January 2015 Volume 22, Issue 2

Teaching Librarian

The Magazine of the Ontario School Library Association
ISSN 1188679X

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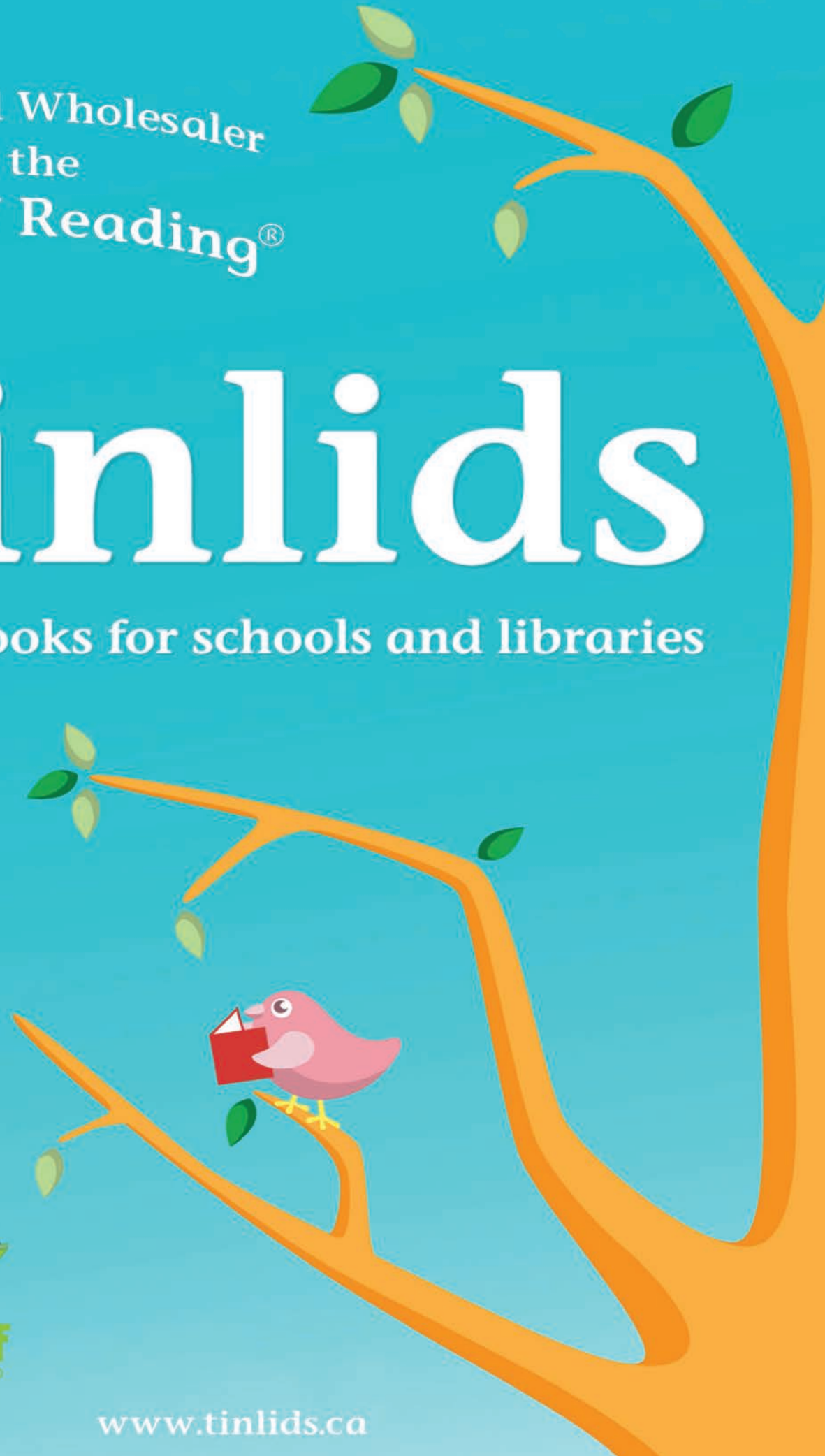

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THE
Teaching Librarian
Volume 22, Issue 2 January 2015 ISSN 1188679X

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TingL
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Volume 22, Issue 2

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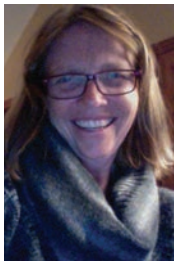

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TingL mission

The Teaching Librarian

The Teaching Librarian is the official magazine of the Ontario School Library Association. It is published three times a year to support OSLA members in providing significant and effective library programs and services. *The Teaching Librarian* promotes library programs and curriculum development that furthers exemplary educational objectives. The magazine fosters effective collaboration within the school library community and provides a forum to share experience and expertise.

TingL references

The Teaching Librarian is a general magazine for OSLA members and not a scholarly journal. If your article does require citation of sources, please provide them within the text of your article or column with as much or as little bibliographic information as necessary for identification (e.g. book title, year). If you feel that the works you are citing require full identification, please provide a bibliography at the end of your piece, formatted according to the latest Chicago Manual of Style (16th edition) or APA Style.

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TingL guidelines

V. 22, issue 3	"Be @ your library" Deadline: January 21, 2015
V. 23, issue 1	"Trending @ your library" Deadline: May 8, 2015
V. 23, issue 2	"Numbers @ your library" Deadline: September 25, 2015

Articles of 150-250 words, 500 words, or 800-1,300 words are welcome. Articles, when approved, should be accompanied by good quality illustrations and/or pictures whenever possible. Text must be sent electronically, preferably in a Microsoft Word (or compatible) file. Pictures can be printed or digital (minimum size and quality are 4" x 6" and 300 dpi, approximately 700 mb and in jpeg format, if electronic). With photos which contain a recognized individual, please secure the individual's permission in writing for the use of the photo. Photos taken at public events or crowd shots taken in a public place do not require permission from the subjects. All submissions are subject to editing for consistency, length, content, and style. Journalistic style is preferred. Articles must include the working title, name of author, and email address in the body of the text. OSLA reserves the right to use pictures in other OSLA publications unless permission is limited or denied at the time of publishing.

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On the cover:

Cover by: Leslie Holwerda, Lougheed Middle School

Inside photos by: Arash Moallemi

Dav Pilkey, author of the *Captain Underpants* series, entertains children at INSPIRE! Toronto International Book Fair.

The Editor's **Notebook**

Diana Maliszewski

Five Little Known Facts About Me that Relate to this Issue's Theme (Entertain):

1. When I was in elementary school, we used to have massive, whole-school operettas. I was Tinkerbell in *Peter Pan*, Pinocchio in the play of the same name, and Puss 'n Boots in … *Puss 'n Boots*. I successfully petitioned the principal and play director to include the Disney song "I Got No Strings" in our production of *Pinocchio*, and my mother designed my growing nose with a cigar and a cardboard tube.

2. My part-time job as a high school and university student was as a dance instructor. I taught baton, ballet, tap, jazz, acrobatics and highland dancing at the same studio where I had been a student. We used to drive all over Ontario and New York State to attend baton and dance competitions.

3. While in the Faculty of Education, my friends and I used to enjoy going out to karaoke bars for fun. My signature song was "These Boots are Made for Walking" and we'd all get up together to perform "Dancing Queen."

4. I used to sing for money – my sister and I worked at weddings and funerals at our church. She played the organ at Mass and I led the hymns. The most common request was for "Ave Maria."

5. When I took my Drama AQ, a fellow student and I decided to do some "performance art" around the concept of power. She shaved my head with an electric razor. When my husband saw me after class, he said "I like your hair short and grey. This is too short and too grey."

In our own ways, school library professionals are entertainers. When we conduct read-alouds, our voices combine the author's words and illustrator's pictures into a performance piece. When we construct our library lessons to make the topic engaging for our reluctant learners, using humour, magic, or thrills, our class transforms into something people want to watch, hear, and experience. We may not win any Oscars or Grammys for our efforts, but if our students can learn from the spectacle, then so much the better. May this issue of *The Teaching Librarian* entertain and educate you.

P.S. The editorial board wants to thank Julie Millan for her years with *The Teaching Librarian*. She has stepped down from the board and we wish her all the best.

Photos Courtesy of Diana Maliszewski

> **"In our own ways, school library professionals are entertainers."**

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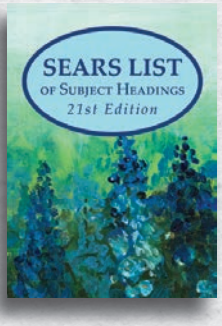
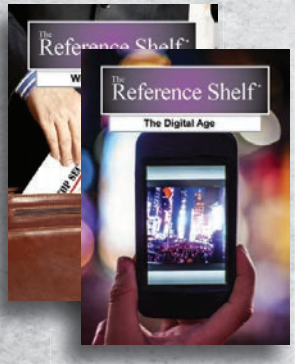


Sears List of Subject Headings, 21st Edition

This informative resource has been the standard thesaurus of subject terminology for small and medium-sized libraries since 1923. The recent edition, published in May 2014, delivers a core list of key headings, together with patterns and examples to guide the cataloguer in creating further headings as required. This 21st edition provides expanding coverage for developing topics along with many updated headings.



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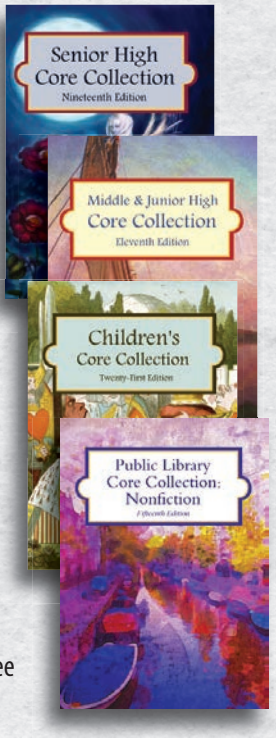

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President's **Report**

Deb Kitchener

Much has happened since my last report in *The Teaching Librarian*. Summer has turned to fall, and we are all wrapped up in a brand new school year. We have elected a majority government and, as I write this, looking out over my leaf-strewn garden and enjoying the last of the lovely fall colours, our thoughts are beginning to turn towards winter.

For me, as President of the OSLA, this has been a whirlwind of a year, one that I have truly enjoyed. Sadly this will be my final report to you as President. After our Annual General Meeting at Super Conference, I will hand the responsibilities to incoming President, Jeanne Conte, and move into the role of Past President.

As I reflect on the work that our council has done and the work we will continue to do, I realize how important it is for us to have this association. This year we have focused on advocating for appropriate staffing and funding of school libraries, taking opportunities to meet with staff from the Minister of Education's office, participating in Ministry Subject Association meetings and continuing promotion of membership in the OSLA with teacher candidates in Additional Qualification Programs. Additionally, there has been an ongoing commitment of our council members to develop webinars and resources to continue to add to *Together for Learning (T4L)*, making it the living document we envision.

Through this document, we connect our work in school libraries to explicit curricular outcomes. Inquiry is a hot topic in education that is not going away. It is a topic in which teacher-librarians are expert. *T4L* outlines the vision for the Learning Commons, the role of teacher-librarians and their areas of expertise and support for teachers in co-planning, co-teaching, and co-assessing student learning. All revised curricula are now including Inquiry as an explicit area for teachers and emphasizing the role of the teacher-librarian. This is our time to shine!

Deb Kitchener with Isabelle Hobbs, Anita Brooks Kirkland, James Sauders, The Honourable Liz Kerr, Minister of Education, and Phillip Jeffrey at the 2014 OSLA annual general meeting. The meeting was Deb's first duty as President. Photo Courtesy of Diana Maliszewski

Moving forward, I encourage you to take this time to entertain the idea of advocating (I know that is a dreaded word) for the specific skill sets teacher-librarians can bring to every school. I encourage you to continue to advocate for appropriate and effective staffing of school libraries in every publicly funded school in Ontario. I encourage you to advocate for equitable access to virtual resources for all of our learners across the province, and to continue to make the Learning Commons a safe and inviting hub for learning and community in every school.

Yes, these are heady thoughts to entertain, but consider the outcomes! *Together for Learning* is our vision for the Learning Commons; all teacher-librarians can bring this to action.

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Developed by the National Eating Disorder Information Centre (www.nedic.ca)
Beyond Images is generously supported by the Dove Self-Esteem Project

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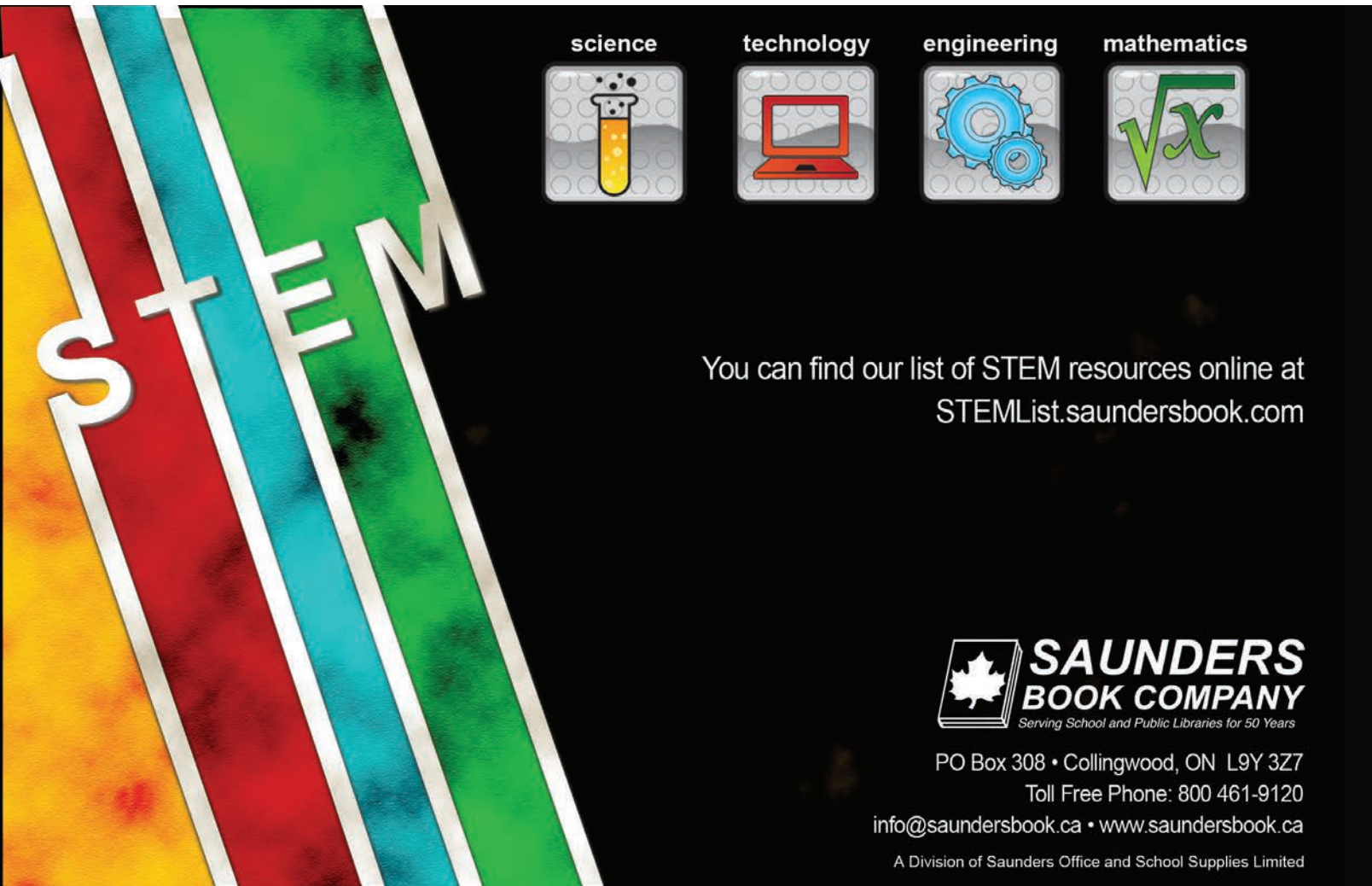
Dove self-esteem project



Book **Buzz**

I am a victim of my teacher-librarian's curiosity about almost every book; I am drowning in this issue's theme. When I read "entertainment @ your library," I see a definitive example of tautology. Libraries are all about entertainment from A-Z and 000.001 to 999.999! It's all entertaining (for someone).

Desperately trying to find the key to narrowing my topic, I grasped for the same life jacket used by many of our students; I turned to Google:

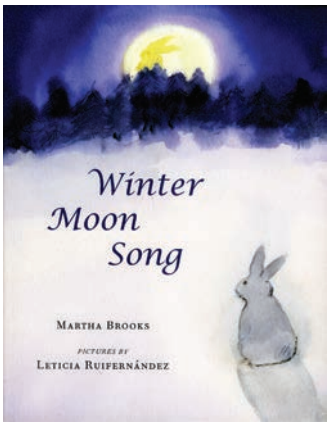
en·ter·tain·ment
/ˌen(t)ərˈtānmənt/

noun

the action of providing or being provided with amusement or enjoyment.
"everyone just sits in front of the TV for entertainment"
synonyms: amusement, pleasure, leisure, recreation, relaxation, fun, enjoyment, interest, diversion
"he reads for entertainment"

- an event, performance, or activity designed to entertain others.
  plural noun: **entertainments**
  "a theatrical entertainment"
  synonyms: show, performance, presentation, production, extravaganza, spectacle, pageant
  "an entertainment for the emperor"
- the action of receiving a guest or guests and providing them with food and drink.

There wasn't too much help in narrowing the topic there, but I decided that I should probably steer away from more esoteric entertainments with narrow audiences and focus on more conventional ideas about "amusement or enjoyment." I hope that you and your students will find entertainment and inspiration in the books from the following list.



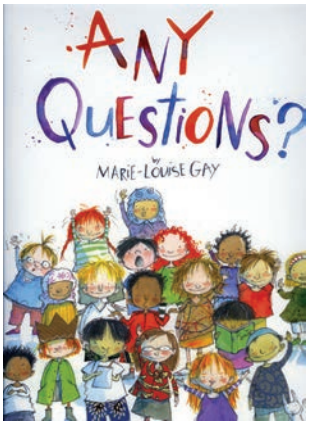
Winter Moon Song

by Martha Brooks, Illustrated by Leticia Ruifernández

Toronto: Groundwood Books, 2014
ISBN 9781554983209

Traditionally, First Nations storytellers combined teaching and entertainment in their craft. In *Winter Moon Song*, Martha Brooks has adapted a teaching from Lakota Elder Bobby Woods and created her own version of the Moon Rabbit creation tales found in many Buddhist cultures. This colourful book for four to seven year olds, shows how a song can entertain while also doing much more. The story celebrates the power of music to inspire the individual, build a bridge between generations, unite communities and transcend time.

Derrick Grose

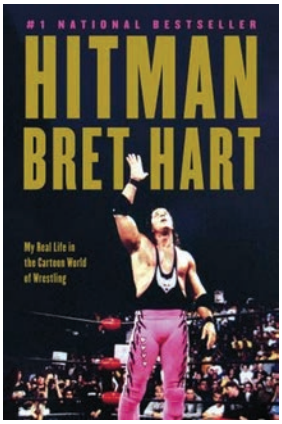


Any Questions?

by Marie-Louise Gay

Toronto: Groundwood Books, 2014
ISBN 9781554983827

In a revision to the text that ends this story, Marie-Louise Gay has deleted "END" and changed the conclusion of her book to "THE BEGINNING." In this colourfully illustrated book the author talks to her six to nine year old audience about how asking questions is the first step down the road to storytelling. She talks about finding sources of inspiration, using imagination and coming up with great ideas. She weaves an entertaining tale into the story and when one of the characters complains that she doesn't want the tale to end, the others suggest that they write another story. This cleverly framed book will invite young readers to entertain themselves and others with their creativity.



Hitman: My Real Life in the Cartoon World of Wrestling

by Bret Hart

Toronto: Vintage Canada, 2008
ISBN 9780307371461

Like magicians, professional wrestlers rely on creating illusions to entertain their audiences. Acknowledging that his sport blends of acting and dance with actual physical danger, a former champion wrestler celebrates the art of wrestling rather than its violence. He points out, "Any idiot can hurt someone." Brett Hart's autobiography will inspire older students as much with real life challenges including professional betrayals, death in the family and recovering from a stroke, as with the challenges of becoming an acknowledged master of his art. To complement this memoir, in the context of media studies or an exploration of the concept of "the hero," view a Canadian-made documentary, *Hitman Hart: Wrestling with Shadows*. It can be viewed at the NFB site: **www.nfb.ca/film/hitman_hart_wrestling_with_shadows/**.

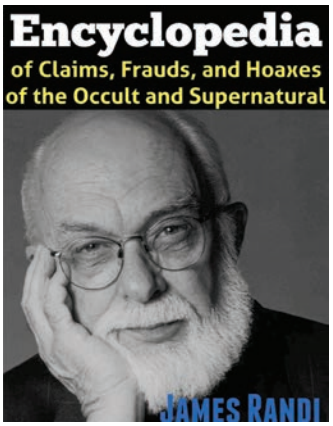
The Lonely End of the Rink

by Grant Lawrence

Madeira Park, B.C.: Douglas and McIntyre, 2013
ISBN 9781771000772

Although Canada's culture is changing, I suspect it might still be unpatriotic not to mention hockey in any discussion of entertainment in Canada. Grant Lawrence's *The Lonely End of the Rink* is a personal hockey memoir that takes an entertaining light look at the sport from the point of view of both spectator and player. Whether discussing how he ended up in Bobby Orr's lap on a flight carrying the star defenseman to a Canada-Russia hockey showdown, or talking about a goalie's joy at hearing the ping of a puck ricocheting off a goal post, Lawrence succeeds in enveloping his readers in his own enthusiasm for this obsession on ice.

...continued from page 11

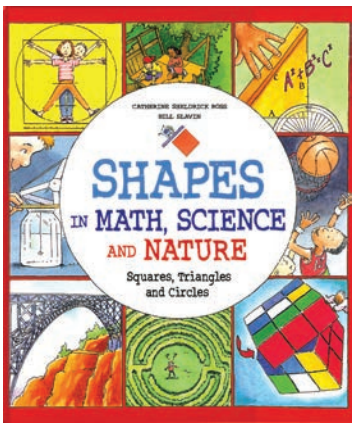


An Encyclopedia of Claims, Frauds, and Hoaxes of the Occult and Supernatural

by James Randi

New York: St. Martin's Press, 1995
ISBN 9780312151195

James "the Amazing" Randi presents his "magic" as entertainment, and in this classic study of the occult and supernatural unveils the mysteries behind the apparent supernatural. This book has short encyclopedic articles that may be useful in engaging older, reluctant readers. It has been re-released in Kindle Format and is also available online at the James Randi Educational Foundation website at **www.randi.org/site/index.php/encyclopedia.html**. A recent *Q* interview with James Randi can be heard at **www.cbc.ca/q/blog/2014/08/12/james-the-amazing-randi/**.

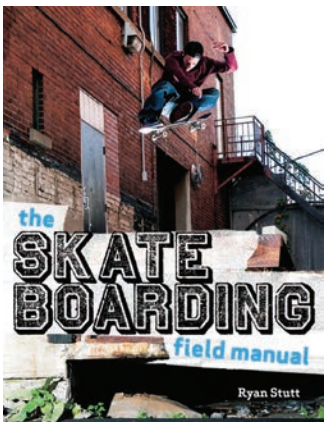


Shapes in Math, Science and Nature

by Catherine Sheldrick Ross, Illustrated by Bill Slavin

Toronto: Kids Can Press, 2014
ISBN 9781771381246

Do you believe that an octopus is an eight-sided cat? As this pun demonstrates, *Shapes in Math, Science and Nature* is not always as serious as its title would suggest. Catherine Sheldrick Ross has consolidated three earlier books on circles, triangles and squares in a book full of entertaining activities, anecdotes and trivia aimed at nine to fourteen year olds. She explains where geometrical shapes are seen, and how they function in everyday life. The sometimes technical text is complemented and illuminated with illustrations by Bill Slavin. Activities range from exploring optical illusions and making puzzles, to building toothpick structures and making a sun dial. The table of contents, glossary and index make it easy to focus on a particular area of interest whether it's the Delian Cube or Buckminster Fuller!

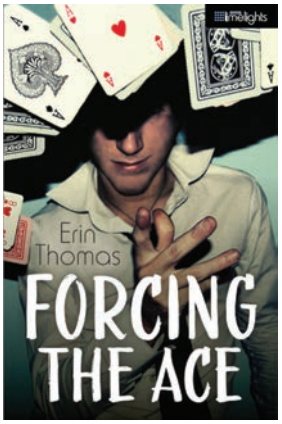


The Skateboarding Field Manual

by Ryan Stutt

Richmond Hill, Ont.: Firefly Books, 2009
ISBN 9781554073627

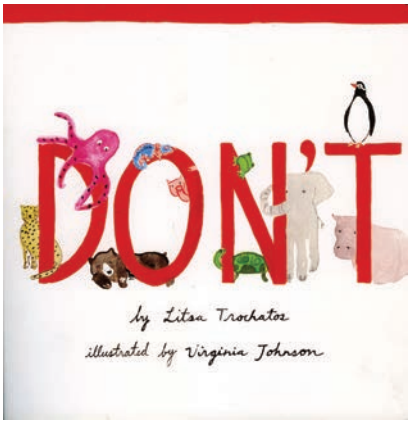
Safety concerns will probably constrain you from allowing your students to entertain themselves with their skateboards in the library, but the skateboarders will be able to entertain themselves with this book. Ryan Stutt, the former editor of *Skateboard Magazine*, covers everything from the basics (including topics such as how a skateboard is made and skate park etiquette) to advanced topics including transitions, flips, grinds and slides. Inspiring photographs and bold, colourful graphics will attract reluctant readers while the glossary and index complement the informative text and make the book useful in teaching basic research skills.



Forcing the Ace

by Erin Thomas
Victoria, B.C.: Orca Book Publishers, 2014
ISBN 9781459806450

Forcing the Ace is a new novel for eleven to fourteen year olds from the Orca Limelights series about the performing arts. The protagonist, Alex Eisen, knows how to entertain an audience with his magic routine that blends humour with illusion. He knows enough to pretend that the act is going just as he planned. What he doesn't know, is how to compete with a beautiful and talented rival. He needs to learn how to turn a competitive threat into a collaborative ally. When he does, he realizes that the essence of magic is in the enjoyment it provides, rather than in the tricks it plays on the audience.



Don't

by Litsa Trochatos, Illustrated by Virginia Johnson
Toronto: Groundwood Books, 2014
ISBN 9781554983551

Despite the negative tone set by the title, *Don't* is, in fact, an entertaining collection of nonsensical advice to be shared with young animal lovers up to three years of age. Heavy card pages resist wear and tear as young children learn why they should not engage in a food fight with an octopus or let a penguin pilot their plane. Watercolour illustrations reinforce the vocabulary in the single sentences on each page of this twenty-four page board book that warns readers of the perils of climbing on a seesaw with a hippopotamus.

Meet the **Author-Illustrator**

Chad Solomon

Toronto graphic novelist and illustrator Chad Solomon is the author of the comic series *Rabbit and Bear Paws*. Set in colonized 18th century North America, the graphic novels follow the humorous adventures of two mischievous Ojibwa brothers. Solomon is a member of the Henvey Inlet First Nation, in Pickerel River, Ontario (hifn.ca).

When and how did you discover your talent for both drawing and writing? Did you have teachers who encouraged you?

My mother first introduced me to the world of art and my father always provided me with the tools to become an artist/writer at a very young age. Yes, I did have great teachers that helped and guided me along the path of the arts. I was very lucky. I still have teachers in my life who help and give advice to this very day.

Can you share with our readers how your relationship with your grandfather informed your writing career?

My grandfather, grandmother, and all my relations have been fundamental in what I choose to write about. My grandparents helped show me that I should always follow my heart. Like most families, when we get together there is always a lot of laughter in the house. Laughter and the Teachings are what I base all my work on.

According to Patrick Madahbee, Grand Council Chief of the 39 communities of the Anishinabek Nation, the *Rabbit and Bear Paws* series are "an informative and entertaining way for North Americans of all ages to learn more about First Nations history, cultures and traditions" (rabbitandbearpaws.com).

Photos Courtesy of Chad Solomon

Can you share with our readers how you decided to focus a series on traditional *Seven Grandfathers' Teachings*?

The *Seven Grandfathers' Teachings* are important to all Anishinaabe and First Nations Peoples across North America (also known as Turtle Island). When I choose to write about a subject, I look at current issues and see how they could connect to the Teachings. The *Seven Grandfathers' Teachings* have been handed down orally for a very long time. Like all cultures, new stories are always being created in every generation. I felt that by creating graphic novels and picture books about the Seven Grandfathers, I would help the next Seventh Generation connect to the Teachings in new ways. Or, at least that is the hope.

My co-authors Christopher Meyer and Tanya Leary play a huge part in making every story come to life.

Did you face any initial challenges in publishing the series?

Yes, like any new adventure, there are always challenges. When I first presented my ideas and images to the Elders-Wisdom Keepers and community leaders, they all were very supportive and encouraged me to follow my chosen path. However, when I released our first title, some politically-correct, non-native people had concerns about my characters' designs. I did this on purpose to make people question what they really know about First Nations Peoples. My idea worked just as I dreamed it would. Sometimes it takes time and patience to help people learn … just ask any teacher!

Nine years of self-publishing and 54 titles later, based on our characters, I would like to think students, parents, educators, and Elders have come to enjoy our way of sharing ideas.

How does your collaborative process work between the writers, the illustrators, and the designers? Where does it start and how does it all come together?

After the selected Grandfather Teaching is decided on, we next submit the Traditional story to the Elders to see if the story is a real oral story-teaching and not a fake one. All writers have their own personal touch that they add to each story. After the story is written, I will start creating the art. Once art and story are put together we do another round of editing with the Elders. All creative staff adds their own input at almost every stage of the creative process.

What can you tell us about your interest and involvement in puppetry?

Like most adults around my generation, I grew up enjoying the incredible talents of Jim Henson and the Muppets. One of the quickest ways to connect to an idea is through physical interaction; being able to touch what you are learning about is a very powerful way to learn. I thought that it would be fun for the students to connect to our characters and stories through the art of puppetry so I had the characters made into puppets. I have toured coast to coast, entertaining and educating fans with new *Rabbit and Bear Paws* puppet stories, as well as sharing traditional stories that feature Rabbit, Bear Paws and Strawberry.

You have a reputation as a wonderful presenter, offering sessions in writing a graphic novel, interactive puppetry, and character drawing, to name a few. What do you find most rewarding about working with young people? Have you had any surprises?

What I find most rewarding is sharing with students the stories that I have always enjoyed since I was a young boy. My biggest reward is sharing knowledge with people who have a passion for writing and drawing, to help inspire students to achieve their own personal dreams in the arts. My biggest surprise would be that I end up learning as much from the students as they do from me! When I do each and every presentation, I hope to learn as much as I can from the students and teachers. To me, each presentation is a two-way learning process. I share ideas, and the students and teachers share ideas with me. It really is a truly rewarding experience.

What advice would you share with young writers?

Write about ideas that inspire you.

What advice would you share with young artists?

Create, create, and create some more.

What are you working on now?

Currently I am finishing up the new volume of our graphic novel series: Adventures of *Rabbit and Bear Paws: Vol. 6 – Council of the Animals.*

What do you read for personal pleasure?

For personal pleasure, I read graphic novels, sci-fi, mystery, children's books, and books about traditional First Nations' stories by First Nation Authors.

Thank you, Chad. Your many fans are looking forward to Volume 6!

The *Rabbit and Bear Paws Sacred Seven* (seven-book series, plus audio CDs, Ojibwe and English bilingual edition; French edition also available) can be ordered from GoodMinds.com. Lesson plans for the series are also available.

Professional **Resources**

Dragnet Nation: A Quest for Privacy, Security, and Freedom in a World of Relentless Surveillance

Julia Angwin, award-winning former staff reporter for *The Wall Street Journal*, 2014

ISBN 978-0-8050-9807-5

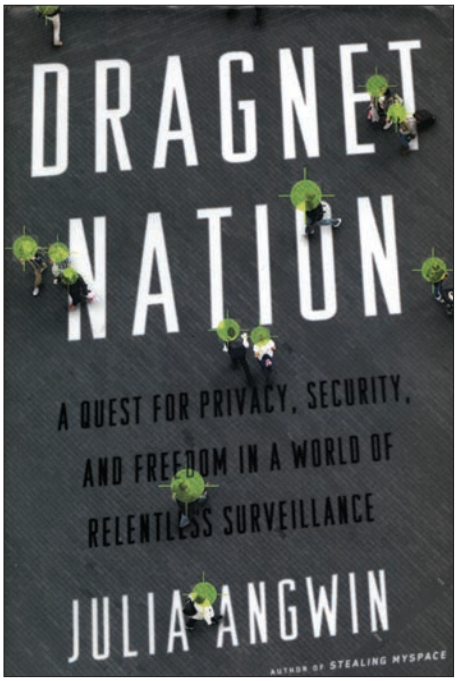
juliaangwin.com

A wake-up call for all educators, parents and students interested in protecting their identity and privacy

Whether online or off in the digital world, information about your identity, both physical and virtual, is being monitored, tracked and gathered more quickly and cheaply than ever before. According to Julia Angwin, "We are living in a Dragnet Nation – a world of indiscriminate tracking where institutions are stockpiling data about individuals at an unprecedented pace." But, as the author wonders, are we willing to give up our desktops, laptops, tablets and smartphones to regain our privacy and individuality?

Social networks such as PatientsLikeMe have been known to sell data about its members to pharmaceutical companies. A person Googling terms such as "high blood pressure" or "blood sugar" could be targeted by drug companies as a possible client, or labelled a risk by insurance companies. In 2013, a girl challenged her school's rule that all students should wear an RFID (Radio-Frequency Identification)-enabled ID card, only to have a federal judge in Texas deny the challenge.

Such are the issues discussed in the book's 15 chapters, but we are not without some means of protection,



which Angwin points out in *The First Line of Defense*, *Leaving Google* and *Opting Out*. Privacy can and must be protected, not eliminated, in order to ensure security.

The key to warding off hackers, trackers and intruders into your private life is maintaining minimal information about yourself on social networks. Surprised? Computer security professionals rely less on antivirus software than up-to-date software to protect their devices. In addition, research has shown that in companies where employees are required to change their passwords every three months, ingenuity in creating a new password has gone down, making it easier for hackers to access accounts. Mnemonic passwords or passwords assigned to users at their workplace are much more difficult to hack. And contrary to popular wisdom, "many security experts say it's perfectly fine to write down your passwords, as long as you keep them in a safe place." This is great advice for those in an environment where multiple passwords are required for multiple accounts.

To further protect yourself, you might consider giving up Google searches since Google can use such information to provide you with customized ads on Gmail, since its search results supply its online-advertising platform with valuable customer information. Angwin might not go as far as suggesting, like Sigmar Gabriel, Germany's vice-chancellor and economy minister, that Google be dismantled, but she does recommend the use of search engines such as DuckDuckGo because of its zero-data retention policy, thus guaranteeing that your searches remain your private business. There are also quite a few email services, such as Hushmail, NeoMail, CounterMail and Riseup, which are designed to protect your privacy for a modest monthly or annual fee.

Over the next few months, it will be interesting to follow the negotiations between Google and the European Competition Commission which has once again opened its four-year antitrust investigation into Google's advertising business and its users' search results. The same commission is also poised to do the same for Google's Android mobile operating system.

Rob Baxter

Techno Creep: The Surrender of Privacy and the Capitalization of Intimacy

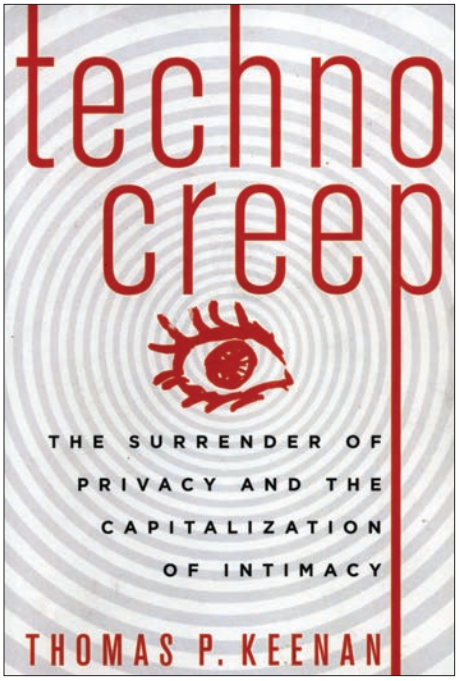
Thomas P. Keenan, Professor of Environmental Design and Computer Science, Calgary, A.B., 2014
ISBN 978-1-939293-40-4
technocreep.com
A warning for parents, students and educators at all levels where technology is an indispensable part of curriculum and life today

It's impossible to live without technology nowadays, but do we really know how to live or cope with it, especially since it is reshaping our lives in so many imperceptible, uncontrollable and disturbing ways?

The book's 17 chapters deal with topics as diverse as *Intelligence Creep, Tracking Creep, Body Creep, Deception Creep, Child Creep, Pet Creep* and *Robot Creep*. It has an extensive bibliography and several references, many of which are Canadian, for those who wish to pursue techno-privacy issues.

According to the author, who regularly attends Black Hat and Defcon conferences about computer hacking, "...the major premise of this book (is that) our lives are infected with an increasing amount of technocreepiness," which takes on forms we thought existed only in futuristic science fiction.

For example, SPIT (Spatial Phase Imaging Technique) can read a person's fingerprints from a distance of 10 feet. Rastreador de Namorado, a Brazilian invention, is actually a "Boyfriend Tracker," or an app that can invade



a person's cellphone to report via GPS where the device has been, and eavesdrop on phone calls and other text messages. Surprisingly – or frighteningly – enough, Smart TVs can monitor users 24/7, even when turned off, since this innocent-looking household appliance is really a digital video camera, computer and microphone all rolled into one.

In Australia, Canada and the U.S., over 400,000 customers who rented computer equipment created by DesignWare, a Pennsylvania-based firm, were spied on through, "Detective Mode," enabling web cam pictures of people at home, user names and passwords for social media websites, email accounts, medical records and financial institutions to be gathered. Even a school district in Philadelphia used similar technology (TheftTrack) to spy on students at home, but was sued for doing so.

The same RFID (Radio-Frequency Identification) tags used to track prisoners are now being attached to clothing so that stores can monitor what customers purchase and then send their patrons advertisements on their home computers.

However, it is possible to "creep-proof" our lives. Keenan highly recommends that trackers be blocked by equipping our computers with software such as Ghostery or Lightbeam. Pop-ups, ads and invisible websites can be blocked with free software such as Adblock Plus, Disconnect, or HTTP Switchboard plug-in for the Chrome browser, which also help speed up Internet browsing and de-clutter screens. A computer's history and cache files should be cleared regularly, or a browser can be set to "keep no history," in addition to the use of free programmes such as CCleaner to scrub down the rest of the computer. Your entire hard disk should be encrypted to prevent easy access to the data stored on it. To avoid having your credit or debit cards compromised, try to use cash (or maybe Bitcoin) wherever possible. A credit card is safer than a debit card since a hacker could wipe out your entire account if you use the latter.

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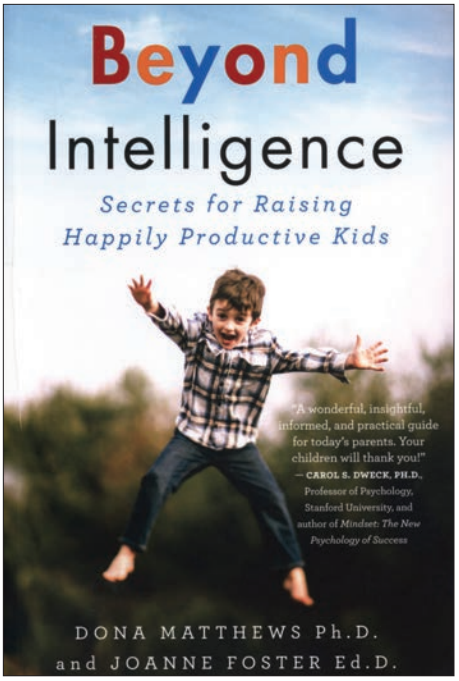


Beyond Intelligence: Secrets for Raising Happily Productive Kids

Dona Matthews, Ph.D., and Joanne Foster, Ed.D., 2014
ISBN 978-1-77089-477-8
beyondintelligence.net
Highly recommended for educators at all levels, as well as parents and students

The ideas about intelligence and success put forth by Canadian authors Dona Matthews, Ph.D. and Joanne Foster, Ed. D., are bound to make you think. We could very well be raising and educating our children with the false notion that a test is the final word on a person's abilities and interests.

According to these researcher-authors, a person's IQ is not a factor in learning and achievement in life, since it can increase or decrease depending on age or environment, and most of us can do a lot more than we ever think we're capable of. This is mainly because the skill sets tested for an IQ are limited, excluding social and emotional abilities, creativity, as well as drive, persistence and motivation. Albert Einstein, Winston Churchill, and Pablo Picasso are prime examples of people who contributed significantly to the world, but were poor or mediocre students.

Well-researched, with 21 pages of endnotes plus an extensive index, the book's ten chapters include *Intelligence and Creativity*; *A Parent's Guide to Tests and Assessments*; *Education: Parents' Roles at School*; and *Education: Teachers' Roles, Responsibilities and Requirements.*

Matthews and Foster distinguish between tests and assessments: "Tests yield scores, whereas assessments yield findings and recommendations." They point out that "tests of intelligence and ability are far more limited than human potential," and are but "a temporary indication of a child's ability." If your brain is continually stimulated and challenged, it will continue to develop throughout life, just as any other muscle will respond to physical fitness. Instead of labelling children as "gifted" or "learning disabled," it is more important to provide them with intellectual challenges. At some schools, that takes the shape of an Inquiry Club run by a resource teacher in the library during lunch three times a week.

The authors recommend a four-part framework for teaching children using differentiated instruction. It consists of planning, assessment, activities and the learning environment, with useful checklists to help build the programme. They include: 10 options to challenge learners; suggestions for problem-based learning; and what to look for in successful learning environments. There's even a checklist about what to teach kids to avoid bullying.

***

The Confidence Code: The Science and Art of Self-Assurance – What Women Should Know

Katty Kay and Claire Shipman, 2014
ISBN 978-0-06-223062-1
theconfidencecode.com
A must read for educators everywhere, including parents and students

At a time when research shows that males in society are the ones who are

"slipping," television journalists Katty Kay and Claire Shipman, authors of *Womenomics* (2008), maintain that it's really girls and women who still need the nurturing and attention. And just like *Beyond Intelligence* reviewed above, IQ is not what counts if women are to succeed in this world today.

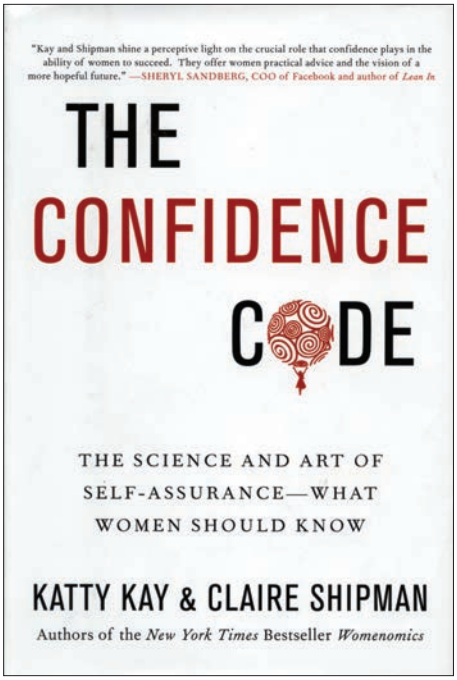
What's really needed most is "confidence," a complex ingredient that is essential for life. As it turns out, their findings are just as valid for boys and men as they are for girls and women. At the root of the problem, according to these authors, "Women are so keen to get everything just right that we are terrified of getting something wrong. But, if we don't take risks, we'll never reach the next level."

Issues highlighted in the book's eight chapters deal with topics such as: *It's Not Enough to Be Good*; *Wired for Confidence*; *The New Nurture*; and *Now, Pass It On*. Women seem to ruminate more about their failures and mistakes than men, bounce back more slowly than men, and are less capable of tuning out their surroundings. Performance and confidence, propellers to action, can suffer as a result.

Kay and Shipman also investigated the nature-versus-nurture aspect in confident behaviour: is there a confidence gene, or do we acquire confidence from our environment? Studies and observations of rhesus monkeys (who share 90 per cent of our genetic makeup) show that they also have anxious or, conversely, confident personalities which seem to be mutually exclusive. Researchers have found that what's in part responsible for personality development is the serotonin transporter gene called SLC6A4, which has an impact on a person's level of confidence. When serotonin is found in large quantities in our prefrontal cortex, we remain calmer, make more rational decisions and are more confident in making decisions.

On the other hand, a child's environment and upbringing can also influence his or her confidence level. Parents need to provide children with situations that can foster long-lasting confidence: "...modern parenting has created hollow confidence for both genders, as it often gives kids little responsibility, matched with a lot of praise and prizes. They're deprived of adversity and the chance to fail." The current trend of *upspeak* – like asking a question when making a comment – must also be discouraged since it immediately reveals a lack of confidence.

Many suggestions to boost confidence in children are offered in the *Now, Pass It On* chapter. They should be given tasks slightly more difficult than what they're used to so that they can succeed in doing something they thought they couldn't. Rewards should not be given just for showing up or participating. Parents should teach children to do things so they can cope with simple things in life: polishing shoes, doing their own laundry, taking the bus, sewing a hem or a button, or even frying an egg. And maybe even letting them do their own homework, instead of doing it for them? Such an idea.



Connected
Library

Create Magic In Your Library With Augmented Reality (AR)!

Are you looking for an easy-to-use tool? Would you like to enrich your students' learning experiences in an engaging way? Whether you are seeking a tool to gamify a learning experience, to support inquiry, to create an intriguing product, or to simply insert interesting digital content into print material, look no further. You need the magic of augmented reality!

WHAT IS AR?

An AR tool allows you to insert digital content into something concrete or real, like an image. AR "typically uses one of two built-in technologies — a camera or a GPS —to gather the input that allows it to display information, data, videos, illustrations, or images based on the user's surroundings" (Demski, 2013, p. 19). Once you've downloaded an AR app, you require two or three things: a trigger, an overlay and, in some cases, a channel. A trigger can be an image, object, tag, time, or even the location of the device (or user). An overlay is the content, such as a video, a podcast, or a URL, that you link to the trigger. You then upload your content to a channel so users can find it.

Brenda Roberts

AR Tools

There are many AR tools available. Below are a few popular ones you might like to try!

Aurasma (2014, **aurasma.com**) uses the term "Aura" for their augmented reality experiences. "Every image, object and even place can have its own 'Aura,' which is our term for an augmented reality experience! Through these Auras, magazines come to life with videos, adverts offer special deals through web click-throughs and quizzes, catalogues launch 3D product models, and much more. Teachers also create Auras to add engaging digital information to printed materials in their classrooms"(para. 1).

Layar (n.d., **layar.com**) claims "any image can be enhanced with digital content. Easily place links, videos, slideshows and more on top of everyday print material" (para. 2).

Wikitude (**wikitude.com**) promotes its product as "…the world's easiest augmented reality creation and management tool. Publish your AR content to the Wikitude App or your very own app" (Juniper Research, 2014, para. 2). Byrne (2012) recommends

> using Wikitude (**wikitude.com**), an application for iPhone, Android, Blackberry, and Windows Mobile phones ... simply point your phone's camera at buildings and other objects, and you'll discover Web content that's related to what you're looking at. Switch on your phone's GPS, and you can use Wikitude to browse Tweets, YouTube video, Facebook updates, Flickr images, and Wikipedia entries about your current location (p. 17).

WHY WOULD YOU USE AR?

In addition to the obvious motivation factor, there are a multitude of applications that make AR one of the most exciting and forward-minded tools available. So what will you start with? Maybe some book jackets as triggers linked to overlays of the book trailers? Or some key word triggers from historical events with overlays linked to websites and reenactments? Picture collaborating with a team of teachers to develop a quest, an interactive museum, a treasure hunt. Remember students can create AR products too. What follows below are a few projects I find inspiring. They have the potential to be replicated using a wide range of topics and across grade levels.

1. Around the world with augmented reality. Read Edelman's (2014) paper (**klo.lesley.edu/tag/kindergarten**). This paper describes how Kindergarten students explored and shared information about their diverse backgrounds using the AR app Layar.

> The teacher took a photo of each student and hung the portraits around the room connected to a map showing each country of origin. These portraits served as the trigger images. The family interviews were then brought to life with students recording narratives about their cultures in GarageBand. Ms. Dooley also worked with students to collect images of their country's flag, special foods, and traditions. All of these assets were then brought into Layar, where she created a new "campaign," which is essentially a collection of augmented reality pages. Students could then hold up the iPad to the student portraits hung about the room and watch their classmates' cultures come to life (Edelman, 2014, para. 3).

...continued from page 21

2. Are you interested in developing games to cover curriculum in engaging ways? Picture sending your students on an environmental quest! "Students were required to go to locations on school grounds that have recycling bins and look for an overlay on their mobile phone screen that was triggered by their GPS coordinate location. The overlay either gave the player a clue to go to a new location, or the player found the bandit. The non-bandit locations provided facts about recycling on campus through a character avatar" (Annetta et al., 2012, p. 54).

3. Consider creating an AR historical museum or art gallery. Ohler (2014) describes variety of approaches that could be used. "For example, you could hold up your tablet's camera to view a painting—the trigger—and your AR app might fill up with such overlays as a video of the artist explaining the process she used to create the painting or a piece of digital art that integrates with the art on the gallery wall" (p. 16).

Consider your teacher-librarian role as instructional leader and model the use of AR across the curriculum.

For further information check out these videos and websites:

What is AR?
http://youtu.be/09vxKN1zLNI

Examples of Where AR is Used
http://youtu.be/E9mIDQSc9qQ

Creating Auras
http://youtu.be/TFxs87oQZx0

Aurasma in Schools
https://www.fractuslearning.com/2014/10/09/aurasma-classroom-life/

Layar in Schools
http://barrowmediacenter.com/2014/05/08/4th-grade-created-an-augmented-reality-wax-museum-using-layar-and-multiple-digital-tools/

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9. Ohler, Jason. (2014). Beyond the gallery wall: with the magic of augmented reality (AR), student artists can create a whole new 'ARt' form by combining traditional pieces hanging on the gallery wall with digital art that lives in the cloud. *Learning & Leading with Technology.* 41(6). p. 16

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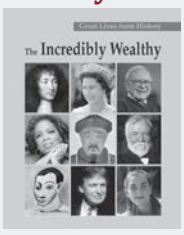
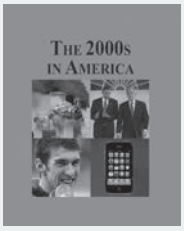
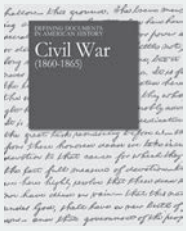
History & Social Science



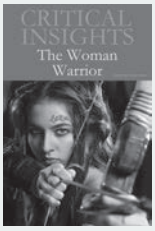




Learn about history's important moments and figures. View primary documents, including speeches, journal entries from famous politicians and important analytical essays by scholars.

Popular History titles include: *Great Lives, Great Events, Defining Documents, Milestone Documents* and *Decades in America.*

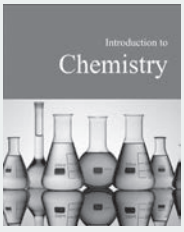
Literature



These titles examine American and international literature, novelists, poets and short stories as well as how they relate to their plots and themes.

Popular Literature series include: *Critical Insights* (Themes, Works, Authors), *Critical Survey* (Poetry, Short Fiction, Graphic Novels, etc.), *Magill's Literary Annual* and more!

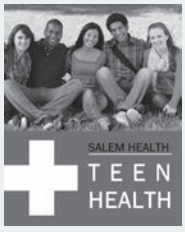
Science, Mathematics & Careers

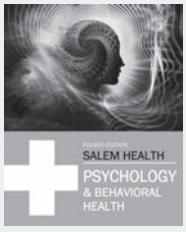


This subject area is covered by a wide range of popular titles. Help your students explore various fields in science, including medicine, the environment, careers and everything under the sun.

Popular titles include: *Applied Science, Biomes & Ecosystems, Careers In, Contemporary Biographies* and *Earth Science.*

Health





A comprehensive collection of titles that covers all aspects of human health, from addictions to diseases to psychology and our award-winning medical guide.

Popular Health titles include: *Magill's Medical Guide, 7th Edition, Addictions & Substance Abuse, Complementary & Alternative Medicine, Infectious Diseases & Conditions, Genetics & Inherited Conditions* and *Psychology & Mental Health.*

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Ask Rita
Resourceful

We welcome any questions you may have for Rita Resourceful. To protect Rita's identity, please email them to TingLeditor@gmail.com, with the subject Ask Rita, and we'll be sure to pass them along!

Dear Rita,
There are students who arrive at the library for "free time" and they don't want to read. I found a chess set and a deck of cards and I am wondering if these games can have a place in my library program?

Sincerely,
Might B. Game

Dear Might B.,
Give it a try! I am sure you want to encourage all kinds of readers in the library. Entice them in with a chess set and lead them to the 700s and to some of your chess strategy books. Consider hosting an Infinity Ring or Spirit Animals book club and introduce readers to the companion games available online at **infinityring.scholastic.com** and **spiritanimals.scholastic.com**. Schedule a time with access to computers or tablets to play MineCraft and buy the Minecraft handbooks for the collection. No matter what blend of games and books you offer, you will draw students to the library and will expand the role of the library as part of the school community. Games will help the school library evolve into an even more welcoming learning commons.

Dear Rita,
Recently an openly gay student told us he would like to read novels with characters to whom he could relate. I have found a number of books that I am going to purchase and add to our collection. It has been suggested that the books be catalogued but kept out of general circulation in the library office. This feels wrong. What should I do and how will I explain my decision?

Hide 'n' Seek

Dear Hide 'n' Seek,
You are correct in feeling that hiding the books would be wrong. The suggestion that the books be kept out of circulation seems to be saying that stories with gay characters, including the work by gay authors and by extension all gay people need to be hidden away and kept out of public view. This is nothing less than censorship and an example of homophobia. We are not dealing with offensive material, obscenity or extreme content. We are providing literature which will allow not only our gay students but every student who reads the titles the opportunity to begin to understand what it is like to be gay.
It is our duty to uphold the intellectual freedom of our students. As teacher-librarians we need to build diverse and inclusive collections. Catalogue the books, display them with other new titles, and store the books in the stacks where any student can find them. If called into question, explain that you will guarantee the intellectual rights of all of your students and if necessary you can quote your school board's equity and diversity policy. You might even create a display of a variety of titles promoting diversity and inclusion.

Dear Rita,

I would like to do more with stories than just read them. I heard a professional storyteller earlier this term and I wonder how difficult it is to learn how to tell a story well? I am sure I will have requests if only I knew how.

Will (ing to learn)

Dear Will,

Yes you will have requests, especially if you learn some traditional tales and a few of those scary ones the students love. Storytelling Toronto (**storytellingtoronto.org**) offers a wide variety of courses during the evenings, on weekends and in the summer. The courses are lead by professional tellers with an opportunity for the student teller to present a learned story. You might also contact Ottawa Storytellers (**ottawastorytellers.ca**) for courses available in the Ottawa area.

Once you have one story under your belt you will be able to easily learn more and your repertoire will grow.

Dear Rita,

I have students who insist on using their devices to watch YouTube videos in the library. Our school has a policy that school Wi-Fi be used for educational resources, but I can't keep track of what is being watched AND on top of that the noise sometimes is very distracting. What should I do?

YouTube not Mine

Dear You,

Policing the use of personal devices is a no-win situation and I agree the chatter that accompanies watching YouTube videos can be quite distracting. You might ask students to only use their devices at the library worktables in order to maintain the appearance of learning (keep this to yourself). You could also request that students use ear buds or headphones to listen to their devices or perhaps identify a particular area for socializing. This will help control some of the noise. Remember, conversation accompanying the sharing of media or the sharing of books can be a welcome addition to a library environment.

Drawn to
the Form

Leslie Holwerda

Identifying Comics and Graphic Novels

I was surprised to learn through my University of Alberta Teacher-Librarianship Distance Learning (TLDL) course that genres for comic books and graphic novels in schools and public libraries are sometimes different than those used to identify standard fiction. Like traditional fiction though, comics and graphic novels can also be identified as more than one genre.

During the course, I read a variety of recent comic and graphic novel titles. Some originated as web comics and some as single issue productions, but a variety of genres were included.

The following is a condensed list of some of the commonly identified comic and graphic novel genres (excluding *Manga*):

By Age:

Children: Few single issue comics are directed specifically at children. Children's graphic novels are becoming more common.

Teen: Stereotypical teen characters and issues. May include more mature content and be identified as Older Teen.

Adult: Comics with mature themes (fiction and non-fiction).

By Genre:

Action/Adventure: Fast-paced action where average characters deal with adversity.

Animal: Stories about animals (without human characteristics or behaviours).

Biography: Stories of the lives of real people.

Cars: Cars are the main focus of the story – human characters are secondary.

Celebrity: Licensed stories about real celebrities.

Children: Focused on children who may be younger

incarnations of teen comic characters.

Crime (1950s): may be fictional or true crime, often with graphic violence.

Detective and Mystery: Based on the exploits of one fictional detective (recently replaced by superheroes.

Educational or Fact: Includes stories promoting health, safety, mental health and other information.

Family: Stories based on family life—usually humorous.

Fantasy and Science Fiction: Includes characters considered fantastic or magical in fantastic "realities" (often with mature content). Science Fiction includes time travel, technology and settings in space.

Funny Animals: These animals may dress and/or act like humans.

Horror (1950s): Dark and often violent.

Movie and TV: Based on characters in TV or movies.

Non-Fiction: Includes history, biography, autobiography, science, etc.

Romance (1940s): Love stories.

Superheroes: Any character endowed with superpowers and fighting supervillains.

Underground: Alternative or rebel comic productions.

I have determined that my favourite graphic novel genre is science fiction/fantasy (*Rat Queens* and *Saga*), although I have a soft spot for historical fiction (*The Klondike*). I don't enjoy the reality-based angst-filled adult/teen genre (*Anya's Ghost* and *Bigfoot*) unless, like in *Scott Pilgrim*, there is a bit of fantasy thrown in. I found there is also a cross-over to my film and TV preferences. I am presently reading Terry Pratchett's *Discworld* fantasy/humour series of novels and loving every title, and I am watching *Firefly*, a sci-fi/western TV series. I will join anyone going to the movies if they are watching *The Hobbit* or *The Hunger Games* series, and enjoy viewing superhero movies at least once.

I select comics and graphic novels based on the genre, which in the case of sci-fi and fantasy usually includes illustrations different from what is normally experienced in other genres of books, movies or graphic novels.

My least favourite is the adult/teen genre, with the exception of stories based on journals or memoirs. I find I can relate more easily to an account I know is based on the author's personal experience than a fictionalized "realistic" story of a fictional character. It seems I prefer totally outrageous fantasy or totally true stories about "realish" people.

As far as images in the graphic novels go, and recognizing that artistic style will influence the reading of the book, I still prefer the full-colour detailed images or those that give me a sense of the work as a piece of art.

No matter what genre you or your students favour, graphic novels offer an engaging format for voluntary reading as well as covering curriculum. Including a variety of graphic novel and comic genres in your collection will help you meet the needs of your readers and may even draw new readers to the form.

With thanks to Gail de Vos: Instructor, University of Alberta (TLDL) and The Grand Comics Database: An Evolving Research Tool (http://www.academia.edu/2916176/The_Grand_Comics_Database_GCD_An_Evolving_Research_Tool).

Note: The Grand Comics Database (GCD, comics.org) identifies the genre of over one million comics issues.

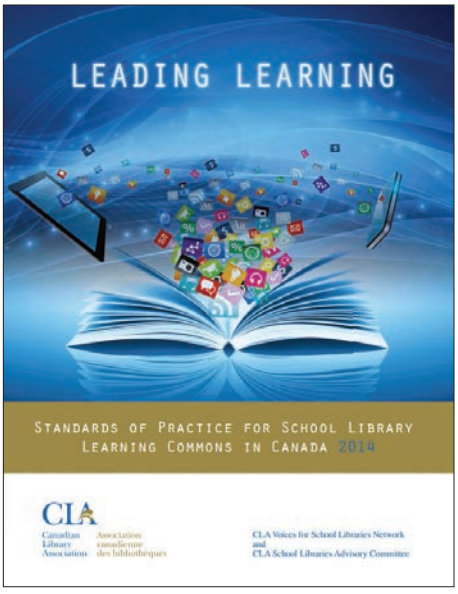
Derrick Grose

Room For "Entertainment" In The School Library Learning Commons?

Is there room for "entertainment" in today's school library learning commons? If we can equate "entertainment" and "having fun" with "play," the official answer is "Yes!" In defining the school library learning commons, *Leading Learning: Standards of Practice for School library learning commons in Canada*, 2014 (**http://clatoolbox.ca/casl/slic/llsop.pdf**) advises planners to "Get creative when planning comfortable areas for reading, working and playing to learn" (34). This is an environment where, "critical thinking, creativity, innovation and playing to learn are nourished" (5). It is important not to let prejudices from the past lead teacher-librarians and other educators to downplay the educational strategy at the end of the list.

In times of fiscal restraint, there is a temptation to avoid using activities that may be perceived as frivolous. Budgets may be cut and jobs may be lost if the work of the library learning commons is not taken seriously, and truisms such as "no pain, no gain," suggest that real learning should not be fun. In his 1985 book, Neil Postman warned that we were "amusing ourselves to death." Are we becoming unthinking consumers of entertainment with shrinking capacities for deep reflection and critical thinking? The answer is "not necessarily." It is important to distinguish between commercial entertainment for passive consumption, and educational entertainment that promotes active engagement, critical thinking and problem solving.

Gino Bondi, the District Principal of Specialty Programs for the Vancouver School Board, talks about the Learning Commons as "the place where learning isn't about collecting dots but rather connecting them through cross-curricular partnerships that boost critical thinking, problem solving, decision making and communicating abilities. It's our experiment lab: a place where kids and adults can take risks and experiment with new ways of doing school" (6).



Leading Learning: Standards of Practice for School library learning commons in Canada, 2014 acknowledges the value of "playing to learn" in the school library learning commons.

The purpose of the study was to find "not what harm comic books do," Dr. Wertham said, "but objectively what effect they have on children. So far we have determined that the effect is definitely and completely harmful. * * * We do not maintain that comic books automatically cause delinquency in every child reader. But we found that comic-book reading was a distinct influencing factor in the case of every single delinquent or disturbed child we studied."

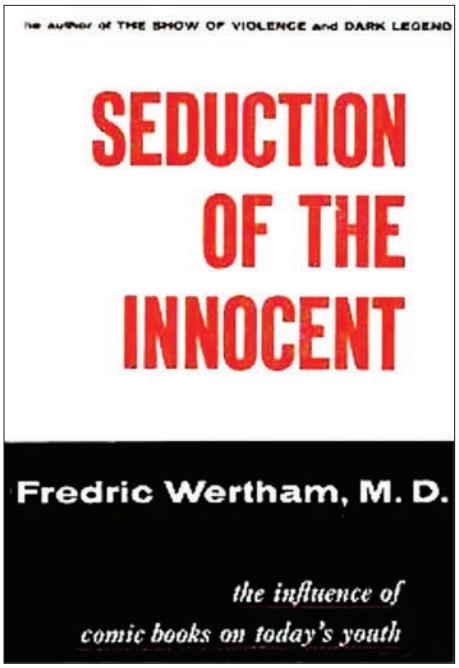
In the early 1950s comics were reviled for corrupting youth in the United States Senate's report on Juvenile Delinquency (http://archive.org/stream/juveniledelinque54unit/juveniledelinque54unit_djvu.txt).

It is unrealistic to pretend that human beings can effortlessly achieve all of their goals, and that everything we do should be fun or entertaining. However, this is not an excuse for ignoring the potential of "entertainment" in promoting learning. And the school library learning commons is a place designed to explore that potential.

When I was growing up, many members of my parents' generation regarded comic books as trashy reading closely associated with juvenile delinquency. It made some people nervous when second language teachers, wanting students to use the pictures to overcome the limitations of their vocabulary, encouraged classes to read French *bandes dessinées* such as *Astérix*. The threat increased when literacy gurus and reading teachers began to recognize that comics were a valuable tool in engaging students who, otherwise, might never pick up a book.

Now the "graphic novel" is widely recognized as a legitimate genre worthy of study with its own conventions and inherent value. French language students at an elementary level learn about the world's great cities reading Maxim Cyr and Karine Gottot's *Les Dragouilles*. Works such as Mariko and Julian Tamaki's *This One Summer* provide teenagers with grist for reflection on their own experiences such as cottage life, friendship, family and the transition from childhood to adolescence.

Without replacing the classics, graphic literature has extended the audience for literature as a source of knowledge and insight into the meaning of life and the central conflicts that confront humanity. Granted, not all "comics" may be appropriate devices for building vocabulary, engaging reluctant readers, or inspiring philosophical reflection, but to dismiss their educational value because of the prejudices of earlier generations is a mistake. The key point is that activities that appear to be entertaining may support the achievement of educational objectives in ways that will be much more



Dr. Fredric Wertham's 1954 book Seduction of the Innocent fed fears of the corrupting influence of comic books on North American youth.

Contemporary educators recognize that while graphic literature may be entertaining, there is also educational value for students of many ages in books ranging from Maxim Cyr and Karine Gottot's series, Les Dragouilles, to Mariko and Julian Tamaki's This One Summer.

effective than the mindless completion of worksheets, or rote memorization for its own sake.

My Concise Oxford Dictionary tells me that "entertain" means "amuse" or "occupy agreeably." It is important to recognize that not all students will find the same reading materials and activities amusing or agreeable. This presents a challenge for the teacher planning to respond to the variety of interests of the students. In a school where the vision for the Learning Commons has been implemented, this challenge is made more manageable because "Teachers co-plan with teacher-librarian for school-wide learner led approaches to inquiry" (14). Students will feel like they are having fun because they will have the opportunity to apply their own curiosity, expertise and skills to achieving curricular expectations. Of course, this implies access to a wide variety of information and materials; this is why the standards for school library learning commons suggest the establishment of "stations for specialized work e.g. video production, drama, makerspaces" (34). Students will have the opportunity to solve the problems of learning and communicating their learning in ways that engage their interest.

Feedback from many secondary school teachers indicated to me, as a teacher-librarian, that providing instruction on documentation and avoiding plagiarism, was not very entertaining for them and it was, therefore, a challenge to make it engaging for students. As a result, they were particularly willing to work with their teacher-librarian to overcome this obstacle.

By taking advantage of the musical and comedic skills of Tom Leher and introducing the topic by presenting his song "Lobachevsky" (**youtube.com/watch?v=RNC-aj76zI4**), I was able to open a discussion on plagiarism. After a slight digression when a student raised a question about the prejudice in Leher's choice of a Russian character as an example of a plagiarist, the discussion flowed nicely into lessons on using databases to investigate plagiarism (or patent or copyright violations) in any field (art, journalism, literature, music, popular culture, software, technology), and on how to use citation generators to document the research relatively painlessly. (Another of Leher's songs, "The Elements," **privatehand.com/flash/elements.html**, can be used when introducing the periodic table; it also emphasizes the dynamic nature of "knowledge.")

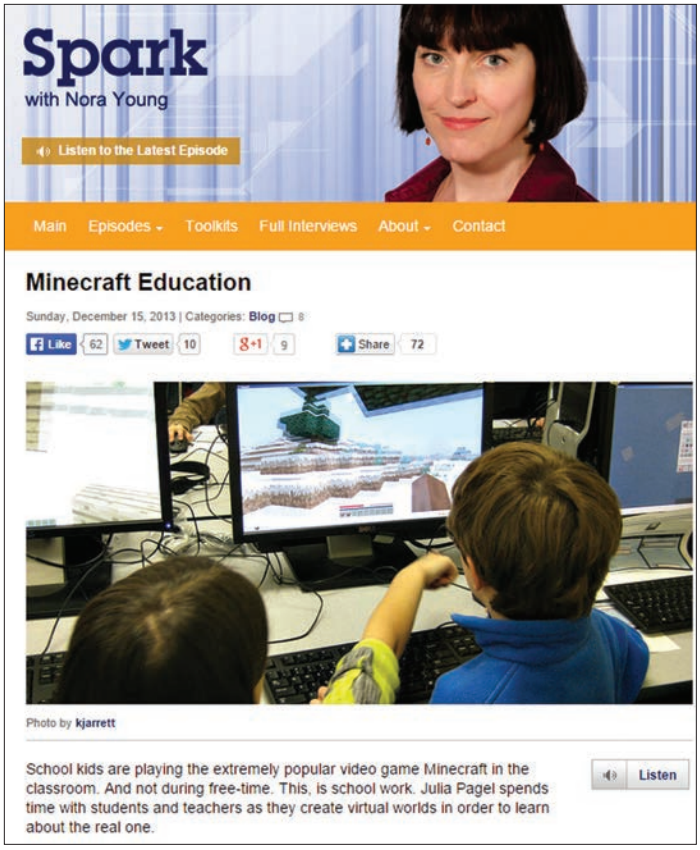
Although topics like academic integrity and documentation (not to mention the periodic table) may lack intrinsic appeal for many students and teachers, they can be made at least somewhat entertaining when music and comedy make an unexpected appearance in the lesson, and students are given the opportunity to connect their learning to areas that interest them.

As teacher-librarians and other educators acknowledge the variety in student learning styles, the need for student engagement, and the desirability of building on students' interests, they may discover educational opportunities disguised as entertainment. Although video game addiction may be a serious problem, this does not mean that the educational potential of computer games should be ignored, in the way that comics were dismissed in the past as an addictive distraction from reality. However, a distinction should be made between games whose critical elements are manual dexterity and the accumulation of points, and games that demand problem solving and involve creativity and collaboration.

In a recent report on "Minecraft Education" (**cbc.ca/spark/**

blog/2013/12/15/minecraft-education/) on CBC's *Spark*, two teachers and a teacher-librarian discussed their instructional uses of the game. It provides an additional context in which students can see concepts learned in social studies and science; it inspires student writing and provides the experience of building things that no "small kid" would ever be able to build. As they play the game, students ask their own "burning questions" and are motivated to develop research skills to find answers. Although the game could become an obsession, there is the potential for it to be a valuable tool for learning how to develop skills, knowledge, and interpersonal relationships that will have value outside of the virtual world. How often do educators have the opportunity to complain about students being excessively engaged in an educational activity?

Although it may not be possible to achieve all educational objectives in ways that will be entertaining to all students, it would be a mistake not to be serious about recognizing the educational value of many activities that the casual observer would dismiss as entertainment. Educational decisions should be based on their impact on student learning rather than on concerns about the perceptions of critics who fail to look beyond the surface. Measure the results and make the critics see how students win.



CBC's Spark explores the possibilities for the use of Minecraft as a learning tool.

Leslie Holwerda and Diana Maliszewski

Game-Based Learning vs. Gamification: A Conversation

Diana: I checked with my daughter, because she's on her school debate team, and she told me that we should start with being clear about defining the terms involved. I suspect that for many people, there's no difference between Game-Based Learning and Gamification. So, how do you define these words?

Leslie: Gamification as I understand it is applying the way a video game works to an educational experience. Gamification would include scoring, levelling up, leaderboards, and alliances. In educational terms: assessment, task completion, class rankings, collaboration. That being said depending on who is presenting or defining, the definition may also include digital interactions and motivation to change behaviours.

Game-Based Learning has been around education for many years. I believe it has been referred to as a "simulation game" in the past. Recent digital innovations have introduced virtual experiences for students to acquire skills using games which reflect an experience in the real world.

Diana: Thanks for clarifying these terms. One of my favourite (and unbiased) definitions of these terms comes from **http://www.teachthought.com/technology/difference-gamification-game-based-learning/** and this is what they say:

> Gamification is the application of game-like mechanics to non-game entities to encourage a specific behaviour. Game-based learning is simply learning through games.

I prefer Game-Based Learning (or GBL) over gamification for several reasons. Gamification frankensteins two cultures – school culture and game culture – and respects neither of them by using elements out of the context in which they exist. The underlying assumption is "school is boring, so we have to jazz it up" and "games are fun but fluff so let's take pieces of it and add it to school.".When you apply game elements to non-game things, this is a form of extrinsic rewards, and we all know that intrinsic rewards are much better than extrinsic rewards. Extrinsic rewards can be detrimental to motivation.

Leslie: When you put it that way I can see your point but why not include gamification as an alternate for those who would enjoy or benefit from the change of pace?

Image Courtesy of Sarah Chu. Adapted from the Gamification Infographic, found on http://www.knewton.com.

Diana: We already gamify enough in education, and the different tools (e.g. scores, leaderboards) do not necessarily encourage the students in the same way that they do when they are a part of their "natural environment." I can think of two examples. When I was trying to potty-train my first child, we offered her all sorts of incentives and set up a reward system. Her response was "Why should I poo in the potty to get a toy? I can get a toy another way, like from Grandma." My second example is a bit more recent – I wanted to learn more about the use of games in education and I found an online group, which shall remain nameless. They had fully embraced the gamification philosophy, to the extent that after reading an article, our comments would be ranked and our names would appear on a leaderboard. This totally turned me off. I wasn't participating because I wanted my name to appear on a list – I wanted to join the conversation for my own learning.

I understand why you suggest changing the pace through the use of game elements, but there are other, authentic ways to transform learning experiences. Using games as part of the learning experience is genuine. Extracting game elements and forcing them onto class procedures isn't. One of my favourite infographics showing how gamification is just another version of what already exists can be seen here. (The original source is **sarahchu.com**)

Leslie: My knowledge of gamification and game-based learning until recently has been one of interchangeable terminology and confusion. Isn't a game just a game, whether it is online, from a box, or teacher created?

Diana: I can understand why there's a lot of confusion about gamification and game-based learning. After all, one of the universities in Ontario with a Faculty of Education is currently offering a course in how to gamify your classroom and in the most recent issue of *ETFO Voice* magazine, a feature article on the topic referenced one as part of the other, even though they are different (see **http://etfovoice.ca/article/gamification-in-the-classroom/**). Let me recommend a few researchers that are examining game-based learning to help widen understanding of this issue – and the great part about this list is that all the academics are from Canadian universities!

- Sara Grimes, from the University of Toronto (**ischool.utoronto.ca/sara-grimes**)
- Jason Nolan, from Ryerson University (**http://www.ryerson.ca/ecs/faculty_staff/fulltime/nolan_jason.html**). Visit this hyperlink to see the title, by Jason Nolan and Melanie McBride on *Beyond Gamification: Reconceptualizing Game-Based Learning in Early Childhood Environments*.
- Jennifer Jenson, from York University (**jenjenson.com**)

Leslie: So, how does this impact the school library?

Diana: I believe it's less about changing your terminology (like "Great job Jimmy! You've levelled up and unlocked the 'borrowed a book from every Dewey category' achievement. Here's a badge!") and it's more about being open to using and thinking about and discussing games of all sorts that students honestly care about. (Don't get me started on edu-games – that's a different topic!) Take a look at some of the suggestions from the last issue of *The Teaching Librarian* and Lisa Castaneda's article (Volume 22, Issue 1, page 33). As Lisa said "Climate change in schools isn't 'gamifying' everything, nor is it individualizing everything to the point where kids teach themselves. It involves being responsive on the individual level, maybe stepping out of our own comfort zone and genuinely interacting with one another."

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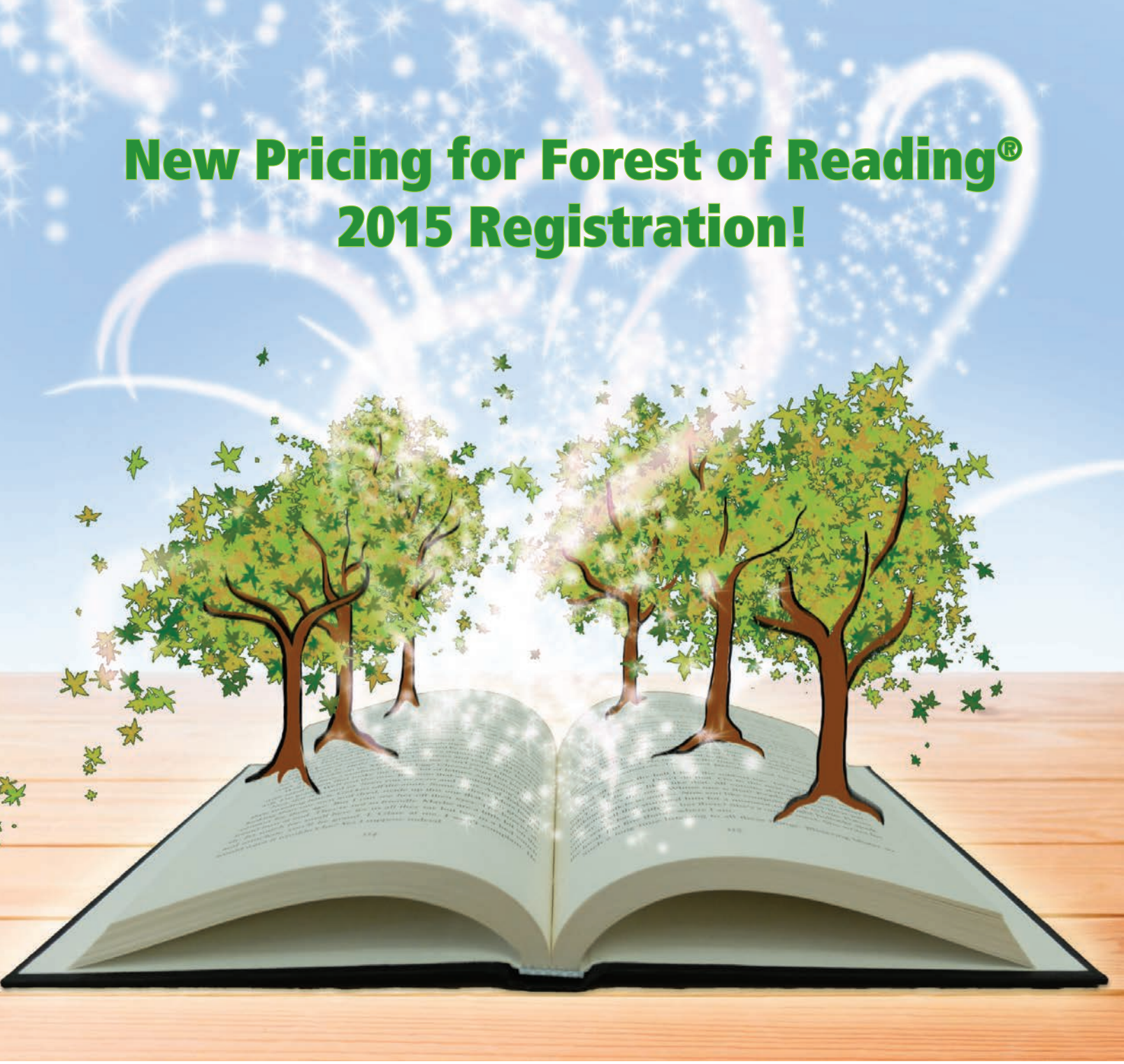

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INSPIRE! Toronto International Book Fair in Photos

1. INSPIRE! Toronto International Book Fair during International Board on Books for Young People's (IBBY) presentation on the Collection for Children with Disabilities. 2. Leigh Turina (right) shows the Collection for Children With Disabilities to attendees. 3. IBBY'S presentation at INSPIRE. From right to left: Sharon Moynes, Leigh Turina, Heidi Boiesen, and Liz Page. 4. Heidi Boiesen (left) and Josiane Polidori (right) check out the collection. Josiane Polidori works at Library and Archives Canada and is a former president of IBBY Canada.

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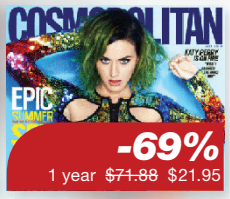

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