to complete a Paper Bag Book Review for the historical novels.

For the students, the project finished off with an evening Learning Journey event at school where the completed work was displayed for family and friends to see. This gave the students an end point motivator and the opportunity to share and explain what they had been doing and what they had learned to those closest to them. The event was also opened up to staff from other AISWA schools and education students from Edith Cowan University. Listening to the conversations on the evening, it was obvious that the students really had learned about the history of Australia in the 20th Century and were able to talk about it and explain issues to their friends and families. This was also a great opportunity to showcase the Junior School Library as we had lots of student

work displayed. I used this opportunity to display and promote historical fiction and non-fiction resources. It was interesting to observe many of the visiting adults browse through the pages of these books. The student podcasts could also be listened to in the library on the school iPods. The evening provided a chance to collaborate and converse with staff from other schools regarding the role the library played in the project as a whole and how I, as a Teacher Librarian, became integral to the project as a whole.

The staff involved in the project were given the opportunity to present our project (including a five minute film) and findings to the other AISWA schools involved at an event in Fremantle in September. The project culminated with a workshop presentation at the HTAWA (History Teachers Association of Western Australia) conference in October at Perth College. This provided a final occasion to advocate for and demonstrate the important role a Teacher Librarian can play in resourcing and implementing the Australian Curriculum in schools.

Alison Mackenzie
Teacher Librarian, Perth College

In July this year WA author Amanda (AJ) Betts became the 2012 winner of the fifth annual Text Prize with her young adult novel *Zac and Mia*, which will be published in August 2013. Alison Spicer-Wensley interviewed Amanda for *ic3*.

Congratulations on winning the Text Prize. Can you tell our readers a little about what it has been like since the win was announced?

Since winning, my life has been pretty much the same but busier, as I now have new editing deadlines to work towards. Even though the manuscript was finished, there are always things to improve on (big and little) with the help of a good editor. The prize hasn't really changed my life, but it has changed my *outlook* on life. Every now and then I remember I won and just go, 'ahhh'. There are lots of great things to look forward to.

How did you come to submit Zac and Mia to the Text Prize?

I'd already been working on the novel for two years before deciding to use the Text Prize as my deadline. I'd been telling my Curtin writing students about the prize and how amazing it was, and they responded: 'If it's so good, why don't you enter it?' So I did. Having the June deadline was terrific for keeping me on track. I finished drafting the manuscript in January, then spent another five months editing.

Zac and Mia *will be, I think, your third young adult book. What has drawn you to this area of fiction writing?*

The young adult market wasn't a conscious decision I made to enter. In 2000 I had the idea for my first novel, *ShutterSpeed*, after observing a teenage boy

in a photo processing lab. The story came from there, and while I was writing the novel, I didn't really think about the audience. This was a good thing, I think, as I wasn't influenced by any expectations of the young adult market, such as language or issues. I just focused on character and the story that came out of the initial scenario. My publisher at Fremantle Press decided it fitted the young adult category. Since then, I've realised how much I love writing with/for teenagers. It's also influenced by the fact I'm a high school teacher and spend my days surrounded by them.
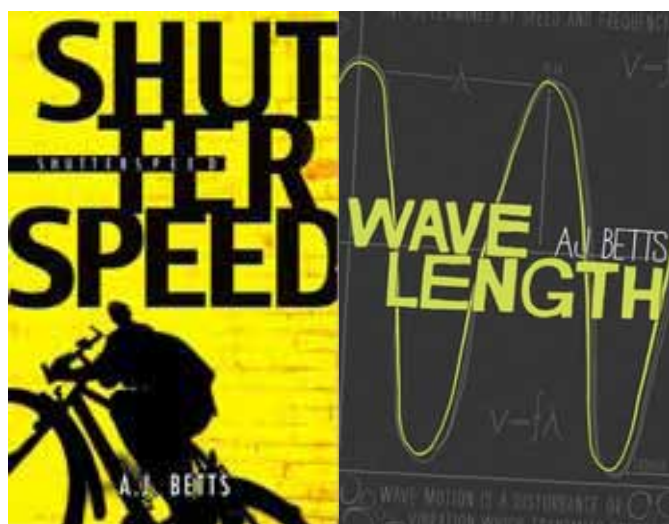
It says on the Text Publishing website that Zac and Mia *will be published in August 2013. What will you be working on until then?*

I'll actually be working on the *Zac and Mia* revisions until around December/January. After talking with my editor, I decided to try changing perspective in some of the chapters, which is actually harder than it sounds. After that, I'll start work on another young adult novel, but something entirely different — a futuristic novel set off the coast of Tasmania. Nothing like a challenge!!

I hear you have an interesting picture book in the works. Can you tell us a little about it?

I'm collaborating with author/illustrator Wendy Binks on a picture book about a numbat named Russell. I was half way through the drafting stage when I won the Text Prize, so poor Russell has to wait until I've finished the novel. It's really hard to juggle creative projects (and teaching, life, etc).

Do you have any advice for young people with an interest in writing?

Don't be afraid. Don't stop writing. Don't expect instant success. Do it because you love it.

To learn more about Amanda's work visit her website at http://www.ajbetts.com. This site also includes links to teaching resources to use with her novels *Wavelength* and *ShutterSpeed* and can be used to arrange author visits or writing workshops.

For more information on the Text Prize and about *Zac and Mia* visit Text Publishing's website at http://textpublishing.com.au/about-text/the-text-prize.

Using Book Covers

This was the official response from Sylvie Saab National Copyright Officer, National Copyright Unit Ministerial Council on Education, Early Childhood Development and Youth Affairs (MCEECDYA) when librarians asked about using book covers at school, last year…

Teachers (including teacher librarians) can scan book covers for use in digital presentations (including review blogs, slideshows and book trailers) under the Statutory Text and Artistic Works licence. These presentations must be for the educational purposes of the school, i.e. use in teaching, preparation for teaching, classroom/homework exercises, library resources to encourage reading and/or notify students of books available in the library as well as professional development exercises.

These digital presentations can also be uploaded to a content repository (e.g. school intranet, learning management system, class wiki or blog) provided access is password protected and limited to teachers and students of the school.

A teacher cannot upload these digital presentations containing the scanned book covers to content repositories available to the public. If they wish to do this, they will need to seek the permission of the copyright owner (illustrator/s and/or publisher).This will involve contacting the copyright owner in writing and outlining exactly what you wish to do with the book cover, eg: scan book cover to include in presentation that is placed online (state whether website, wiki and/or blog) and accessible to the public. The copyright owner will need to agree to allow the teacher to do this before the teacher can proceed.

See the Smartcopying website at:

http://www.smartcopying.edu.au/scw/go/pid/653

for information on how to seek permission from copyright owners.

Barbara Braxton

Welcome to a new year, one that brings with it some interesting times for the profession. ALIA has a new CEO, Sue McKerracher, who hails from a marketing background. Sue is keen for ALIA to work alongside and with all of the library associations around Australia and for ALIA to focus on advocacy. As a result of this focus ALIA is supporting and coordinating the *13 Project* which will focus on cyberbullying as a centre piece to push for professional staffing in schools. The *13 Project* is designed to fit in with the Federal Government's focus in this area and to appeal to parents. It will be run like the *National Year of Reading 2012* with a website and resources such as a logo and other materials that are free for schools to use. WASLA has given its support in principle to the project and will continue to keep members informed.

With such a focus on cyberbullying by Government, this is a good time to focus on this aspect of the curriculum and the part Teacher Librarians can play as teachers. Of course the teaching aspect in this area extends far beyond the topic of cyberbullying, which is a result of a much larger issue that that needs to be addressed by schools. This larger issue is the teaching and embedding into the general capabilities/outcomes curriculum of the concept and skills set which are required to be a good digital citizen. These curriculum outcomes are generic and should be embedded across the curriculum at all levels and are part of the information literacy continuum. While this is where TLs should be taking this conversation with their principals, teachers and parents, starting with the topic of cyberbullying is one way to begin the discussion. Strategies for introducing the topic could include presenting professional development sessions on staff PD days; getting the students to create a series of posters to be displayed around the school; or holding parent evening sessions on the subject. A PowerPoint presentation is available in the Resources section of the Members Only section on the WASLA website to help get you started.

I have also been speaking to Colleen Foley, the NSW Education Department representative for *SCAN*. These discussions are part of ongoing negotiations to provide individual WASLA members with access to *SCAN* for the reduced price of $80/year. I am also currently negotiating with SLAQ and SLAV to set up an MOU between the three associations to share resources. This will mean access for members to SLAV's professional journal, *Synergy*. Please watch this space and the listserv for more developments.

The Committee have been working to get the professional development calendar ready for the year and will send out information as it becomes available. Later in the year we hope to have sessions on cyberbullying (gold coin) and the new teachers' registration body (pending on the availability of the speaker). Of course, Library Officers' Day is set for the second Friday of the Term 3 holidays, at John Forrest Secondary College, so lock this space in your diary.

The WASLA Committee endeavours to bring members timely and relevant PD and to keep costs to a minimum. Information will be posted regularly on the listserv about a PD session near you. Whenever possible, PD sessions are videotaped and placed in the Members Only section of the website, so country members can access the materials, and everyone can revisit the content at the point of need.

Keep watching WASLAnet for more information about the 2014 School Library Association conference. WASLA will be partnering with the Swancon Science Fiction Convention to bring you some great speakers. The convenor for this event is the WASLA Web Manager Kate Flowers.

The year seems to be slipping away much faster than I anticipated! I wish everyone a great year and hope to bring more good news about advocacy for TLs and extra staffing in schools in the future. The wonderful people on the WASLA Committee continue to work for everyone who is employed or volunteers in school libraries in Western Australia. We are always open for new committee members to come on board and any suggestions about how WASLA can meet your needs.

Barbara Combes
President, WA Operations

The 13 Project

Library associations across Australia have announced the 13 Project, to strengthen the participation of school library staff in schools' efforts to help keep their students safer online.

Every parent fears their child being bullied, and cyberbullying has added an extra layer to the threat. The 13 Project recognises the special role of school libraries as a place where students often access online resources, and the opportunity library staff have to promote cybersafety information. The 13 Project complements other school initiatives to deal with cybersafety by positioning school library staff as having an important role in keeping students safe online.

In November last year, School Education Minister Peter Garrett said, "A 2009 Edith Cowan University report on covert bullying gave us a staggering statistic: one in six students are bullied weekly. A quarter of students between Year 4 and Year 9 reported being bullied at least once over the few weeks the research was undertaken. One in five students has experienced some form of cyber-bullying. This means every family either has a child, or knows one, who is being bullied at school ... No child should have to go through this."[1]

Through the 13 Project, school library teams will have access to web-based resources and information fact sheets to guide students and parents, and industry partner Softlink will be conducting research into school libraries and cybersafety as part of its annual Australian School Library Survey.

The library associations are partnering with the Department of Broadband Communications and the Digital Economy for National Cybersafety Awareness Week, to promote being safe online through displays, events and activities right across the country. The campaign will roll out over 2013, with the main launch event taking place around National Cybersafety Awareness Week, starting on 20 May, 2013.

[1]http://ministers.deewr.gov.au/garrett/be-bold-stop-bullying-facebook-campaign-launch

Cybersafety is a serious issue for the Australian Government, and that is why initial funding of $125.8 million was committed to the government's Cybersafety Plan. The Cybersafety Plan presents a range of cybersafety measures to combat online risks and assists parents and educators in protecting young people from inappropriate behaviour and material on the internet.

The Cybersafety Plan includes a range of education and awareness raising initiatives, expanding the Australian Federal Police (AFP) Child Protection Operations Team to detect and investigate online child sex exploitation and funding to the Commonwealth Director of Public Prosecutions to manage increased activity resulting from the AFP work to ensure that prosecutions are handled quickly.

The Australian Government's Cybersafety Resources and Initiatives

The Cybersafety Help Button www.dbcde.gov.au/helpbutton

The Cybersafety Help Button is a FREE downloadable resource providing a one-stop-shop for cybersafety information. The Help Button is easy to use, install and is available 24 hours a day. Once downloaded, it serves as a constant online companion that assists users of any age to take control of their online world.

Users have the option to TALK to someone about online issues that are of concern, REPORT inappropriate online content or behaviour, and LEARN about how to be a good digital citizen. The Help Button can be used on mobile devices including the iPhone, iPad, Android and Blackberry along with web browsers such as Internet Explorer and Google Chrome. It can also be downloaded directly onto a laptop or PC.

The Easy Guide to Socialising Online www.dbcde.gov.au/easyguide

The Easy Guide to Socialising Online provides information about the cybersafety features of different social networking sites, search engines and online games. It provides clear, step-by-step instructions on how to adjust your privacy settings as well as site specific advice on how to report cyberbullying, abuse and inappropriate content.

The Easy Guide brings together many cybersafety resources for parents educators and young people as well as providing tips on how to stay safe on social media sites, online gaming sites and search engines.

Youth Advisory Group on Cybersafety www.dbcde.gov.au/yag

The Youth Advisory Group on Cybersafety (YAG) is a group of young Australians aged from 8 to17 who provide a young person's perspective on cybersafety issues through moderated and secure online discussion forums. YAG plays a critical role in providing advice to government on cybersafety and the development of cybersafety policy, resources and educational material.

All Australian primary and secondary schools are eligible to register to participate in the YAG. In addition, a Cybersafety Summit is held each year for a number of primary and secondary YAG members, their parents and teachers. The Summit provides the opportunity for selected participants to meet with representatives of government and industry to discuss cybersafety issues through face to face consultations. The Summit also gives YAG members the opportunity to meet other students from across Australia and share their experiences and ideas on cybersafety.

Teachers and Parents Advisory Group on Cybersafety
www.dbcde.gov.au/yag#tap

The Teachers and Parents Advisory Group on Cybersafety (TAP) gives parents and teachers the opportunity to become more involved in addressing cybersafety issues by providing input on issues affecting children in the digital world. Members of TAP discuss cybersafety via secure online discussion forums and face-to-face workshops.

Membership to the TAP is open to all Australian parents and teachers with children in current primary or secondary school studies.

Consultative Working Group on Cybersafety
www.dbcde.gov.au/online_safety_and_security/cybersafety_plan/consultative_working_group

The Consultative Working Group on Cybersafety (CWG) considers the broad range of cybersafety issues and advises government to ensure properly-developed and targeted policy initiatives to protect Australian children from online risks including cyberbullying, exposure to illegal content and privacy breaches.

The group meets four times a year and has members drawn from community groups, internet service providers, industry associations, business and government.

Cybersafety Help-Australian Government Facebook page
www.facebook.com/cybersafetyhelp

The Australian Government's Cybersafety Help Facebook Page provides a gateway for online resources and discussion of cybersafety issues. Through the page, visitors can be kept up to date on current cybersafety news and find links to educational resources.

Budd:e
www.dbcde.gov.au/online_safety_and_security/cyber_security

Budd:e cyber security and safety education package is a series of media rich and interactive learning activities in two learning modules to help students adopt safe and secure online practices and behaviours.

Cybersmart Program
www.cybersmart.gov.au

The Australian Communications and Media Authority's Cybersmart Program is a national cybersafety and cybersecurity education program designed to encourage participation in the digital economy by providing information and education which empowers children to be safe online.

Cooperative Arrangement for Complaints Handling on Social Networking Sites
www.dbcde.gov.au/__data/assets/pdf_file/0004/160942/Cooperative_Arrangement_for_Complaints_Handling_on_Social_Networking_Sites.pdf

Cooperative Arrangement for Complaints Handling on Social Networking Sites (the Protocol) was developed through close cooperation with industry and has been agreed to by Facebook, Google (YouTube), Yahoo! and Microsoft. The Protocol assists in improving the information that social networking sites make available to their users about their handling of complaints for material posted online, and to highlight and educate users on mechanisms to deal with problems which arise on their sites.
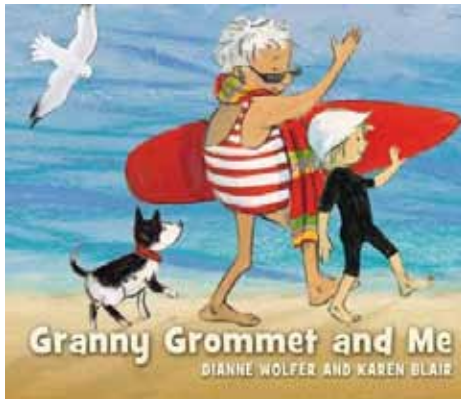
Dianne Wolfer & Karen Blair (ill.)

ISBN: 9781921720161

Walker Books (2013)

Reviewed by Elinor Couper

This picture book was inspired by a group of Albany Ladies of a certain age (50+) who meet each week at Middleton Beach to practice their boogie boarding and surfing. A "grommet" is a beginner surfer. Diane saw them regularly when walking her dog at the beach. Their joy of life made her want to use them as characters in a book for younger readers.

The story is about four grannies going to the beach, one of them with her grandchild and dog. The young protagonist is afraid of the strange things below the waves and the grannies help the child overcome the fear.

This fantastic book is about the value of older people and the things they can share with the younger generation. The illustrations by Karen Blair are created by using mixed media comprising of watercolour paintings on paper with china graph pencil and acrylic paint.

There is a list of Granny Grommet's Beach Tips at the end of the story. This picture is a great way to start discussions about sun care and living in Australia.
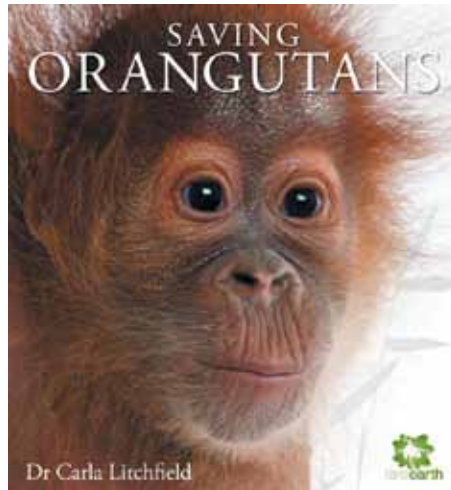
Dr Carla Litchfield

ISBN: 9781742031460

Walker Books (2012)

Reviewed by Bernadette Nye

Hands up if you want to save orangutans!

Dr Carla Litchfield's book *Saving Orangutans* is 32 pages of beautiful glossy colour photographs and descriptive information about our tree dwelling simian friends. While the book is aimed at primary school children, it is a delight for book lovers of any age. Readers are taken on a visual journey and learn a series of interesting facts about orangutans.

Did you know that orangutans are really quite like humans?

Did you know that male orangutans have two different stages of adulthood?

Did you know that orangutans know how to find more than 500 different types of plants?

Teachers will be pleased to know that the book includes a glossary and index page, with a list of useful websites and references. Readers are encouraged to think about sustainability and conservation, and their very own role in making sure orangutans never become extinct.
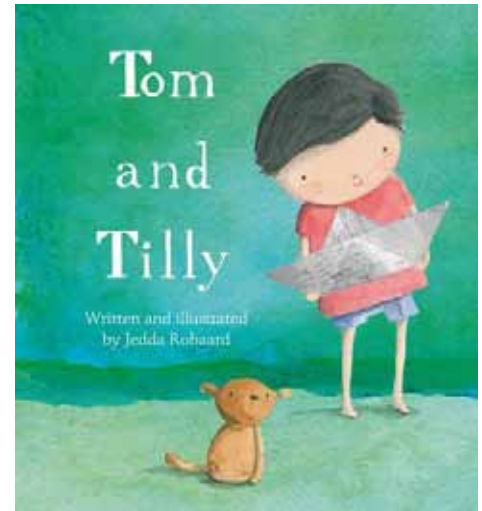
Jedda Robaard

ISBN: 9781742032481

BLACK DOG BOOKS

Reviewed by Elinor Couper

Tom has a favourite teddy bear named Tilly. As they take a bath together, they go on a wonderfully imaginative adventure sailing the seven seas in a paper boat.

This picture book has simple text suitable for early childhood children, with beautiful watercolor paint and pencil illustrations complemented by recycled atlas pages. The end pages are a talking point and depict Tom and Tilly's imaginative journey. Small children and adults alike will relate to the childhood experience of bath time.

The final pages of the book provide simple step by step instructions on 'How to make a little boat'. This is a perfect follow up activity after reading. Ten steps and each child can have their own paper boat, ready for their own adventures!

Find more reviews at:

http://www.wasla.asn.au/wasla-book-reviews/

WASLA Recommends…

WOW Websites

History Shots
https://www.historyshots.com/index.cfm

Visual Complexity
http://www.visualcomplexity.com/vc/

My Place for Teachers
http://www.myplace.edu.au/decades_timeline/decades_timeline_series_one/decade_timeline_landing_1.html

School Library Displays
http://schoollibrarydisplays.blogspot.fr

Top 50 learning apps for students
http://heraldsun.com.au/technology/back-to-school-top-50-learning-apps-for-kids/story-fn84gmmm-1226557349142

PD & Advocacy

Infographic: Libraries are forever: e-books and print books can co-exist
http://dailyinfographic.com/wp-content/uploads/2013/02/libraries-are-forever-972.jpeg

Continuing advocacy for school libraries
http://www.talesfromaloudlibrarian.com/2013/02/continuing-advocacy-for-school.html

Libraries: the next 100 years
http://www.inthelibrarywiththeleadpipe.org/2012/libraries-the-next-hundred-years/

Teacher Librarian evaluation rubric (Created by: SLSA & NYLA-SSL)
http://usny.nysed.gov/rttt/teachers-leaders/practicerubrics/Docs/nyla-rubric.pdf

Around the Blog-o-Sphere

Writing competitions
http://www.slwa.wa.gov.au/for/children

Tools for evaluation / book recommendations
WASLA Reviews:
http://www.wasla.asn.au/wasla-book-reviews/

ReadPlus:
http://www.readplus.com.au/

The NSW Board of Studies has published Suggested Texts for the English K–10 Syllabus:
http://syllabus.bos.nsw.edu.au/assets/global/files/english-k10-suggested-texts.pdf

New cataloguing rules
http://www2.curriculum.edu.au/scis/issue_83/articles/rda_new_cataloguing_rules.html

More WASLA Recommends…

Using Ebooks in the Classroom

More and more classrooms are moving towards fiction ebooks for student use as class texts, but many teachers don't understand that there are still laws and device-specific rules regarding ebook use. Here are some guidelines for using ebooks as class sets.

- Treat ebooks in a similar way to print, in that you will need to purchase a copy per student (or, depending on the supplier, a licence to cover a certain number of books/simultaneous uses). The exception to this is when a book is out of copyright (ie: the classics available from Project Gutenberg).

- Choice of reading device for students really depends on what you want to do with the device. For example, iPad/iPhone/iPod can all be used to read on, utilising various apps (iBooks is the Apple designated app, but you can also freely download the Kindle app, or other generic apps such as Stanza, to read with) – and have further functionality which can be very useful in the class-room, but may also provide distractions. Students can also read on their laptops or tablets. You can purchase dedicated e-readers (ie: Kindle, Sony, Kobo etc), but then you have to figure out how to manage them (it's important to note the restrictions on how many copies of books purchased can be put on devices – these rules vary over devices, and are different in an educational setting to a personal one).

- If you decide to purchase dedicated devices, it is recommended you have them on the library system to loan. In this sort of circumstance though, when you're looking at needing 20-30 per class, it will get very expensive very quickly if you try to resource the whole school! The best compromise may be working out how to purchase the books for the students to use on their own devices, if possible.

Two interesting articles looking at the downsides of ebooks:

http://www.scientificamerican.com/article.cfm?id=reading-paper-screens

http://www.washingtonpost.com/blogs/answer-sheet/post/south-koreas-surprising-stand-down-on-digital-textbooks/2012/03/25/gIQA6djvbS_blog.html

In the Federal Government's new literacy plan there is no mention of resourcing or the inclusion of the library and the benefits afforded to schools by having a well stocked fiction section run by a professional Teacher Librarian, despite a Government Inquiry two years ago into school libraries which essentially agreed that this was a good idea. Of the states, only New South Wales mandates a Teacher Librarian in every school. Other states are well down the path of 'independent public schools', which means inequity across the public sector when it comes down to staffing and resourcing.

Teachers will maintain a 'running record' on the progress of each student to ensure no student slips through the cracks. This would include regular diagnosis of student progress throughout the year.

Most schools already do the diagnostics — when they can fit it in between the NAPLAN testing and teaching an Australian curriculum that is so chock-a-block full that the school day probably needs to be extended by several hours and even going to school on Saturday! In fact NAPLAN and *teaching to the test* has become a fact of life in Australian schools simply because it is a requirement for funding/extra resourcing. This is not an educational reason for testing, as the US No Child Left Behind initiative discovered. Teaching to the test is transitory, while teaching reading is an ongoing process, particularly when teaching kids to move beyond the concrete (a word = a thing) to the conceptual (a word = a concept, idea, relationship, a nuance). ie. teaching kids to read for meaning and information. So a concentrated effort to teach the mechanics of reading during the early childhood years will not translate into effective readers, since the concrete learner according to Piaget and others begins transitioning around Year 3. Reading for meaning is an ongoing process and requires access to a variety of fiction and nonfiction resources to entice the reader — whether they are still developing or moving into the conceptual phase. The reason many students' literacy levels actually decline over time from Year 3 to Year 9/10 (NAPLAN results) is because they don't read, they don't read for meaning and they are unable to focus for sustained periods of time. Checking up on whether teachers have filled in the paperwork is not going to translate into effective teaching either — they will be too busy doing the paperwork!

Schools will set out in their reading plan how they will teach reading, including through phonics and phonemics, and what methods they will use to identify students at risk of falling behind.

What the federal government is talking about here is teaching the mechanics of reading, that is, getting students to a point where they can recognise the symbols on the page as words. This is very difficult for many students especially those who are kinaesthetic and aural learners (which includes indigenous students). Multiple methods actually includes more than phonics (a way of teaching people to read by teaching them to recognise individual sounds, instead of whole words) or phonemics (the study of the phonemes of a language; phonemes — an individual speech sound that makes one word different from another. For example, the 'b' and 'f' in 'bill' and 'fill') which means essentially the same thing. Since few teachers are reading specialists, they will require extra professional development that include multiple methods that goes beyond immersion and phonics, the two most commonly used methods to teach reading that have been used during the previous four decades.

Schools and school systems will provide parents and carers with simple learning methods they can use at home to support their child's reading. For example, parents could get a list of basic teaching tips or access to interactive digital resources.

Better Beginnings, an initiative from the State Library WA, indicates that getting parents involved with reading and public libraries is paying great dividends.

Access to digital resources requires careful thought and implementation. The digital divide is alive and well in Australia — access both physical and cognitive is still an issue. Research shows that kids need to have really good 'traditional' reading/literacy skills (reading, writing, listening, viewing and understanding) BEFORE they can engage meaningfully with text on screen. There are major issues here with eye fatigue, distraction and poor focus, and establishing a reading habit that is predicated by the technology. This habit is superficial, and based on recognising hyperlinks and headings.

Reading from the screen is different. Current forms of digital media behave nothing like 'books' or 'libraries,' and cause users to swing between two kinds of bad reading. Networked digital media does a poor job of balancing focal and peripheral attention. We suffer tunnel vision, as when reading a single page, paragraph, or even "keyword in context" without an organised sense of the whole. Or we suffer marginal distraction (Liu, 2009).

Online literacy or screen literacy requires a new skills set to match a new paradigm.

> Digital reading may ultimately prove antithetical to the long-term development, reflective nature of the expert reading brain as we know it. (Wolf, 2009)

> Digitised classrooms don't come through for an off-campus reason, a factor largely overlooked by educators. When they add laptops to classes and equip kids with on-campus digital tools, they add something else, too: the reading habits kids have developed after thousands of hours with those same tools in leisure time. Educators envision a whole new pedagogy with the tools, but students see only the chance to extend long-established postures toward the screen. We must recognise that screen scanning is but one kind of reading, a lesser one, and that it conspires against certain intellectual habits requisite to liberal-arts learning. (Bauerline, 2009)

> Screen literacy skills are closely related to good traditional literacy skills. Students need to be literate before they can 'read' information on the screen. Even students with good literacy skills 'miss' information on the screen. (Corio, 2008)

> My addiction to the Internet's gush of information means that, word for word, I read more than ever, but I understand less. (Keilman, 2009).

> A growing body of scientific evidence suggests that the Internet, with its constant distractions and interruptions, is turning us into scattered and superficial thinkers. People who read text studded with links, the studies show, comprehend less than those who read words printed on pages. People who watch busy multimedia presentations remember less than those who take in information in a more sedate and focussed manner. People who are continually distracted by emails, updates and other messages understand less than those who are able to concentrate. People who juggle many tasks are often less creative and less productive than those who do one thing at a time. (Carr, 2010)

> Computers are not compensatory, they are complementary. Students require good traditional literacy skills to use computers effectively and efficiently. Reading is about mechanics (deconstructing code), making meaning (understanding), analysis and synthesis (reconstructing meaning). Reading from the screen is different. It represents a new reading paradigm that requires different skills from print. (Combes, 2012)

> The more students read fiction the better their skill development beyond the mechanics. (PISA, OECD, 2000)

There will be more opportunities for parents and community members or organisations to volunteer in classrooms and share their love of reading with young children.

A major issue here is duty of care when we have volunteers in the classroom who also need managing and police clearances. Children may read but they may not particularly enjoy reading. A love of reading is not measurable and a contradiction to the previous insistence on a stringent testing regime. Kids won't develop good 'traditional' literacy skills (rather than reading skills which are but one part of the equation) if they do not have access to a wide range of resources and an environment that encourages reading across ALL levels of schooling.

Schools can hire community engagement experts to organise parent workshops, helping build their skills and understanding of reading and literacy. Improvements in early years reading would be included in schools' annual reporting, and schools will be asked to share information about successful strategies.

This requires funding and as we have observed from both sides of politics, when it comes to money to make sure things happen (eg: the Australian Curriculum), it is up to the schools to find it, especially for professional development which is often being done in teachers' own time.

I do not profess to be a reading expert, since the literature on this subject indicates that reading is a highly complex activity.

> We humans were never born to read. We learn to do so by an extraordinarily ingenuous ability to rearrange our 'original parts'. Each young reader has to fashion an entirely new "reading circuit" afresh every time. There is no one neat circuit just waiting to unfold. This means that the circuit can become more or less developed depending on the particulars of the learner, eg: instruction, culture, motivation, educational opportunity. (Wolf, 2009)

Some facts:

> 46 % of Australians don't have the literacy and numeracy skills required to participate effectively in modern society. Our perceptions of our skills can be at odds with the reality. People facing literacy difficulties compensate in other ways. We reward having higher literacy. Not explicitly, but it's inherent in the system. (Bailey, 2010).

> Literacy and numeracy problems can be directly linked to healthcare issues, workplace safety, equity and access to work. Poor literacy exerts a serious negative drag on the overall GDP per capita of a country. The correlation between poverty and literacy is irrefutable. (PISA, OECD, 2002; Bailey, 2010).

WA LIBRARY OFFICER OF THE YEAR

Karen Notley has been an outstanding member of the St. Stephen's School library team for 11 years. Karen began her time as the Book Hire Coordinator at the newly established K-12 Carramar Campus, before becoming a Library Officer, and then Audio-Visual Technician as student numbers began to increase. With the appointment of a Library Technician Karen resumed the role of Library Officer but continued to provide assistance with a variety of library services. Karen is currently a senior Library Officer, who continues to provide audio-visual assistance and manage Clickview resources. Drawing on her previous office management experience, she also assists with the processing of invoices. Karen has consistently exhibited a highly professional approach in her varied roles and as a result is greatly respected by the staff, students and parents of the St. Stephen's School community.

Karen's friendly and helpful demeanour is one that places all members of the school community at ease when asking for assistance, an important aspect in the provision of library services. She is highly organised, efficient, knowledgeable, and calm when problem solving under pressure. Karen is quick to adapt to new technologies, another important aspect of the 21st century library. She also seeks self-improvement and participates in courses to improve her knowledge and use of the library management system.

Karen's involvement in the school community extends beyond the provision of library services. Karen's knowledge of individual students is unparalleled, she has forged many close bonds in the parent community, and she willingly assists with the organisation of school events. She has generously given of her time to repeatedly assist in the coordination of the Year 12 Leavers' jumpers, Year 12 Graduation Dinner, and the Year 12 Ball.

Brian Plowman, Deputy of Care at the Carramar campus, provided the following affirmation:

"I have worked with Karen Notley for 10 years and as my office has been attached to the library I have seen the library staff work in both formal and informal situations.

Karen is always happy and respectful of the people she serves. This is not a glib observation. I have never seen her discourteous or unhappy. Karen works tirelessly to help people achieve their research goals and has the remarkable capacity to make her customers feel they are the most important people in the world.

Karen is well known for taking on extra tasks and responsibilities that add depth and quality to our school's culture. She has been the staff member most involved in Year 12 Leavers jumper organisation for example, and assisted the Year 12 Grad Dinner committee.

Karen is always available to assist staff with their audio-visual requests and goes out of her way to deliver and even set up this equipment. This includes last minute technical disasters for staff devotions, which happen often. Karen is always there in her cool and competent way to solve the problem.

Karen's concern for people and her uncanny ability that alerts her to changes in wellbeing, has brought her to me on many occasions with concerns for staff and students. This important detail has resulted in interventions which have saved lives. She is such a valued staff member!"

Karen's nomination and selection as the recipient of the Library Officer of the Year award for 2012 reflects the positive impacts dedicated library staff can have in school communities.

WA TEACHER LIBRARIAN OF THE YEAR

The winner for 2012, Peta Harrison, has over a long period of time demonstrated her ability as a curriculum leader through being an active member of the school management team who works with colleagues to develop and implement key whole school policies and procedures in a number of critical areas, with both senior staff and individual teachers to ensure the library and its learning outcomes remain a major focus within the school. Through the mentoring of other

teaching staff with the development and planning of their learning programmes, she continues to ensure the student learning across the school is linked to the information skills continuum. She was quick to grasp the potential benefits that ICT could have for her library, so set out to develop the school's Literacy, ICT and Inquiry priority through working with staff and students in classes incorporating all three aspects into library research across all the school years and curriculum areas.

Recognising the rapidly changing landscape of school libraries she embraced the Classroom Management Strategies teacher consultants course, levels one and two, which have allowed her to observe other practitioners in the classroom, creating valuable opportunities to further discuss the role her library could play in student learning. She has since also become a SIS mentor.

As a result of her current ICT training, this dynamic individual positioned herself to lead major school changes and set policy direction, such as chairing the ICT committee for many years. Through her participation in the Behaviour Management Committee she contributed to the whole school decision of having staff complete the CMS programme. She is currently working with a range of staff across many learning areas to incorporate the Online Teaching and Learning System into classrooms through the organisation of a visiting consultant and the provision of one on one assistance, along with initiating this approach with Albany town primary schools; with an emphasis on the role of the Intranet and the incorporation of the Inquiry Process through the library and the recently re-established ICT regional group which consists of members from across the primary and secondary schools. Her principal has stated that her appointment as Curriculum ICT coordinator for the school was due not only to her leadership with the setting up of the school network but also because of her ability to initiate and facilitate a team approach within the teaching staff.

As a self motivated driving force within the local area as the District Library Support Officer over many years, she organised and presented transition programmes with Years 6 and 7 students and their teachers at the feeder schools, and presented a variety of sessions at numerous conferences and had enough time left over to becoming involved with the School Volunteer Programme to trial First Click in the Albany area. She is currently working with a team from District Office and the Head Office support team to create the opportunity for collaborative partnerships within and between local secondary schools and the community (School Volunteer Program) and also to extend to GATE students and those with learning difficulties.

Through her drive and determination, her library has been developed into a friendly, flexible and non-threatening environment which is at the centre of the school community. From this position the library ensures the effective integration of information resources and technology to enable current trends and practices in student learning education to be met.

Her dedication, coupled with some boundless energy, has placed the library at the forefront of the schools services, resources and facilities by providing up to date and efficient system of organising, retrieval and circulating procedure to disseminate information required by both students and staff. Training and assistance to staff and students in both print and electronic forms is recognised as an ongoing priority in the library.

Not one to let the tyranny of distance present obstacles, she has been an active member of WASLA as co-president, and at the national level as a Director of ASLA. A dedicated, enthusiastic and hardworking Teacher Librarian who is prepared to devote her own time to supporting the school vision and one who always puts the students first.

In summary, she has been an outstanding candidate in the areas of Curriculum leader, Information specialist and as an Information Services manager and is a worthy winner of this award.

Technologies available via Web 2.0 allow for user interaction through online communities and through features such as wikis', blogs, social media sites and interactive applications.

For teachers, this means unlimited learning opportunity!

Social media provides a variety of tools, commonly referred to as Web 2.0, that educators can use to engage students and enhance essential skills (communication, collaboration, creativity, media literacy, technological proficiency, global awareness. Other tools can be leveraged to become more efficient and effective at what we do in education. (http://pinterest.com/esheninger/web-2-0-tools-for-educators/ 2012)

But using Web 2.0 in the classroom or school library means taking responsibility as an educator. It means considering elements beyond conventional teaching practice:

- Is the online content authentic, accurate and relevant?
- Can all students get access to the online content?
- Is the school technology up to date?
- Is the online community safe and secure?

- Does everyone understand Cyber Safety and Cyber bullying?
- How can we keep students on task?

There are already dozens of websites dedicated to providing educators with lists of some of the best applications on offer (Just search 'Web 2.0 classroom' via Pinterest, Edudemic and Wikispaces 'Cool Tools for Schools' as a start. You'll see!). The interactive platform provided by Web 2.0 provides the opportunity for engaging and collaborative education. Web 2.0 can be used to pave new ways to help students with guided inquiry, and with finding, organising and sharing information.

But how can we as educators, ensure that our students get the best from Web 2.0 opportunities? How can we avoid mistakes? Critically analysing online content by including it in your library collection development policies, and working with teachers to align educational opportunities with the Australian Curriculum is an excellent start!

Critical Evaluation

Creating a comprehensive critical evaluation checklist can be helpful:

---

1. Is the website authentic and accurate?
What is the URL address? (Take note of the domain type — Edu? Gov? Com? Org?)
What is the name of the website?
When was it Written? Updated? Last accessed?
Who is the author of the article/website?
What is the purpose of the website?
Who is the target audience?

---

2. Is it useful in an educational setting?
Does it serve to educate and enlighten?
Will it help our students to become information literate?

---

3. Is it relevant to our students?
Should this website have a place in a teaching program?
Would this website be approved by the Australian Curriculum Council? Or Syllabus?
Does this website help students to achieve desired learning outcomes?

Check out these fantastic websites available for educators:

Tool & URL	Description
Storybird Storybird.com	'Make, read, and share visual stories'. Using Storybird, students can create their own art-inspired, original digital picture books.
Boolify Project www.boolify.org	Boolify provides students with an interactive model that can be manipulated to demonstrate Boolean search logic. Teacher's lessons are available to support what is learned.
Findhow www.findhow.com	Findhow is a how-to dictionary. Promoting itself as 'Family, school and library friendly', Findhow's mission is to help learners achieve success.
Popplet http://popplet.com/	A collaboration tool, where people can share ideas and create mind maps and brainstorms, among other things.
Wordle http://www.wordle.net/	Wordle is a fun application for producing beautiful word clouds.
Spezify www.spezify.com	Spezify is a visual search engine, uniquely presenting results with links and images.
Bubbl.us https://bubbl.us/	With bubbl.us, students can create interactive brainstorms.
Gliffy www.gliffy.com	Gliffy is a presentation tool, used for drawing and sharing. It is used to create: *"Professional-quality flowcharts, diagrams, floor plans, technical drawings and more."*

Bernadette Nye

If you're interested in creating displays, here are 50 quirky quickies that might get you started and start some of your least-borrowed books going out the door. It's part of a presentation I have given called Landscaping Your Library http://www.slideshare.net/barbara288/landscape-your-library and I started the list by working through my Dewey classifications for key ideas but pulled resources from everywhere. Displays had appropriate props that were themselves talking points (begged and borrowed from all over) and where possible, were interactive so students had experiments to try, activities to participate in or questions to ponder.

Part of the S.T.A.R.S. program was to create displays so students could scan the list (which we kept adding to with their ideas) at the beginning of each term, select or suggest the one that most appealed to them and then set a date to have it ready for revealing. These displays were usually at the front door and were covered with a large sheet before their unveiling at a lunchtime ceremony — a much anticipated library event.

We chose topics that we had plenty of resources for so that students could borrow those that caught their eye a week after the reveal (so everyone had a chance to see the complete thing including parents wanting to take photos), and operated a reserve list. We also kept an album of photos so we not only had a record of what had been done, but also how each had looked and a quick evaluation of whether it had been successful. Sometimes we even added ideas on how to make it better if we did it again, and there were occasions where interest in a particular aspect of a display sparked an idea for another one. (If I were still there, I'd be looking to see how we could incorporate an online presence beyond just a list of suitable links.)

It was a lot of work but apart from the importance of having an interesting, changing and challenging environment, it added to the library being the hub of the school and a talking point that showcased its importance to parents — subtle advocacy at work because when my position was cut after I retired, there was an outcry.

- Time on a Line — the history of life on Earth
- The Missing Link — the development of human beings
- The Land Before Time — living in the Stone Age
- Pictures of the Past — the art of prehistoric peoples
- Frozen in Time — creatures of the Ice Age
- Fire — friend or foe
- Tools of the Trade — the magic of metal
- Grave Concerns — how do we dispose of our dead?
- God-kings — the pharaohs of Egypt
- The Sun — heavenly body or heavenly being?
- The Phoenicians — the first boat people
- Homer's Heroes — who was Odysseus?
- Zeus & Co — the gods of Greece
- Victims of Vesuvius — the fate of Pompeii
- Mystery of the Orient — the history of China
- Atlantis — fact or fiction
- Triskaidekaphobia and other superstitions
- Fast! — the speediest things on earth
- Dare to Dream — people who have achieved extraordinary things
- Mysteries of the Deep — shipwrecks
- Treasure — what would you take to a desert island?
- Our Place in Space — where do we fit in the solar system
- Food for Thought — healthy eating
- The Shapes of Things — architecture, buildings and design
- Extreme Sports — beyond the boundaries
- Chocoholics Anonymous — all things chocolate
- Skeletons in the Closet — the body
- Words, Words, Words — writing, languages and words
- Making Music — music around the world
- Numbers Up — mathematics

- Spring into Spring — celebrating spring
- Dance like no one's watching — dance around the world
- Flags of the World
- Chinese New Year
- Not a Drop to Drink — the world's water
- Habits and Habitats — Australia's special creatures
- Party Animals — the world's strangest creatures
- Life in a Hollow Log — what lives there
- Backyard Beauties — what lives in your back yard
- Landscapes and Landshapes — the planet's geography
- Reduce, Reuse, Recycle — looking after our planet
- Medical Marvels — breakthroughs that changed the world
- Written in the stars — astrology and other belief systems
- Noah's Ark — zoos then and now, and their inhabitants
- Gone but not forgotten — endangered and extinct creatures
- Rainbows End — colour and light
- Creatures of the Deep — what is below the surface?
- Yoyos, Pogo Sticks and Knucklebones — children's games through the ages
- Toy Story — children's toys through the ages
- Money, Money, Money — world currencies, budgeting, marketing

Barbara Braxton

School Library Dinner 2012

The annual School Library Dinner is an opportunity to look beyond the ever increasing workload in our schools and past the challenges that face us every day to allow us to reflect on the achievements and successes of the Teacher Librarian of the Year and the Library Officer of the Year.

These two awards encourage us to swap stories and strategies of how these award winners have made their libraries the centre of their schools.

Over a magnificent Greek meal, the thirty people who attend engaged in a very entertaining night of networking and the occasional drop of red or white, many success stories were exchanged. Once again, we owe thanks for an excellent effort by Val and Phyllis in organising the night.

Jeff Herd
Vice President WASLA

100 Things Kids Will Miss If They Don't Have A School Librarian In Their School

Released by Dr. Nancy Everhart (everhart@fsu.edu) President, American Association of School Librarians 19 May, 2011

Books that are professionally selected to meet school and personal needs.
Equitable access to computers and other forms of technology.
Someone to talk to and someone who listens — the school librarian.
A place to get help when they need it.
A place to assemble with their friends openly.
Confidentiality.
Learning experiences that are enhanced through teacher/librarian collaboration.
How to evaluate information.
How to create information.
How to share information with others.
How to self-assess their work.
Project-based learning and the critical thinking skills it teaches them.
A place where the school culture is fostered and thrives.
A recommendation for a book that is suited to their interest.
A recommendation on what to read next.
Having stories read to them.
Respect for intellectual property.
A place to practice safe and ethical behaviors.
A librarian who doesn't judge a student because he/she takes out a book they enjoy reading.
A place to solve problems.
A place to use their imagination.

Book clubs.
Special programs and speakers.
Author visits.
Video chats with authors and experts.
Reading contests and prizes.
Instruction in how to use statewide databases.
Resources that align with the curriculum.
Acquiring 21st century skills.
Learning confidence.
Encouragement.
Book fairs.
A quiet place to learn.
One-on-one instruction.
A safe forum to explore new ideas.
The opportunity to borrow digital cameras, recorders, and laptops.
The ability to experiment with and master new technology.
Materials matched to their learning style.
Accepting learning as a life skill, not just an academic necessity.
The potential for higher standardised test scores.
Citing sources correctly.
Using information ethically.
Creating READ posters.
Creating book trailers.
Preparation for college.
Summer reading lists and programs.
Borrowing materials on interlibrary loan from public and college libraries.
Having resources available for school projects at the public library because the school librarian collaborated with them.
Cloud computing.
Learning to be a good digital citizen.
Poetry slams.

Battle of the books.
Digital literacy.
Time during homeroom, during lunch, during the school day, and after school to work on projects when they have no other access to computers.
Quality control.
A place to visit that is open, friendly, attractive, and a safe haven.
Additional resources for their classrooms.
In-depth exploration of a topic.
A knowledgeable, interested adult with whom to discuss books.
A library website that offers access 24—7 to an online catalog, selected electronic resources, databases, and curriculum-related websites.
Synthesising information from diverse perspectives.
Writing a thesis statement or a critical question.
Reflecting on the information-seeking process.
Developing teamwork.
Responding to literature.
Using social media websites and tools (i.e., blogs, wikis, Facebook, Twitter, etc.) safely and responsibly.
Assistance and guidance in completing homework assignments.
Recommending books to their friends.
Help with history fair, science fair projects.
A place to "shop" for free.
A place to practice decision-making skills.
The library, like the cafeteria and the gym, is a place where all students (crossing grade levels and ability levels) mingle with one another.

Opportunities for meaningful student leadership.
A program that always differentiates to teach, support, and enrich.
A conduit for information to increase efficiency in the entire building.
Teachers who have had exposure to instructional support and collaboration.
Access to subscription databases, including time-saving instruction on which databases are appropriate for particular projects.
Technology expertise and instruction on software and web applications for writing, collaboration and presentation.
A connection between the outside world and the classroom.
The ability to construct and defend arguments E-readers.
Resources that will broaden their global perspective.
A smile of genuine pleasure for coming through the door.
Going beyond academic requirements.
Organizing personal knowledge.
Responding to literature.
Adapting to new situations.
Developing personal productivity.
Celebrating reading.
Celebrating learning.
A place to display their work both physically and virtually.
A place where the digital divide doesn't exist.
A place to use their imaginations.
Learning the implications of a digital footprint.
Making recommendations for books that are followed.
Teachers who extend learning experiences beyond the classroom.
How to search efficiently and effectively.
Respect for copyright and intellectual property.
Helping other students.
A place to study without grades.

Taken from: Standards for the 21st Century Learner by the American Association of School Librarians, suggestions from members of the American Association of School Librarians, and students in the school libraries of the United States.

http://auhsdteacherlibrarians.wikispaces.com/100+Things

So when literacy levels dropped in the European countries after the PISA 2002 report on reading/literacy, what did they do? Norway and Finland built libraries and began examining what was happening in libraries in schools. Ireland began putting TLs in socially disadvantaged schools to see if they made a difference. The results have been mind blowing!

Australia needs to look further afield than the American system which is built on testing (which requires a high level of reading and comprehension/interpretive skills, eg: making meaning from text, which is conceptual) which punishes kids who have reading difficulties and teachers who are apparently not performing, even when they lack the resources to do anything different. Teacher Librarians are specialist support teachers whose role is to help teachers design curriculum that supports literacy and information literacy outcomes across the curriculum in all schools. They select resources in a sustainable manner that support curriculum outcomes for students who may be operating at many different cognitive and social levels. They provide a space (physical and virtual) where students can explore, relate and enjoy a range of reading materials for both recreational and informational purposes.

All levels of Government, at state and federal level from all sides of politics, need to look carefully at education and the changes currently being implemented. Looking closely at the research might be a good place to start. Education and our kids are our future — they will determine whether Australia stays the lucky country or the smart country.

Barbara Combes

Library Lovers' Day display at John Forrest Secondary College

**A report from the ALIA Info Online conference in Brisbane**

12-15 February 2013

Originally published at http://smartysquid. com/2013/03/03/olivetti-typewriters-funk- music-and-a-sexy-voice-information-online/ on 3 March, 2013

Karina Tumon

Attending the ALIA Information Online conference has been a truly mind-opening experience for me. It has made me realise that there has never been a better and more exciting time to be part of the information industry than right now! It has not only given me the insight on what is happening with digital information in regards to its use, dissemination and technology but also to its future implications to our profession, society and education.

The keynotes that made the most impression were:

Charles Leadbeater who (showed us a really cool Olivetti Valentine typewriter) presented remotely from London where he discussed Systempathy. This is the idea of combining systems with high empathy in order to produce the best learning places and experiences. So an example of a high empathy and low system is the Farmers' market, where systems are not complex and lack structure, but there is a lot of social interaction with people getting to know each other. On the other end of the scale, an example of high system and low empathy is like RyanAir meeting Facebook. So what Leadbeater is saying is that as systems and relationships merge together,
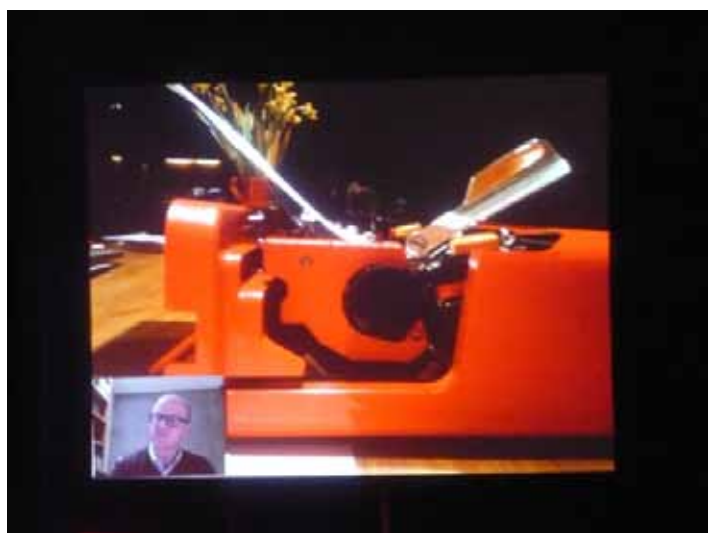
the technology will visually disappear and will become less bothersome in order to support and enhance relationships. How cool is that?!

Roy Tennant, Jon Voss and Ingrid Mason presented a topic on Practical Linked Open Data. This was really heavy stuff but something I could really get into as it underlies all library and information services. Things like schema. org, mashups, the OCLC linked data and the HUNI project are just a few of the things I'd like to get involved in. I really like the idea of moving towards linked open data for bibliographic records rather than static records — from cataloguing to catalinking. Fantastic!

Note: I also enjoyed Roy Tennant's inspiring talk about acquiring new skills — I particularly liked the part about not dying on the plain of suckitude.

Dick Rijken — Wow! Talk about some funk in da house. Great presentation from the man who is currently the director of of STEIM. The title of his presentation was called 'Swing is the Soul of the Groove' and yes we heard some funky music and we even learned what funk is all about: *It's music that makes your neck and hips move in ways that you can't practice* — but for the life of me I can't remember who actually said it, but do check out the history of funk and let me know who the cool dude was.

But how does this apply to the library/ information profession world? Well he discussed how intuition (like the way you move your body to funk — you don't learn it — you just do it) could be applied to libraries and education. So we use intuition all the time and it's not something that can be trained or taught. Anyway, he could have discussed this at much greater length but as he was running out of time he left us with the message "What kind of Bildung do you want for your society?" Yes something to ponder about.

John Birmingham — My laptop was running out of power when John Birmingham came onto the stage so I sat next to the ONLY power point in the whole auditorium, which was at the back where I couldn't see the stage. So all I really experienced from John (yes we're on a first name basis) was his voice and it was the most heavenly

and sexiest voice I have ever heard. He can tell me stories any time.

Christopher Cheng — I love this guy and I don't think I've heard of him before, although I do remember his name popping up at the Tasmanian library e-list invitations. If I had known who he was then, I would certainly have seen him when he was in town. So anyway, this author has the most amazing long hair tied up in different segments, although not a match to Garry Conroy-Cooper's beard but I do believe their egos are on par — which is a good thing if used for a higher purpose.

Anna Troberg — the pirate extraordinaire from Sweden left me with this message: Raise Hell! Need I say more?

So that was an amazing first time Info Online experience! As a virgin attendee, I found it had a more serious and formal overtone than New Librarians' Symposium 6. Not that NLS6 was *un*professional, it just had a casual and fun feel to it. Luckily I dressed up because most of the delegates were beautifully attired. It certainly felt like you were going to work everyday.

I do believe that the presentations were recorded so I will tweet or blog about it once it's been publicised. In the meantime, check the conference proceedings for papers and PowerPoint presentations. Oh and if you come across a video of what looks like me talking incoherently, just remember it wasn't me!

I would like to thank the Tasmanian State Library and Archives Trust (SLAT) for their financial support in enabling me to attend this worthwhile conference.

School Libraries: A Lesson in Student Success

Contrary to popular belief, students do not instinctively know how to navigate the abundance of information available to them through traditional and digital resources. **In fact a recent survey of first-year college students found that....**

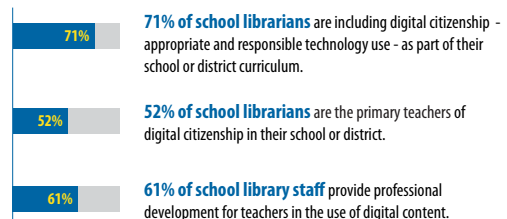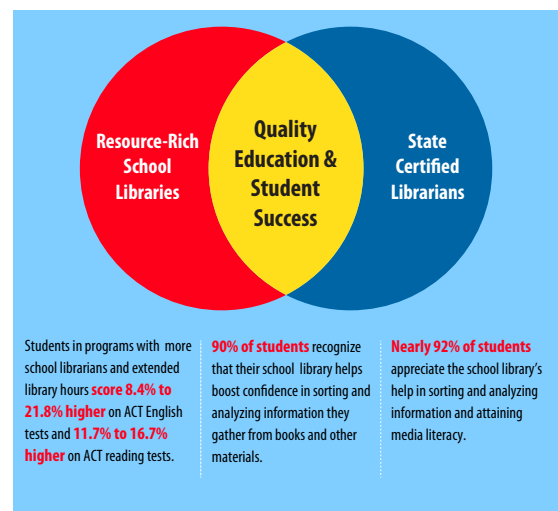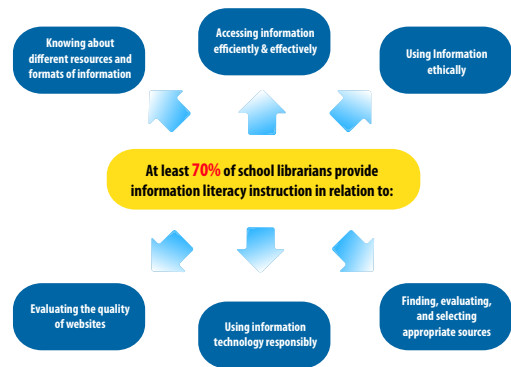**75% have no idea** how to locate articles and resources they need for their research.

60% don't verify the accuracy or reliability of the information they find.

44% do not know how to integrate knowledge from different sources.

Well-funded school libraries, staffed by certified school library media specialists, are transforming into digital learning centers that equip students with the skills they need to succeed.

Knowing about different resources and formats of information

Accessing information efficiently & effectively

Using Information ethically

At least 70% of school librarians provide information literacy instruction in relation to:

Evaluating the quality of websites

Using information technology responsibly

Finding, evaluating, and selecting appropriate sources

Resource-Rich School Libraries

Quality Education & Student Success

State Certified Librarians

Students in programs with more school librarians and extended library hours **score 8.4% to 21.8% higher** on ACT English tests and **11.7% to 16.7% higher** on ACT reading tests.

90% of students recognize that their school library helps boost confidence in sorting and analyzing information they gather from books and other materials.

Nearly 92% of students appreciate the school library's help in sorting and analyzing information and attaining media literacy.

71% — **71% of school librarians** are including digital citizenship - appropriate and responsible technology use - as part of their school or district curriculum.

52% — **52% of school librarians** are the primary teachers of digital citizenship in their school or district.

61% — **61% of school library staff** provide professional development for teachers in the use of digital content.

How Does Your School Library Stack Up?

New Jersey Association of School Libraries advocates for high standards for librarianship and library media programs in the public, private and parochial schools in New Jersey to ensure that students and staff become effective users of information.
Learn and view our video 'School Libraries: a Lesson in Student Success' at: www.NJASL.org

N·J·A·S·L
New Jersey Association of School Librarians

Sources:
"The New Jersey Study of School Libraries," New Jersey Association of School Libraries (NJASL), Center for International Scholarship in School Libraries (CISSL)
"The State of America's Libraries, 2011," American Library Associations (ALA) "The State of America's Libraries, 2012," American Library Associations (ALA)
Young Adult Library Services Organization (YALSA)
"School Libraries Count! National Longitudinal Survey of School Library Programs," American Association of School Librarians, 2011.

Lia Keyes

A Past That Never Was...

Have you ever felt as though you were born in the wrong century? Or yearned for the elegance and manners of time gone by? I'm willing to bet that, on reflection, your reverie ended with the realisation that there are some conveniences of modern life you'd miss if you could really go back in time.

But what if you could reinvent the past and go back to a time that never was, to a 19th century with advanced technology, and empowered women? And what if that anachronistic technology wasn't made of plastic, but hand-wrought in brass, leather, inlaid woods, and mother-of-pearl?

I thought so.

Historical fantasy has engendered some fascinating subgenres like Gaslamp Fantasy (also known as Gaslight Fantasy or Gaslight Romance) and its even more genre-mashing cousin, Steampunk. All of which prompts the question, "What's the difference between them?"

While both may employ alternative history, Gaslamp Fantasy also includes supernatural elements, themes, or subjects. Many of its tropes, themes and stock characters have evolved from Gothic literature — a blend of the Romantic and horrific. There is often an element of the weird, or uncanny — supernatural creatures such as vampires and werewolves are integrated into polite society, albeit uneasily, and magic is common.

As the tech geek cousin of Gaslamp Fantasy, Steampunk is more focused on "science as magic", to the point where one could define it as Scientific Romance, and involves a setting where steam power is still widely used.

Steampunk stories either optimistically explore the Victorians' romance with technology (the belief that all ills can be cured and the world made infinitely better with the right gadget) or explore the darker side of technology — man's pessimistic horror of being replaced or attacked by the machine he has himself created.

Think of novels like Jules Verne's visions of the future from the perspective of the 19th century, or HG Wells' Time Machine. Founding novels of the genre are *The Anubis Gates* by Tim Powers, *Homunculus* by James Blaylock, and both Morlock Night and *Infernal Devices* by K.W. Jeter (who first coined the term 'steampunk').

So, where Gaslamp Fantasy allows a good deal more creative license, Steampunk is really more a subgenre of science fiction than fantasy, with great potential to explore man's love/hate relationship with technology through anachronism and alternative history.

At least, that's what it used to mean. With more and more writers exploring these sub-genres for the first time, often without having read the founding works that spawned them, the lines are getting rather blurred and it is often difficult to decide how to classify many of the more recent novels published.

The Inkpot's own Kate Milford (*The Boneshaker*) gets "twitchy" when the subject of genre classification comes up:

"I think when writers worry about making a manuscript fit that kind of label, they really limit themselves. I like when writers don't worry about genre and just tell their stories. When I first wrote my synopsis, I called it mechanical folklore, because that's what made sense to me. I am glad to have it called Steampunk, but when people tell me they don't think it is, I'm okay with that, too."

Lev AC Rosen, author of *All Men of Genius*, agrees with her, adding:

"Gaslamp fantasy, to me, is when magic is called magic, whereas steampunk is magic as science.
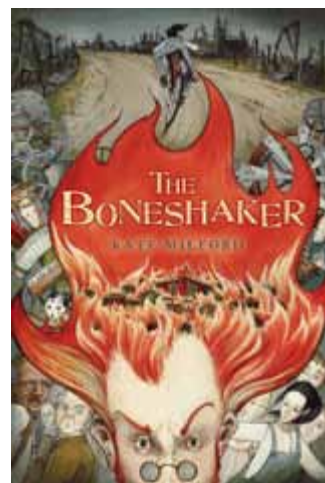
But it should be noted that genres are more marketing tools than anything else and aren't a helpful way for writers to think about writing. Your story is your story — people are going to try to categorise it by their own standards. You can't control that, so don't try to, and don't try to conform to how others think. Just write what feels right."

I asked Cassandra Clare whether she sees her Infernal Devices series (*Clockwork Angel, Clockwork Prince*) as gaslamp fantasy or Steampunk:

Clockwork Princess
CASSANDRA CLARE

"More gaslamp, being not alternate history and using a lot of the tropes of the Gothic — but Steampunk is definitely a term people know more. I think Steampunk is almost de facto alternate history, because it posits this whole publicly-used alternate technology. With gaslamp romance you can get away with secret tech and magic."

Kady Cross, author of *The Girl in the Steel Corset*:

"In my mind, gaslight doesn't have the tech that Steampunk does. I think The Girl in The Steel Corset *is Steampunk. Favourite tech from* TGitSC *would have to be the velocycles — not the most original tech, but they go fast!"*

So let's attempt a reading list!

Gaslamp Fantasy:

- The Horatio Lyle series by Catherine Webb
- The Gemma Doyle trilogy by Libba Bray
- The Infernal Devices by Cassandra Clare
- *Stardust* by Neil Gaiman
- *Dearly, Departed* by Lia Habel
- *The Name of the Star* (Shades of London) by Maureen Johnson
- The Strangely Beautiful series by Leanna Renee Hieber
- *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making* by Catherynne M. Valente
- His Dark Materials by Philip Pullman

Steampunk:

- *The Boneshaker* by Kate Milford
- The Hungry City Chronicles by Philip Reeve
- The Hunchback Assignments by Arthur Slade
- *Leviathan* by Scott Westerfeld
- *The Girl in the Steel Corset* by Kady Cross
- *The Iron Thorn* by Caitlin Kittredge
- *Skybreaker* by Kenneth Oppel
- *All Men of Genius* by Lev AC Rosen

There are many more, but these will get you started within the Middle Grade and Young Adult categories.

While it could be said that Gaslamp Fantasy (with its more magical, intuitive approach) has more obvious appeal to female readers than Steampunk (which focuses more on gadgetry and machinery) there's tremendous potential for technology to emancipate the neo-Victorian heroine and give her strength beyond the limits of her physiognomy.

So, what do you think? Does one genre have more appeal for you than the other? Do you even care about the finer definitions between the genres? And do you have additional suggestions for our reading list?

WASLA Editor's Recommendations:

- The Laws of Magic series by Michael Pryor
- The Extraordinaires series by Michael Pryor
- Verity Sparks series by Susan Green
- Worldshaker series by Richard Harland
- *Etiquette and Espionage* by Gail Carriger
- Girl Genius (graphic novel/web comic) by Phil and Kaja Foglio
- *Steampunk! An Anthology of Fantastically Rich and Strange Stories* edited by Kelly Link and Gavin Grant

National Conference 2013

When: 28th September to 1st October, 2013
Where: Hotel Grand Chancellor Hobart, Tasmania.
Theme: The Curriculum Experience: Connect, Integrate, Lead

Register now for this premier professional learning event for the school library profession.

Keynote speakers:

Professor Barry McGaw is a Vice Chancellor's Fellow at The University of Melbourne and Chair of the Australian Curriculum, Assessment and Reporting Authority. He had earlier been Director for Education at the Organisation for Economic Co-operation and Development (OECD) in Paris and Executive Director of the Australian Council for Educational Research (ACER). He is a Fellow of the Academy of the Social Sciences in Australia, the Australian Psychological Society, and an Officer in the Order of Australia.

Dr Mandy Lupton is a lecturer in teacher librarianship at the Queensland University of Technology. She is the author of *The Learning Connection: Information Literacy and the Student Experience* (2004) and *Information Literacy and Learning* (2008), both published by Auslib Press. Mandy's interest in inquiry learning began when she was coordinator of an inquiry learning project in first year curriculum at the Australian National University in 2002–2003. She is currently researching teacher-librarians' inquiry learning pedagogical practices.

Professor Erica McWilliam is an internationally recognised scholar in the field of pedagogy with a particular focus on workforce preparation of youth in post-compulsory schooling and in higher education. She is well known for her contribution to educational reform and its relationship to "over the horizon" learning and earning futures in the context of formal learning environments from early years to doctoral education.

Hamish Curry is the Education Manager at the State Library of Victoria. As an educator with 14 years experience, in the UK, Japan, and six years coordinating a city campus in Melbourne, he understands the importance of engagement and creativity in stimulating learning. In his work at the State Library over the past six years, information, ideas and technology go hand-in-hand with amazing collections and exhibitions, and an array of education workshops, online resources and innovative public programs and partnerships.