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Volume 24, Issue 1

Teaching Librarian

The Magazine of the Ontario School Library Association
ISSN 1188679X



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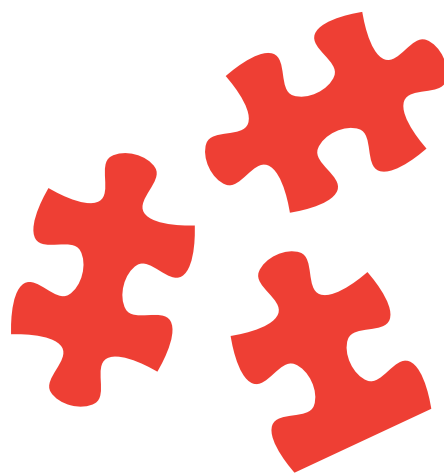
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puzzles @ your library

TingL Contributors

Volume 24, Issue 1



**EVELYNNE
BERNSTEIN**

is the teacher-librarian at Bendale Business and Technical Institute in the Toronto District School Board.



STEFANIE COLE

is the teacher-librarian at Quaker Village Public School in the Durham District School Board.



DERRICK GROSE

is a retired teacher-librarian and editor-in-chief of *School Libraries in Canada*.



**LESLIE
HOLWERDA**

is the teacher-librarian at Loughheed Middle School in the Peel District School Board.



**KATE JOHNSON-
MCGREGOR**

is president of the Ontario School Library Association and teacher-librarian at Brantford Collegiate Institute in the Grand Erie District School Board.



**ERIN KERNOHAN-
BERNING**

is Branch Services Manager at Haliburton County Public Library.



**DIANA
MALISZEWSKI**

is the teacher-librarian at Agnes Macphail Public School in the Toronto District School Board.



**MICHELE
SHAPIERA**

is a teacher librarian at Haliburton Highlands Secondary School.



JAMES STEEVES

is the teacher-librarian at Dolphin Senior Public School in the Peel District School Board and a member of the Ontario Elementary Social Studies Teachers Association.

TingL mission

The Teaching Librarian

The Teaching Librarian (TingL) is the official magazine of the Ontario School Library Association (OSLA). 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.

TingL editorial board

Caroline Freibauer	Assumption College School Brant Haldimand Norfolk Catholic DSB cfreibauer@bhncdsb.ca
--------------------	--

Jennifer Goodhand	Copeland Public School Peel DSB jennifer.goodhand@peelsb.com
-------------------	--

Derrick Grose	Retired Ottawa-Carleton DSB sliceditor@gmail.com
---------------	--

Allison Hall	Walnut Grove Public School Peel DSB alison.hall@peelsb.com
--------------	--

Leslie Holwerda	Lougheed Middle School Peel DSB leslie.holwerda@peelsb.com
-----------------	--

Sarah Oesch	Tiger Jeet Singh PS Halton District School Board. oeschs@hdsb.ca
-------------	--

Brenda Roberts	Edenbrook Hill Public School Peel DSB brenda.roberts@peelsb.com
----------------	---

Angela Thompson	Kawartha Pine Ridge DSB angela_thompson@kprdsb.ca
-----------------	--

Leslie Whidden	Simcoe County DSB lwhidden@scdsb.on.ca
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TingL guidelines

V. 24, issue 2	“25 Years @ Your Library” Deadline: September 30, 2016
V. 24, issue 3	“Design & Inspiration @ your library” Deadline: January 23, 2017
V. 25, issue 1	“Creatures @ Your Library” Deadline: May 27, 2017

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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2 Toronto Street, 3rd Floor
Toronto, Ont., M5C 2B6
Tel: 416-363-3388 or 1-866-873-9867
Fax: 416-941-9581 or 1-800-387-1181
membership@accessola.com
accessola.com

TingL editor

Diana Maliszewski
Agnes Macphail Public School
Toronto District School Board
TingLeditor@gmail.com

OLA design works

Lauren Hummel
Ontario Library Association
lhummel@accessola.com

The Editor's Notebook



Diana Maliszewski

My sister lives in Calgary and when she comes to Toronto for a visit, she stays with my parents. One of their favourite ways to spend time together is to work on jigsaw puzzles.

I didn't realize how apt the theme of puzzles was for this issue of *The Teaching Librarian* until I began to preview some of the feature articles for Volume 24 Issue 1.

Derrick Grose's article on jigsaw puzzles captures the old allure of this pastime while providing a modern justification. James Steeves' commentary examines how primary sources "can be used like pieces of a puzzle that students need to analyze and piece together to get an authentic view of historical events or of events occurring in cultures that are different from their own". Michele Shapiera and Erin Kernohan-Berning describe a

fascinating cross-annotation literature study that helped young readers puzzle out fiction and assisted their libraries in tackling the puzzle of adequately serving a unique community.

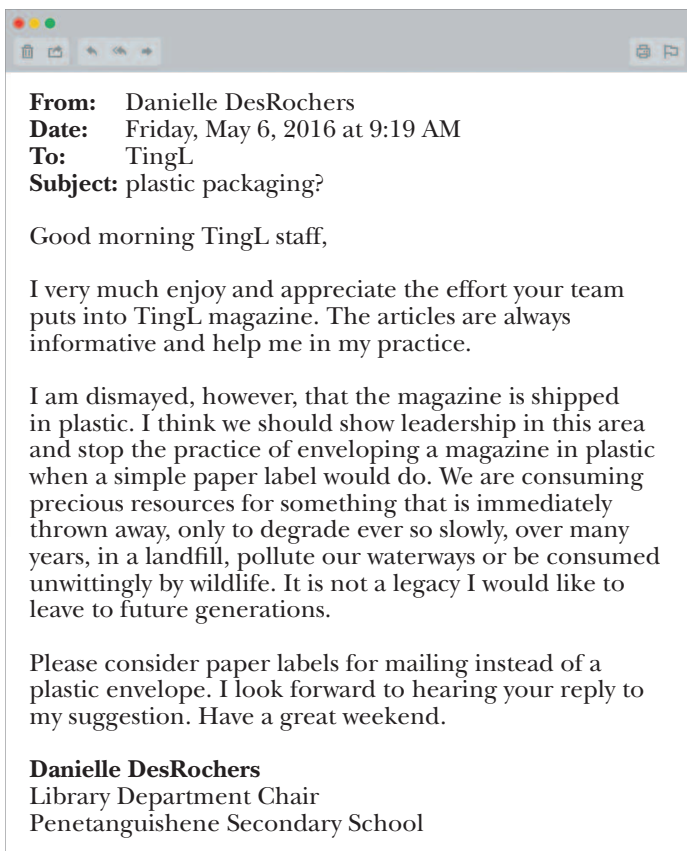
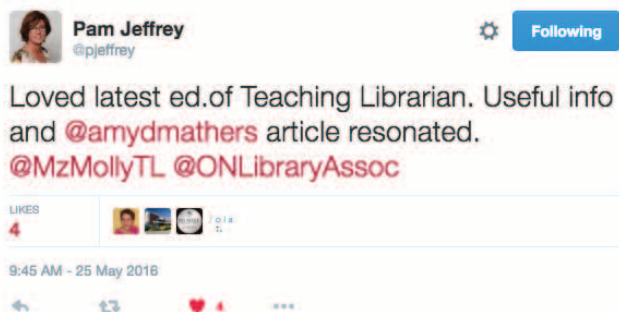
Puzzles are mysteries that get our minds inquiring. A puzzle the TingL editorial board tackled recently was how to replace some of our departing members, such as Evelynne Bernstein from TDSB. (This issue publishes the last "Meet the Author" column she'll write for us and we wish her all the best.) We sought out applicants in Volume 23 Issue 2 and we are pleased to introduce our newest members: Sarah Oesch, Leslie Whidden, Caroline Freibauer and Angela Thompson. We also welcome back Lauren Hummel to the OLA TingL magazine liaison role. Annesha Hutchinson, although still with OLA, will be working in other areas of the organization. We hope that this issue, with its new cast of characters, will not leave you too puzzled! ■

Letter to the Editor

We no longer receive actual letters on paper to the magazine, but we recently received an email and a directed tweet that we thought we'd share.

We always appreciate hearing from our readers. Messages like these reaffirm that we are a community of library professionals while also inspiring continued dialogue.

– Diana Maliszewski, editor-in-chief





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President's Report

This issue of *The Teaching Librarian* celebrates puzzles. Puzzles are a great metaphor for lifelong learning; we often feel overwhelmed when looking at the “big picture”, but when we approach a challenge step by step, piece by piece, we are amazed at what we can accomplish. So it goes with every new course I’ve ever taught, my first few years as a teacher-librarian and even my role as OSLA President. I have considered the amazing work completed so far this year by OSLA Council in terms of different puzzles.

Jigsaw Puzzles

Certainly jigsaw puzzles are easier to do together than alone. So it is with the tasks and initiatives we have been working on at OSLA council. The Year of the Learning Commons drew to a close in May 2016 and we are thrilled to witness the successes of so many school library learning commons across Ontario and throughout North America. The teaching and learning that is happening in school libraries reminds us of the value we bring every day to the lives of students. We know we are a key part to the educational puzzle.

Sudoku Puzzles

Successfully completing a Sudoku is about finding the missing piece to the equation; to this end, I am pleased to announce that OSLA Council has come out strongly in favour of supporting a national voice for school libraries in Canada. We feel that school libraries and qualified library staff require representation throughout the country, for the benefit of all Canadian students. Canadian Voices for School Libraries has a dedicated working group of school library professionals volunteering their time to establish the organization. We would encourage our members to follow Canadian Voices For School Libraries on Facebook and Twitter @CdnSchoolLibrar and to visit the website <http://cvsl.ca> to show support.

Jenga

Jenga is about building. In OSLA’s case, we are interested in building new relationships with organizations and individuals. In May, Johanna Lawlor presented to ETFO President Sam Hammond regarding the School Library Learning Commons

Standing Committee. She shared information about the inconsistencies in school staffing policies around the province and included valuable data about the impact of teacher-librarians on student literacy rates and developing a love of reading.

Also in May, I presented with Melissa Jensen, Vice President/President-Elect on building collaborative relationships via the Library Learning Commons at the OTF Ministry of Education curriculum forum *Learning and Teaching for Tomorrow: Building Collaboration and Capacity*.

Crossword Puzzles

Looking for just the right words to fit the space; updating the Together For Learning website has been a little bit like completing a crossword puzzle. A task force was set up to look at the original T4L website, select the most relevant and practical information and migrate it to a new home. We are extremely proud and excited to share the new T4L website; it is a true reflection of the vision document which anchors our practice. With practical examples of real teaching and learning happening in Ontario schools, we feel it is a sleek, user-friendly site that will become a favourite of teacher-librarians around our province!

Mazes

As teacher-librarians, teachers and library technicians who love to read, we tell our students: Getting into a good book is like getting lost in a maze; twists and turns and no idea where the story will end up! The Ontario Library Association Forest of Reading® program is a project we are thrilled to support. The 2016 Festival of Trees included thousands of students in both official languages in several cities across the province celebrating a love of reading and authors in May. Congratulations to all of the nominated authors and especially to the winners! We are thrilled that the 2016-2017 nominated titles will be announced on October 14th, 2016. Remember to register your school after October 1st so that your students can benefit from all of the amazing resources available through the Forest program.



Kate Johnson-McGregor



Who in the world am I? Ah, that's the great puzzle.

— Lewis Carroll, *Alice in Wonderland*

Logic Puzzles

When you have most (but not all) of the facts and you figure out how to fit them all together, you solve your logic problem. TeachOntario, the new online teaching resource from TVO, is the piece of the puzzle we didn't even know we were missing until we found it! TeachOntario offers a broad range of professional resources for Ontario teachers and making a connection with this great organization was a logical step for OSLA this year. We began the partnership with TeachOntario through the Professional Learning Series Webinar, *Making it Work: Makerspaces in Your School* led by OSLA member Melanie Mulcaster and through #BIT16Reads, the online book club led by council member Alanna King – all archived through the TeachOntario website: <https://www.teachontario.ca>.

Minecraft

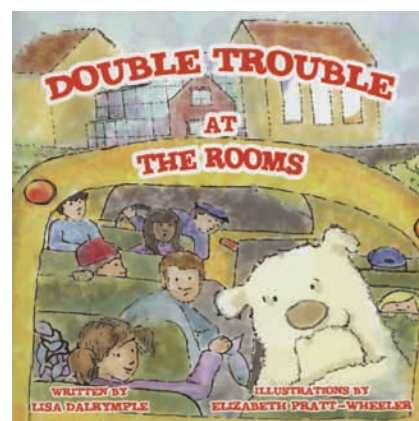
While it is not really a traditional puzzle, Minecraft has elements of challenges and solutions built in. Minecraft is a game about building, creating, tinkering, collaborating, and interacting with ideas and other players. This spring I had the opportunity to begin an OSLA President outreach initiative, where I visited Ottawa for two days. On my first day I met with OTELA, the Ontario Teacher Education Librarian Association at their AGM and we talked about

ways that we could build relationships between the teacher candidates, OTELA librarians, and school libraries. The second day, I collaborated with secondary teacher-librarians from the Ottawa Carleton and Ottawa Catholic district school boards in a PD session focused on Leading Learning and the transition to Library Learning Commons. The energy and ideas shared in the workshops that day were enriching, enlightening and so much fun! It was amazing to co-learn with these passionate, dedicated professionals. The opportunity to build relationships with TLs helped galvanize my belief in the importance of school libraries and my role as chief advocate as OSLA President.

School library learning commons are enigmas; each one is as unique as the school it serves. Our students see their experiences reflected in the literature they read and understand their place in the world through makerspaces and inquiry. Teachers find themselves as co-learners and co-teachers. Library technicians and teacher-librarians find a place as the caretakers and facilitators who meet the needs of their school learning communities. Students, teachers, administrators, community members, parents and qualified library staff; the learning commons puzzle can only be complete when all of the pieces are present. School libraries are the places where we are free to solve our personal puzzles! ■

Book Buzz

As a classroom teacher, I found crosswords, word searches, mazes and a variety of other puzzles to be useful tools for engaging students. My perspective changed as a teacher-librarian when I saw those same consumable puzzles as invitations to patrons to deface library property and reduce the next user's enjoyment of a resource. At the same time, I realized that the library learning commons was the perfect place for students to discover and solve the much larger puzzles generated by inquiry learning. Those are the puzzles that really engage learners of all ages! This issue's Book Buzz will suggest a wide variety of books to help students explore the world around them and come to an understanding of life's puzzles.



Double Trouble at the Rooms
by Lisa Dalrymple, Illustrations by
Elizabeth Pratt-Wheeler
St. John's: Tuckamore Books, 2016
ISBN 9781771030798

In *Double Trouble at the Rooms*, young Nat is puzzled by the problem of finding a place where her pet polar bear can fit in. Even if the children reading this 32-page picture book don't know that the rooms combine the archives, art gallery and provincial museum of Newfoundland and Labrador, that young audience can enjoy Lisa Dalrymple's rhymes and the adventures of Nat and her pet as they go on a field trip to a museum that offers a surprising welcome to an unconventional visitor who unleashes chaos, makes a friend, and finds a new home in the process.



The Girl in the Well is Me

by Karen Rivers

Toronto: Dancing Cat Books, 2016

ISBN 9781770864641

What kind of a man steals money intended to fulfill the wishes of children suffering from terminal diseases? What do you do if you are his 11-year-old daughter, robbed of your comfortable life by his arrest, and driven into exile in Nowhere, Texas? What do you realize when your efforts to ingratiate yourself with the “popular girls” leave you scratched and bruised, wedged in an abandoned well and, possibly, forgotten? The effects of physical injuries, fatigue, hunger, dehydration and even oxygen deprivation cause Kammie Summers to drift in and out of a dream-like state and as she reflects on her old life, her new life, and the good and bad in all of her relationships. There is hope that this experience has provided her with the clues that “the girl in the well” will need to reassemble the puzzle called life in a new town.



The Hill

by Karen Bass

Toronto: Pajama Press, 2016

ISBN 9781772780024

When a plane crash leaves Jared stranded in the wilderness between Edmonton and Yellowknife, his wealthy father, fashionable clothes and city-smarts are no more useful to him than his cellphone. Survival is not a simple jigsaw puzzle but a complex multi-dimensional puzzle. Jared must learn to work with the First Nations teenager who discovers the wrecked plane. He also must learn how to put others before himself. He has to navigate his way through a spirit world inhabited by cannibalistic monsters, helpful tricksters and, most important, he must discover his own strength, courage and ability to stand up to his father to make his own decisions about what is important in life.



Kalyna

by Pam Clark

Edmonton: Stonehouse Publishing, 2016

ISBN 9780986649417

Humanity encounters profound and complicated puzzles in *Kalyna*. In the early 1900's, Ukrainian immigrants settling in Alberta faced the challenge of making lives on isolated homesteads, on unbroken land with an extreme climate. Hard work and ingenuity put them on the road to prosperity. Their adopted country however questioned their loyalty. The men became virtual slaves in internment camps thus undermining the efforts of whole families. How are parents and children able to put their lives together again? How do the people who operated the camps and others who victimized vulnerable families reconcile themselves to the wrongs they caused? How does a nation come to terms with the injustices perpetrated? The answers are neither simple nor always satisfactory. The complex questions that arise in *Kalyna* make stimulating reading for senior students interested in Canada's social history and the meaning of justice.

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Mr. King's Machine

by Geneviève Côté

Toronto: Kids Can Press, 2016

ISBN 9781771380218

Regardless of how much people may appreciate nature, and sometimes because of how much they appreciate nature, humans are sometimes so enchanted by technology that they rush into using it without thinking through the consequences. In Geneviève Côté's picture book, *Mr. King's Machine*, readers from pre-school to Grade 2 will share the lesson learned by a gadget-loving cat who listens to his friends and neighbours and solves the puzzle of how to use his mechanical skills in a way that complements his love of flowers. He finds a way to respect nature rather than disturb it and his neighbours.



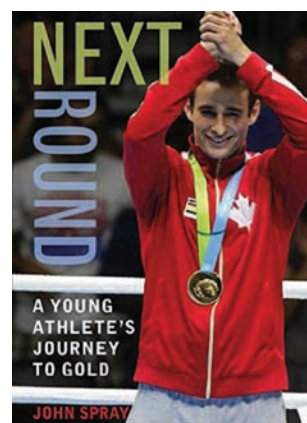
Missing Millie Benson

by Julie K. Rubini

Athens, Ohio: Ohio University Press, 2015

ISBN 9780821421840

There were many puzzled faces last May when it was reported that CBS was not proceeding with its Nancy Drew television series because the pilot episode was “too female.” This news story raises questions about Nancy Drew and the status of women in American society. Students will find answers to these questions in Rubini's biography of Millie Benson, the journalist best known (now) as the ghostwriter for many *Nancy Drew* mysteries. In this book for young readers, chapters echo *Nancy Drew* titles, such as “The Case of the Missing Ghostwriter”. This engagingly written and profusely-illustrated work of social history gives middle grade readers insights into the operation of publishing syndicates such as those responsible for *The Hardy Boys* and *Nancy Drew* series, an understanding of careers in print journalism and the evolving roles of women in American society through the 20th century. This biography of the creative, adventurous Millie Benson is not “too female” for any reader.



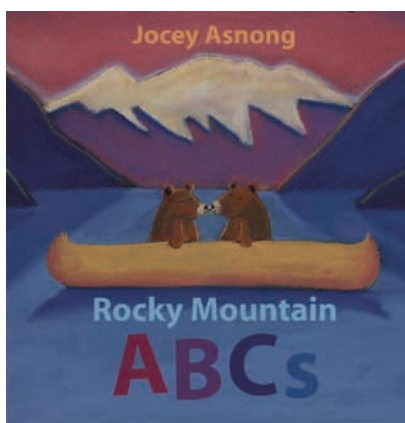
Next Round

by John Spray

Toronto, Pajama Press, 2016

ISBN 9781772780031

As a private investigator, author John Spray is a professional puzzle-solver. He promotes student interest in puzzle-solving by sponsoring the John Spray Mystery Award for Excellence in Mystery Writing for Children. However, it is his interest in boxing that has inspired his biography of Arthur Biyarslanov, who as a 20-year-old, won a gold medal in boxing for Canada in the 2015 Pan Am Games. To reach this goal and to place himself on the road to the 2016 Olympics in Rio de Janeiro, he has had to solve the puzzles of living as a Chechnyan refugee in Azerbaijan, coming to Canada at the age of nine, discovering success as a soccer player before being sidelined by an injury, and then taking up boxing and finding the mentors to teach him the skills that he needed for success in the ring and beyond. Readers, aged 10 to 14, will find inspiration in this 112-page, profusely illustrated, story of determination, courage and athletic achievement.



Rocky Mountain ABCs

by Jocey Asnong

Victoria: Rocky Mountain Books, 2016

ISBN 9781771601559

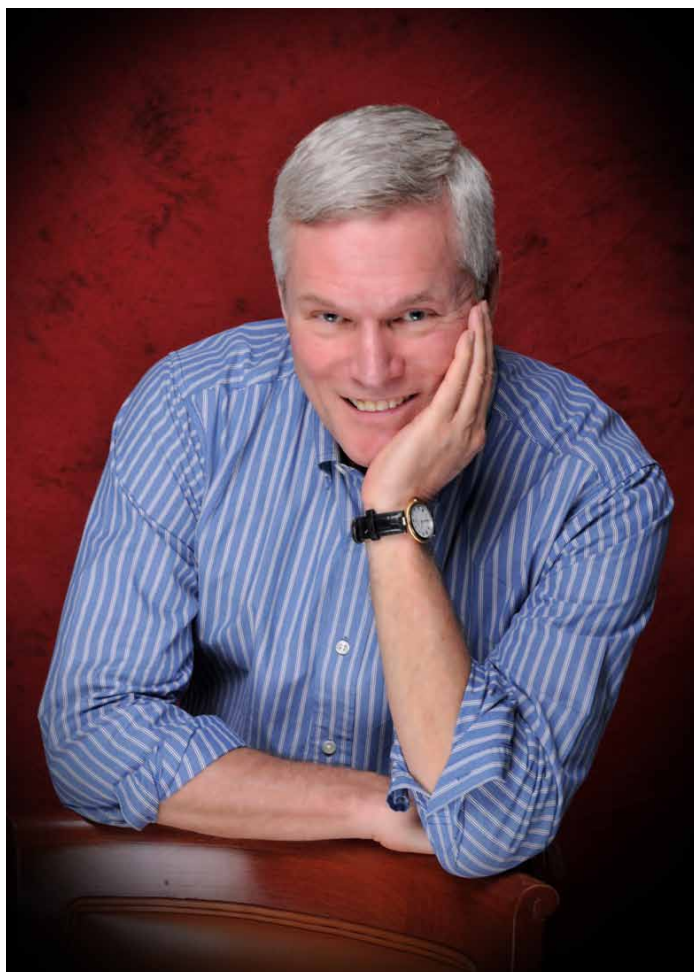
The puzzle in an ABC book is not where it will end, but how the author is going to take the readers to the letter “Z.” In her colourful board book, *Rocky Mountain ABCs*, illustrator Jocey Asnong launches beginning readers at the letter “A” for Alberta, Canada with the invitation, “All aboard, we’re going on an adventure.” Next, “Bear packs her backpack” at Banff National Park and the journey continues through an alphabetical series of captions and pencil drawings featuring wildlife and outdoor activities. The first letters of place names highlight the letters of the alphabet until the final letter when the medial “Zs” in “Grizzly Bowl” (a ski area in Lake Louise) solve the puzzle of how this will end as readers “zoom” away having explored this combination of art, language play and geography lesson. ■

Meet the Author

Hugh Brewster

Hugh Brewster is an award-winning author of numerous books and performances. His works vividly depict true-life, unforgettable stories from history, including Canadians at war, the Titanic, and other historical events which have fascinated him over time.

Among Brewster's fiction and non-fiction awards are the 2012 Hackmatack Children's Choice Award for English Fiction for *I Am Canada: Prisoner of Dieppe*, the Information Book Award in 2005 for the non-fiction *On Juno Beach: Canada's D-Day Heroes*, and the 2008 Norma Fleck Award for Canadian Children's non-fiction for *At Vimy Ridge: Canada's Greatest World War I Victory*.



TingL: What led to your interest in writing both historical and war-themed fiction and non-fiction?

H.B.: I have always loved history. Old houses, old buildings, old things have always fascinated me. As a child, visiting a historic site, like Fort George in Niagara, was always a big thrill. I'd imagine what had happened in that place and what it was like to be alive then. And I devoured historical fiction though I was never a war buff. Growing up in the 1950s, World War II was in quite recent memory and some boys could talk passionately about Messerschmitts and Focke-Wulf fighter planes and the difference between a Sten and a Bren gun, but I was never one of those boys. Interest in the Canadians in World War I and II came later, when I realized that a large part of our history had not been written about for young readers.

Your award-winning books like *On Juno Beach*, *At Vimy Ridge*, *Dieppe*, and *From Vimy to Victory* are so beautifully presented. How do works like that come together, in terms of the process of writing, collaborating, and coordinating illustrations and archival photographs?

Well, unlike most authors, I actually "package" those books, doing all the photo research, coming up with the layouts for each spread and supervising the design with a designer I've worked with frequently. This is through my company Whitfield Editions. I was a publisher and book packager for many years before becoming a full-time writer in 2004, so I have considerable experience at creating illustrated books. I then present the publisher with a finished disk from which they

Evelynne Bernstein

print the book. Of course, during the production I have a lot of input from the editors and marketers at Scholastic.

How does your research process differ for, say, a novel like *Prisoner of Dieppe* or *Deadly Voyage*, versus a non-fiction historical book?

The research process is the same, though I've found that even more research is necessary for historical fiction. When I began writing *Prisoner of Dieppe*, which was my first novel, I thought, "Oh, goody! I can invent dialogue, I can create characters and situations and put thoughts in people's heads and do all the things that are not allowed in writing non-fiction." But I soon discovered that I had to make it every bit as "real" as non-fiction. And this would require even more detailed research since I'd want to make sure that something I was depicting could actually have happened in the way I imagined.

You began your career in the publishing industry. Can you share a bit about that with our readers? Did that experience inform or inspire your writing in any way?

It informs my writing and what I choose to write about a great deal. Sometimes, perhaps too much. From being a publisher I have a well-developed commercial sense of what will interest readers. I know that I can always write about the Titanic, for instance, because that has a guaranteed appeal. And since writing a book is a lot of work, you want to do something that will sell! Yet sometimes, you have to be bold and tackle something that fascinates you, even though it may not be an "easy sell" either to a publisher or to the public. My 2007 book, *Carnation, Lily, Lily, Rose* was a title that I wasn't sure would be popular, but, in fact, it was quite well received and was nominated for a Governor General's Award.

We were lucky enough to have you present to our Grade 10 History classes at Bendale, and your presentation was wonderful – engaging, informative, and enlightening. What do you find most rewarding when you meet the youngsters who are the audience for your books?

Thank you! I enjoyed presenting at Bendale and appreciated that the students were attentive and responsive. It's always the give-and-take after a talk that I enjoy the most. I love hearing

their questions and thoughts and sometimes book ideas come from them. Nothing is worse than having the bell ring just as I am finishing and the students then race for the door or for the school buses. That's always a let-down.

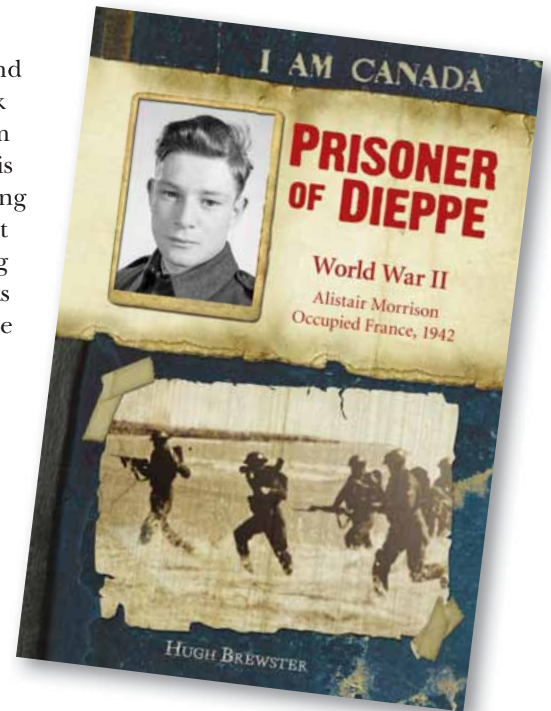
Are any of your books a favorite, or one that holds a special meaning for you?

Yes, two of the books I've already mentioned have special meaning for me. *Carnation, Lily, Lily, Rose* is a very beautiful book that features the art of John Singer Sargent, a painter for whom I've always felt a remarkable affinity. And I visited Broadway, the village where it was painted, in England, and helped start the Broadway Arts Festival which celebrates the village's past as an artists' colony. Secondly, *Prisoner of Dieppe* was my first novel and featured a character called Mackie who was inspired by a real Dieppe veteran named Ron Reynolds. Ron died before the book was published and I read from it for the first time at his funeral, fighting to maintain my composure all the while.

You have visited many schools, both elementary and high school. Have you had any surprises or inspirations from young audiences? What lessons or insights would you like them to take away from your presentations or your books?

Yes, there are always surprises, which is what makes it interesting. When I'm talking about the wars, students often

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have stories from their own families, or bring in medals or other family memorabilia. One student showed me a photo in his copy of *Dieppe: Canada's Darkest Day* on which he'd drawn a circle around one man's head in a group photo of prisoners of war. "That's my grandfather," he said. So I'd like students to realize that history is literally "our story," not something remote or dull that they have to learn about in school.

Can you share with our readers the marvelous performances you have written, like *Canada, Fall In!* (a dramatic depiction of the events of 1914-18), and *Dark Days, Bright Victory* (a tribute to the Canadians in World War II), both of which "brought audiences to their feet and to tears"?

Yes, these performances I've done with the Elora Festival Singers and the Toronto Mendelssohn Choir conducted by Noel Edison have been really great experiences. I've discovered how potent a story can be when combined with affecting music and images. At the end of *Canada, Fall In!*, for example, the choir sings "Where Have All the Flowers Gone?" while I show photos of young men in uniform and war graves and there is rarely a dry eye.



What are you working on next?

I'm planning a major extravaganza for Canada 150 in 2017, with choir and guest stars, tentatively entitled *With Glowing Hearts*. I've started a new play following up on my play about the Arthur Currie trial, *Last Day, Last Hour*, though set more recently in Toronto. And I have an idea for a romantic historical young adult novel, something quite new and different for me.

What do you read for personal pleasure, and what are you reading now?

I read mostly history and biography and fiction only occasionally. I used to be a big fiction reader but find I read less of it now. At the moment, I'm reading Erik Larsen's *Dead Wake* about the *Lusitania*. I'm a great admirer of everything he writes. I'm also enjoying a non-fiction book by Sebastian Faulks who is best-known for his novels like *Birdsong*. It's called *The Fatal Englishman* and is about three young men of great promise who all led shortened lives. Faulks, too, writes extremely well.

Thank you, Hugh. I



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Write What Matters: For Yourself, For Others

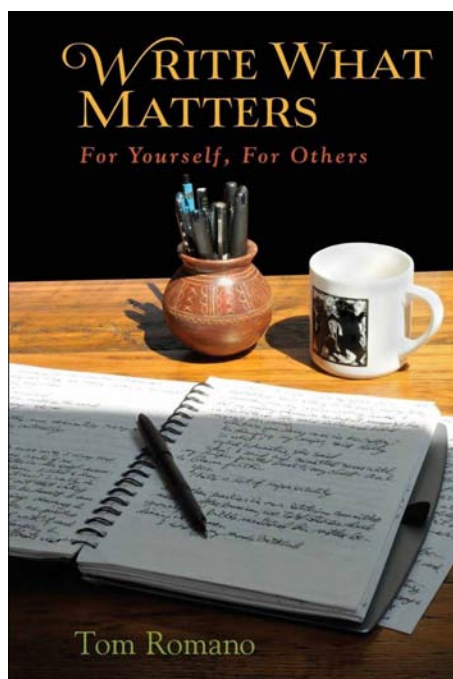
by Tom Romano
Tom Romano, 2015
ISBN 069251693X

A guide for all, exploring the techniques, processes and joys found in a writer's life.

Tom Romano sees writing as fun, but not frivolous fun. He's discovered it's more like the fun found in a "deep massage". It heals, reveals and leaves you satisfied. He revels in words, the writing process and teaching. *Write What Matters* is an ode to the work he loves.

Romano takes you through all stages of the writing process, from the initial "gush" of a first draft to the necessary step of reading your writing aloud to hear "if the words on the page translate into a rhythmic spoken voice." He provides prompts to help you explore your own or your students' competence with techniques like parallel structures, metaphors and leads; an exploration of Winston Weathers' Grammar B. Truly reveals how to Break the Rules in Style. What student doesn't want to do that? Techniques are exemplified with Tom's, or his students writing so you can see the pop, realism, and rhythm that can draw in your readers.

However, there is more to writing than technique. There is process too. Where do you write? How do you collect ideas? Do you draw? Do you use the microphone app on your phone? Who are your mentors? Finally, and most importantly (with four chapters dedicated to it), how do you revise? The words of poet Billy Collins are used to illustrate the importance of this step: "My students think revision is



cleaning up after the party. They have that wrong. Revision is the party." Again precise techniques are introduced so writers can work on ways to return to our work, drawing out and expanding on everything. There is also a story within the story of this book. When Tom Romano was a student, a teacher dismissed him as a writer because he didn't publish. Although he has now been published many times in different formats, he couldn't find a publisher for this book. After support from friends, colleagues and authors, he self-published. *Write What Matters* is a gift to all who care about writing and the teaching of it. Tom Romano's love for the process of writing and his inspirational message to all of us is consistent. We can all write, reflect on what matters to us and use techniques to draw in and inspire others. Whether

or not we publish, the process will help us grow.

The Doodle Revolution: Unlock the Power to Think Differently

by Sunni Brown
Portfolio/Penguin, 2014
ISBN 9781591845881

Learn the power of the doodle and how it can unleash creativity, analysis and deeper thought in yourself and your students, especially for those who feel they can't draw.

In the age of infographics Sunni Brown recognized we don't necessarily teach visual literacy. We view drawing as an art form, not a gateway to thinking. Her book, *The Doodle Revolution: Unlock the Power to Think Differently*, provides readers with practical explanations and practice spaces to overcome their fears and explore the precepts of doodling, allowing us to recognize the doodler she claims is in all of us.

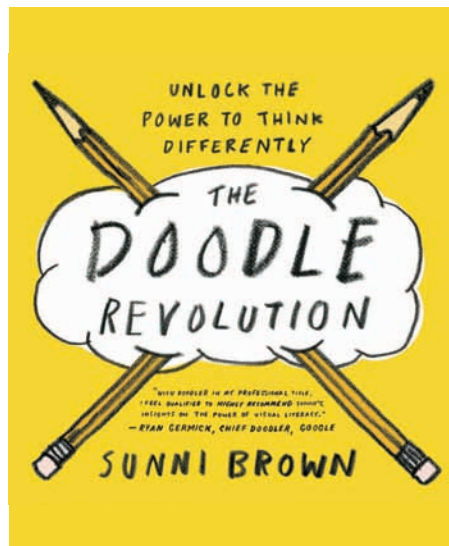
After rejecting negative definitions, she defines doodling as the ability "to make spontaneous marks...to help yourself think." There are many arguments provided to demonstrate how doodling supports thinking. Much of what we want for our students, it seems, can be attained through doodling. If we want our students to retain information, if we want them to process information, if we want them to be creative and thoughtful, we should have them join Sunni Brown's Doodle Revolution.

Although we might not think of students doodling during lessons as productive, "doodlers retain 29% more information than non-doodlers." Once we recognize the process info-doodlers use to get the

picture on the page, we gain a greater understanding of how this works. First, to process the information being shared and turn it into a doodle one must learn to pause “our internal chatter” and focus on what is being said. Following this, the process of creating one’s “own visual representation” provides a “deeper learning experience.” As well, an effective info-doodler must also be able to identify the main idea of what they are listening to and pick out the information that relates to that theory.

You will also find a variety of doodle games within the book. Although, these are designed to help companies assess projects, determine importance and outline project completion, there are many applications for the classroom here. Project Mindmap could be used to assess the importance of historical incidents, F.A.B.I. Grid could be used to analyze the information in a shared or individual reading of an article, and the Empathy Map could be used to study characters in novels or figures in history.

Sunni Brown also shares her Diagram Legend with 33 different graphic organizers which can be used to outline systems, processes and comparisons, not once but twice. It is that important. But one of the principal organizers shared is the Feed-Forward Meeting structure. This is a visual structure for speakers preparing to present new information. The Feed-Forward process originates from Nancy Duarte, author of *Resonate*. It breaks down the aspects of building a presentation into succinct steps sharing presentation tools like turning points, contrast, emotional moments, S.T.A.R. moments (Something They’ll Always



Remember) and, of course, a Big Idea in an accessible way. Sunni Brown successfully used the Feed-Forward structure to build her popular TED Talk, *Doodlers Unite*.

These examples only scratch the surface of the many ideas found in *The Doodle Revolution*. If anything here piques your interest, but you are still not convinced this is a book for you, check out her TED Talk, check out her website doodlerevolution.com, and see if you are up to the challenge and ready to explore what doodling can do for you and your students. Sunni Brown will be a keynote speaker at OLA Super Conference 2017 next February.

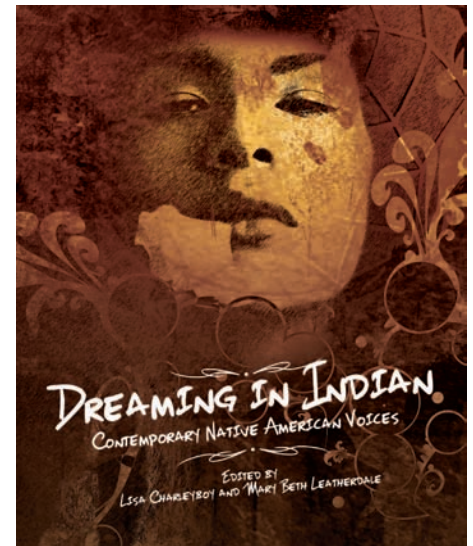
Dreaming In Indian: Contemporary Native American Voices

Edited by Lisa Charleyboy and Mary Beth Leatherdale

Annick Press, March 2016

ISBN 9781554516865

An anthology filled with relevant pieces representing current Native perspective.



Perfect to pull rich pieces to use throughout units and thematic studies. Excellent mentor texts for many text formats.

In a time, when the words “truth and reconciliation” reverberate around us, people of all ages need an accessible forum to understand what this means. *Indian Voices* balances both of these aspects in entirely different ways.

By giving over 50 Native American people ages six and up, from all over North America, with varying degrees of artistic success a chance to share their stories, the book enables readers to see beyond stereotypes. Each person shares a small piece in a format that best suits them. There are interviews, poems, collages, photo shoots, songs, reflections, murals, clothing, short stories and more, all balanced with strong illustrations, reflecting the different realities and issues that make up the truths of their individual lives.

continued on page 20

...continued from page 19

The structure of this book acknowledges the historical treatment of Native people across North America. Responding to historical wrongs such as governments attempting to erase Native American identities and outsiders profiting from cultural appropriation, Annick Press has designed the publication so that each contributor highlights his or her heritage, nation or reserve in their byline and guaranteed that the artists who contributed retain full copyright privileges for their work.

Integrating pieces from this book into a variety of instructional topics and units will show students that Native Americans aren't a unit to be studied, but people in the midst of our community with relevant perspectives, roles and talents.

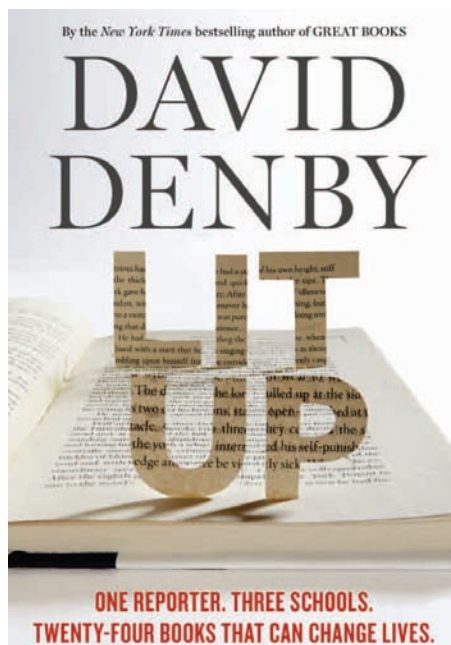
Lit Up

by David Denby

Henry Holt and Company, February 2016
ISBN 9780805095852

Interested in how teachers draw students into a challenging text? Join reporter, David Denby, as he documents how different teaching philosophies, different schools, and three individual teachers engage tenth-graders with twenty-four tough reads.

David Denby wondered about the effects of our cultural obsession with technology on students' brains. Like us, he has heard the claims that the ability to access infinite information through electronics produces students with richer reading lives. He also thought, as Maryann Wolf, professor of child development at Tufts University thinks, reading on devices could also prevent those same students from "being able to settle down into 'deep reading'—the



kind of sustained immersion in a text that yields the greatest pleasure and learning." Would and could students see the worth and willingly put the time into reading challenging books like *Brave New World*, *To Kill A Mockingbird*, *The Scarlet Letter* and more?

To assess this, he went looking for English teachers and schools that would allow him to sit in on their Grade 10 classes, read the books and observe teachers, styles, and students. He chose 10th grade because 15-year-olds are on the cusp of adulthood, able to comprehend larger ideas, yet still maintain a degree of neuroplasticity. Teachers could potentially reach them and embed a love of books in their lives.

Lit Up declares it is about three schools and touches on the power of Literature Circles with the work of Susan Zelenski

in the low-performing Hillhouse School in Connecticut. We also glimpse teachers working to implement the ideas of Penny Kittle and Teri Lesesne by attempting to engage readers through choice, book talks and independent reading at Marmorek Independent, just outside of New York City. Although this school has much more wealth than Hillhouse, it also had students disengaged with reading. Most of the book, however, focuses on one brilliant teacher, Sean Leon, during a year at Beacon, an alternative high school in New York. David Denby is obsessed with how one person can take 23 15-year-olds through a rigorous, and even depressing, curriculum, keeping them engaged and learning.

Following Sean Leon's class is a confusing maze for David Denby. He often wonders why Leon would take such a path, ask a certain driving question, focus on a certain response, but he is rarely disappointed with the results. He describes intimate details of student lives and how deep exploration of these books adjusts their judgment of others, their families and themselves. He also reflects on the art of building community, respect and self-worth in a classroom. *Lit Up* provides insights and understanding of 24 challenging novels and how they work with today's students.

Reading *Lit Up* conjures the stamina, drive, knowledge and ultimately the art, needed to engage teenagers in the act of reading and responding to texts that few adults would willingly attempt. It brings a respect to teaching that is rarely seen and is an inspirational read for teachers and readers alike. ■

FEATURED TITLE

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addresses copyright issues that typically arise in educational settings. Providing direction to help school staff across Canada answer copyright questions, this publication offers a measure of focus for the reasonable handling of copyright issues based on legal interpretation and case law.



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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,

I'm confused. I've been transitioning my library to a learning commons despite being part time, with no additional funds and some resistant colleagues. I have done this by focusing on inquiry, technology, gaming and by building a Lego wall. A new member on staff (who has the principal's ear) is pushing for a green screen, a maker station, sand and water tables and paint easels. I would love to incorporate some of this and robotics as well, but I've no idea where the space would be found for all of this or how paint, water and sand co-exist near books. I'm worried about managing materials and facilitating the space on a fairly fixed part-time schedule. How do I focus on inquiry, developing a love of reading and digital citizenship when I have what feels like, an oversized Kindergarten room being merged with my learning commons space?

Worried and Overwhelmed

Dear WOW,

Progress of any kind can be overwhelming and when others' ideas of progress intrude on the comfortable and the tried and true, change becomes difficult. Your decisions about the direction your library learning commons goals and whether you are able to incorporate water tables and paint stations will depend on your library program, the space available, and, I imagine, your patience. If more time is to be spent organizing and supervising independent use of imagination and genius style activities you may not be able to schedule as much direct teaching. For a short time each day or

cycle, distribute "genius passes" to each class rather than holding scheduled class visits. Try "pop-up" activities that present weekly or monthly challenges (build a book holding structure!). Your first challenge might be to have students create an award or build a trophy which can be duplicated and awarded for completed student creations. Make It @ Your Library has some interesting ideas (makeitatyourlibrary.org).

Give it a try WOW, and let *The Teaching Librarian* know how you did.

Dear Rita,

The library part of my job is often pushed to the side so that I can focus on the teaching (and providing planning time coverage). Repairs, processing, and just keeping the shelves in order get very little attention and I hate the disorder. This year I feel like I've won the lottery! A college student who has completed one year of a library technician program has started volunteering several days a week to gain practical experience. Imagine a skilled worker taking over the tasks you never have time for! I've realized that help like this, even a half day each week, or one day a month would be life altering! How do I go about lobbying my school district or the government to fund technician support in elementary schools?

Always Swamped

Dear A. Swamped,

You are really lucky! An expert for a short while is able to accomplish so much more than even the best of our student helpers.

- Does your board of education have a teacher-librarian association? You might begin there. Try to join or create a group who will advocate for change. Identify your needs, then do your research: both anecdotal and scholarly. Approach the “powers that be” as a group with your evidence supporting your request.
- By becoming active in our Ontario School Library Association, you will find opportunities to present the needs of school libraries and teacher-librarians with an association that has experience in all things library. You can read more about the work of the OLA Advocacy Committee on the OLA website.
- Consider the politicians in your area. Each school board has trustees who are elected. You might invite your trustee into the library the next time you have an event and bend their ear. Or, email or call your local MPP to see what their position is on school libraries and what they are willing to do to help.
- Until things improve, find a Library and Information Technician (LIT) student to do a placement in your school. Job shadowing and field placements occur throughout the program. Contact the colleges with Library and Information Technician programs directly to become a host.

Durham College in Oshawa:

www.durhamcollege.ca

Seneca College Newnham

Campus in Scarborough:

www.senecacollege.ca

Algonquin College in Ottawa:

www.algonquincollege.com

Mohawk College (online):

www.mohawkcollege.ca

Take some kind of action. You won't be disappointed, even if the results are temporary.

Dear Rita,

Cuts seem to be happening everywhere. I am 0.7 library in a school with over 800 students. My own planning time comes out of this allotment so really I'm less than 0.6. I'm hearing through the grapevine that one way some T-Ls are coping with the lack of time is to eliminate Kindergarten book exchange. Eliminating the Kindergarten times would free up over six periods a week to work on inquiry with older grades. I'm questioning – what is my job? What is equitable? And what does it mean to exclude a large group of students from an important part of our school community?

I. M. Torn

Dear Torn,

I understand the predicament you are in. We all struggle to meet the needs of as many students as possible and with cutbacks...my head spins. Although weekly Kindergarten time is ideal and seems to be a common practice, have you thought about reducing the frequency of visits and possibly shifting the library book exchange experience to Grade 1? The Kindergarten teachers could run their own “snuggle up and read” program and a selection of library books might be provided in a bin on a monthly basis. If there are reading buddies in your school, they could become library buddies or develop a volunteer library buddy program for parents who want to help out. Plan and

introduce special Kindergarten library experiences spread through the year: September orientation, October reading buddy day, November Forest of Reading, and April Canada Book Day. What a way to teach appropriate library usage! I know how important it is to build a relationship with your students and encourage a love of books, but dealing with a reduced schedule means a shift in our practice. You can do it, Torn...get creative. ■

Drawn to the Form

IDLE NO MORE

School Libraries Can Join A Peaceful Revolution!

After attending a PD session last year I started displaying a slide acknowledging that our school is located on the traditional territory of the Mississaugas of the New Credit First Nation. I learned that this is one small way we can follow traditional First Nations protocol and help Aboriginal peoples regain respect lost over time. We now teach issues including residential schools as well as emphasise aboriginal contributions and teachings in the curriculum. Our lessons are no longer just around the fur trade, longhouses and the buffalo hunt.

Just like those who deny the Holocaust, or the Armenian genocide, there are people in Canada who deny that residential schools had any lasting negative effect on our First Nations people. The Truth and Reconciliation Commission report makes suggestions that we as educators should provide materials which will help Ontario students to better understand the issues of both residential schools and the contributions of the Aboriginal peoples of Canada.

The following is stated in the *Truth and Reconciliation Commission of Canada: Calls to Action* (2015): http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Calls_to_Action_English2.pdf

“We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including: I. Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools. II. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history. III. Building student capacity for intercultural understanding, empathy, and mutual respect.” (p.7)

Including learning materials covering issues and the history of Aboriginal peoples in Canada and stories written by and featuring Aboriginal peoples in a variety of formats should be a priority.

We need to acquire a variety of resources that engage readers and fill the gap in our collections when we collaborate with Social Studies, Geography and History teachers. There are many primary and secondary resources available online and access to new and exciting graphic novels and comics is improving. “Racism continues to shape the lives of many people living in what is now Canada and comics can help increase awareness about racism’s historical and ongoing consequences” (Carleton, 2013, p.522). I have purchased a number of Aboriginal resources for our library in my attempt to build a diverse collection:

Christopher, N., Daniel, G., & Pérez, R. (2012). *The Country of Wolves*. Iqaluit, Nunavut: Inhabit Media.

A beautifully illustrated haunting version of an Inuit folktale telling of a lost hunter and his journey to the spirit world. (P,J,I,S)

Nicholson, H. (Ed.). (2015). *Moonshot: The Indigenous Comics Collection*. Toronto, Ont.: Alternate History Comics. This anthology of comics by North

American Aboriginal comics creators explores stories of the past, present and future and the diversity of the Aboriginal experience. (J,I,S)

Robertson, D., Sanderson, S. K., & Henderson, S. B. (2011). *Sugar Falls: A Residential School Story*. Winnipeg, Man.: HighWater Press.

Based on a true story, this short pen and ink comic tells of a young girl who was forced to attend a residential school, endured suffering typical of children in her situation and her determination to survive. (J,I)

Robertson, D., & Tien, W. (2014). *The Peacemaker: Thanadelthur (Tales From Big Spirit)*. Winnipeg, Man.: HighWater Press.

One title of a series created about important historical Aboriginal figures including: Shawnadithit, Tommy Prince, Pauline Johnson, Gabriel Dumont, John Ramsay, and Thanadelthur. (J,I)

Solomon, C., & Meyer, C. (2011). *Bear Walker. True Hearts. The Voyageurs. (Adventures of Rabbit And Bear Paws)*. Toronto, Ont.: Little Spirit Bear Productions.

Solomon and Meyer have created a series of engaging comics based on the Ojibwa First Nation, seven grandfathers' teachings. The stories share traditions, history and culture using colourful illustrations and humour. (P,J,I)

Graphic History Collective, Buhle, P. (2016). *Drawn To Change: Graphic*

***Histories Of Working-Class Struggle*. Toronto, Ont.: Between the Lines Press.**

There is a "chapter by indigenous artist Tania Willard about a historical indigenous labour union called the "bows and arrows" that links struggles around worker's justice to colonization and connection to the land." (Bradd, S., personal communication, 2016) (I, S)

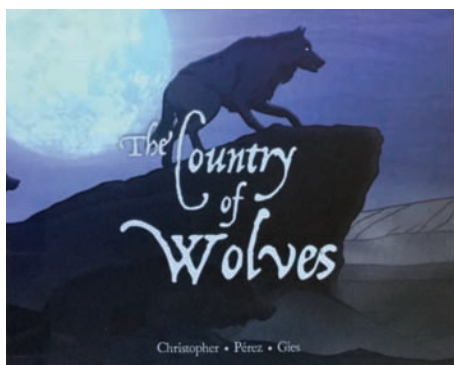
Yahgulanaas, M. N. (2009). *Red: A Haida Manga*. Vancouver, B.C.: Douglas & McIntyre.

The Haida folktale of a vengeful and angry leader, *Red* is told using traditional Haida art fused with Japanese manga style. This book which has also been presented as a five metre long mural includes Yahgulanaas' suggestion that the reader tear out the pages

continued on page 26



...continued from page 25



Leslie's Favourite Vendors

GoodMinds.com

Six Nations of the Grand River Territory
188 Mohawk Street
Brantford, Ont., N3S 2X2
burnhamj@goodminds.com

The Beguiling Library Services

601 Markham Street
Toronto, Ont., M6G 2L7
libraries@beguiling.com

and reassemble the image as a whole. View Yahgulanaas talking about the work on YouTube (<https://youtu.be/POMbyPLhqRI>). (I,S)

The following titles are recommendations for high school teacher-librarians with annotations by Andrew Woodrow-Butcher at The Beguiling:

Bogaert, H. M., O'Connor, G., Sycamore, H., & Bogaert, H. M. (2006). *Journey Into Mohawk Country*. New York, N.Y.: First Second Press.

The graphic adaptation of the records of an early Dutch explorer in North America. (S)

Bruchac, J. (2010). *Dawn Land: A Novel*. New York, N.Y.: First Second Press.

This adventure is set in North America before the arrival of Europeans. (S)

Camp, R. V., & Henderson, S. B. (2016). *A Blanket of Butterflies*. Winnipeg, Man.: Portage & Main.

The story of a Japanese visitor to Fort Smith, N.W.T. trying with the help of a local Grandmother to retrieve a family heirloom. (S)

Hill, G. (2010). *The 500 Years of*

The British Columbia Ministry of Education website has extensive Aboriginal Educational Resources:

<http://www.bced.gov.bc.ca/abed/documents.htm>

Resistance Comic Book. Vancouver, B.C.: Arsenal Pulp Press.

An “awesome and important book” (Woodrow-Butcher, personal communication, 2016) about the historical and continuing resistance to the European occupation of the Americas. (S)

Kusugak, M. (2016). *Arctic Comics*. Canmore, A.B.: Renegade Arts Entertainment.

An anthology of comics about the Arctic, including a selection of Inuit comics written and drawn by northern Canadians. (S)

LaBoucane-Benson, P., & Mellings, K. (2015). *The Outside Circle*. Toronto, Ont.: Anansi Press.

A gritty story of a First Nations person in the criminal justice system. (S)

Robertson, D., & Henderson, S. B. (2016). *Betty: The Helen Betty Osborne Story*. Winnipeg, Man.: HighWater Press.

The graphic retelling of one woman's story in the context of an epidemic of missing or murdered indigenous women. (S)

Robertson, D., Henderson, S. B., Robertson, D., Robertson, D.,

(ETA) Aboriginal Perspectives: A Guide to the Teacher's Toolkit (2009) — CD and Guide

Ontario First Nations, Métis, And Inuit Education Policy Framework (2007).

The First Nations Education Steering Committee and First Nations Schools Association has made *Indian Residential Schools And Reconciliation: Teacher Resource Guide: Social Studies 10* (2015) available online: <http://bit.ly/29TxvCF>

The document includes background information for educators, detailed and adaptable lesson plans, case studies, resource lists as well as suggestions for maintaining a fair and sensitive representation of the materials to both aboriginal and non-aboriginal students.

Robertson, D., & Robertson, D. (2016). *7 Generations: A Plains Cree Saga*. Winnipeg, Man.: HighWater Press.

This title spans seven generations and shows the effects of European settlement on indigenous lands. (S)

Schwartz, S. (2015). *First Man: Reimagining Matthew Henson*. Minneapolis, Minn.: Lerner/Graphic Universe.

The story of Matthew Henson, an African-American explorer in a team of Euro-American explorers, who are heading to the North Pole. This is mostly about the racial dynamics within the group of explorers, but the discussion of race/identity gets further complicated when they meet various Inuit groups. (S)

Taylor, D. H. (2007). *The Night Wanderer: A Native Gothic Novel*. Toronto, Ont.: Annick Press.

A gothic vampire tale set in Otter Lake, an Ontario reservation, about a 400-year-old wendigo entering a teen's life. (S)

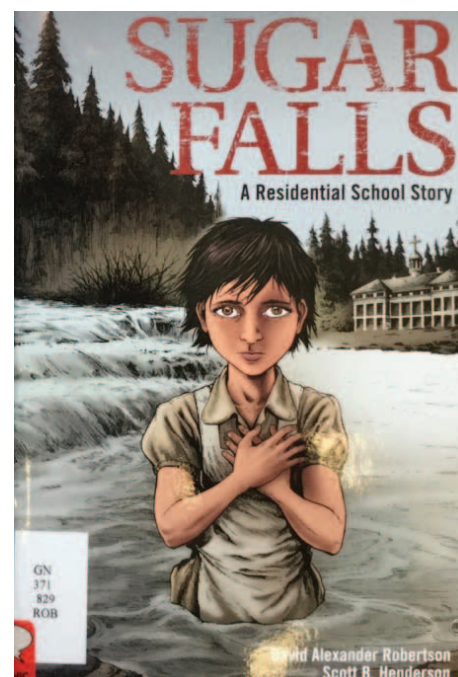
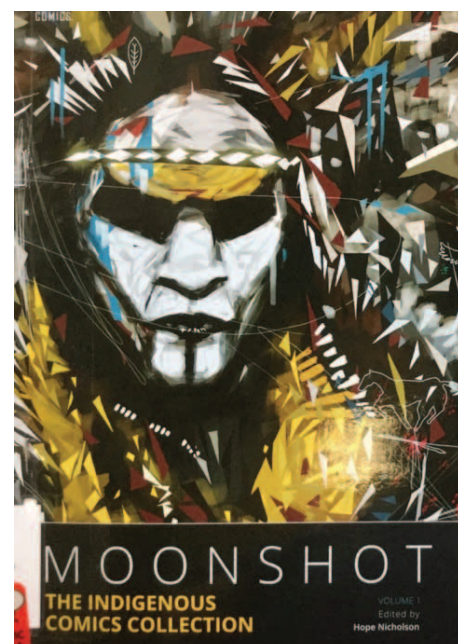
Additional Resources

The Graphic History Collective is a group of Canadian historians and comic creators focused on presenting history and social issues in graphic form. *Getting Graphic with the Past: Graphic Histories and the Uses of Comics in Education* is a slideshow from a webinar which explains the process of making history into comics and provides a variety of ideas for classroom teachers. <http://www.canadashistory.ca/MediaStorage/PDFs/English/GHC-Webinar-RD.pdf>

The Healthy Aboriginal Network provides comics and animations focused on a variety of Aboriginal issues. Comics are available through the website. <http://thehealthyaboriginal.net/>

I especially like the whiteboard animation video about racism which explores the experience of Aboriginal peoples through the eyes of a student dealing with racism at school. He learns about his own history after contact. <https://youtu.be/hs7SigIdoN0>

Take action! Add Aboriginal comics to your school library collection. Do something for Canada's future. ■





The Jigsaw Puzzle

AN EIGHTEENTH CENTURY INSTRUCTIONAL AID IN THE TWENTY-FIRST CENTURY

For many teachers and teacher-librarians, the word jigsaw suggests a collaborative learning activity in which expert groups research an aspect of a topic and then return to a home group to share their learning and contribute to the solution of a larger problem. This article will discuss an educational tool with a much longer history: the jigsaw puzzle. It will also invite you to investigate its value in the context of twenty-first century learning.

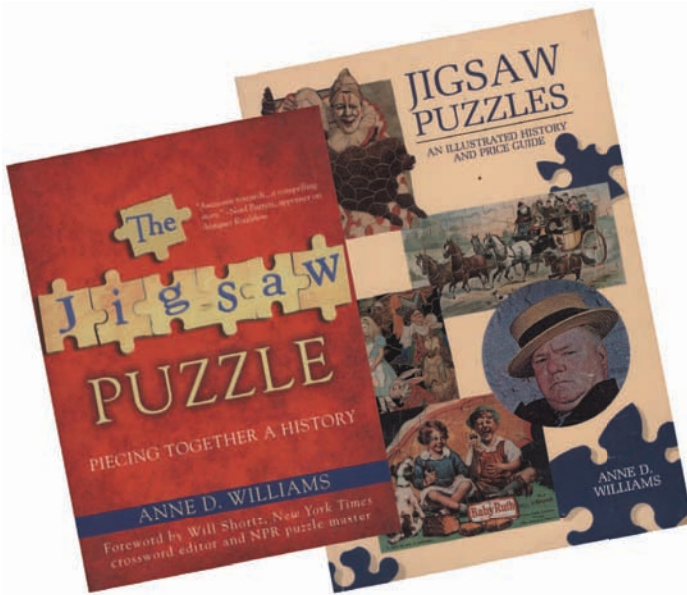
The traditional jigsaw puzzle is a picture glued, painted or printed onto a thin sheet of wood or cardboard which is then cut into small pieces. It is then reassembled as an educational or, in more recent times, recreational activity. The first commercial jigsaw puzzle is generally believed to have been invented in England, around 1760, by John Spilsbury. This London map-maker sold his dissected map puzzles to teach geography, and this early instructional aid was very popular with wealthy parents. In *Jigsaw Puzzles: An Illustrated History and Price Guide*, Anne D. Williams explains how, by 1800, many other publishers and map-makers had entered the business extending the content to include the Bible, morality and historical subjects. Originally, these hand-cut and hand-coloured toys were luxury items but the introduction of mass production techniques for printing, colouring and cutting puzzles brought down prices and made them more widely accessible.

In the 1930s the jigsaw fad peaked as people sought an inexpensive diversion from their day-to-day concerns. Unemployed men set up workshops in their homes to produce jigsaws for sale. Printers sold weekly puzzles at newsstands. Popular characters from motion pictures and radio became the subjects of puzzles. Jigsaw puzzles from lending libraries made it possible for people on limited budgets to feed their jigsaw puzzle habits at limited expense. In 1933, as part of its Festival of States, St. Petersburg, Florida, assembled a 50 by 30 foot map of the United States in its baseball park. That same year, jigsaw puzzle sales in the United States peaked at six million per week.

Advertisers fed the addiction to puzzles by offering them as free premiums. Toothbrush sales soared by 400 per cent when the Prophylactic Brush Company started giving away a 50 piece puzzle of Frances Tipton Hunter's picture of a boy brushing his puppy's teeth. The company responsible for this campaign, Einson-Freeman Company, shifted from making window displays for advertising to making puzzles.

Canadians were not oblivious to this fad. When Imperial Tobacco opened its Poker Hand Premium store on Queen Street in Ottawa on April 1, 1933, customers could take home a free jigsaw puzzle of the popular Turret cigarette dog poster. Having served as a Parliamentary Printer and Queen's Printer, the Montreal firm of John Lovell and Son Limited produced *Lovell's Picture Weekly Puzzle* which sold for 25 cents. Puzzle makers could collect coupons and

Derrick Grose



A leading authority on jigsaw puzzles, Anne D. Williams has written two extremely useful reference works on the topic: *Jigsaw Puzzles – An Illustrated History and Price Guide* (ISBN 0870695371) and *The Jigsaw Puzzle – Piecing Together a History* (ISBN 0425198200).

then send in their own photographs to be made into hand-painted puzzles. *Eaton's Fall and Winter Catalogue* for 1935 offered shoppers clearance prices on 300 piece jigsaw puzzles at two for 15 cents. Subjects included "Shore Birds," "Dutch Scene," "Cardinal's Portrait," "Lions at Sunset," "Seigniori Club," and "Quebec Citadel."

The makers of jigsaw puzzles have not always thought "inside the box" in terms of distributing their products. Early in the twentieth century, Raphael Tuck and Sons, an English manufacturer of postcards and puzzles, combined its products to produce postcard puzzles that could be sent through the mail. When the jigsaw puzzle fad was approaching its peak, newspapers and magazines started running cut-out jigsaw puzzles in their games sections. Sometimes the assembled puzzles could be mailed in for the reader to receive a premium from an advertiser. The jigsaw puzzle has also evolved into an electronic game that can be played on a computer, tablet or cellphone.

For many people the appeal of jigsaw puzzles may be

connected to nostalgic feelings about rainy days at the cottage in less "connected" times when assembling a puzzle would reveal an image of a part of the world or an aspect of life that one might otherwise never have seen except in a book. Maps were a rare and valuable commodity when John Spilsbury started producing his jigsaw puzzles. Do jigsaw puzzles continue to have educational value when students are already immersed in images?

The answer may be yes. When a jigsaw puzzle is being used as an introductory activity, the process of assembling the puzzle is as important as the image that emerges at the end. To effectively collaborate on assembling a puzzle students must communicate about strategy while also describing pieces. They formulate and test hypotheses about the individual pieces and the context in which they belong. They may notice details that would have been ignored if the students had been faced with "the big picture" at the beginning and not approached it as a jigsaw puzzle. It would be interesting to see how the questions generated by students about a particular photograph would compare with the questions that they would generate after having assembled that same photograph in the form of a jigsaw puzzle.

Whether or not students are approaching the images via a jigsaw puzzle, they should receive instruction on interpreting images in advance of the activity. Roland Case of the Critical Thinking Consortium offers some useful suggestions in his article "The questions pictures can answer" in the Winter 2010 issue of *School Libraries in Canada*. Having assembled the jigsaw puzzle students can then use Case's strategies for analyzing an image:

Explain an image: ... explain the action in an image by asking the 5W's questions (Who? What? Where? When? and Why?)...

Explore daily life: examine an image ... for clues about the life style, practices and conditions of historical and contemporary people and places.

Unpack the sensorial experience: ... explore an image from the sensory perspective of someone in the time and place...

During the Depression, Canadians could feed their appetites for jigsaw puzzles by assembling puzzles printed in newspapers like the *Ottawa Citizen*, collecting them as premiums or ordering them from Eaton's Catalogue where they could be found at discount prices.



Investigate inner thoughts ... invite students to enter inside the perspective of a contemporary or historical person or group by looking for clues about their values, fears and beliefs...

Look for distortion: ... interrogate an image for the misleading, unrepresentative or inaccurate accounts it may offer of a time and place...

Get your students hooked with a puzzle and then engage them with the real puzzle of understanding the meaning and significance of an image.

A teacher-librarian wanting to do some action research around the question of whether or not the use of jigsaw puzzles promotes better analysis of images can easily create

puzzles using images relevant to any library learning commons investigation. Perhaps the easiest method is to photocopy an image on one side of a page and a template guide for cutting out a jigsaw puzzle on the other side. For teachers who are fortunate enough to have access to a die cutting machine such as an AccuCut, there are jigsaw puzzle cutting frames to produce puzzles of varying complexity.

Jigsaw puzzles began as tools at a time when even books and maps were scarce instructional aids. Mass production boosted their popularity for recreational use and as marketing tools. In the twenty-first century, students are immersed in media. Perhaps jigsaw puzzles can return to their original use as an instructional aid that will give students a chance to slow down, focus, and reflect on an image piece by piece before looking at the larger picture. ■

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Solving Puzzles with Primary Sources

James Steeves

The room is buzzing with excitement as students from W.G. Davis Public School pass around artefacts at the Hamilton Military Museum. “I think it belongs to a musket!” says one girl about the round, black ball in her hand, while another girl dons an epaulet in the background. The boy beside her admits: “I’ve never seen anything like it before!”

At Dolphin Senior Public School, another class of students looks for details in post-Confederation political cartoons. “Why is the man stepping on Miss Canada?” wonders one group of students. Another group identifies stereotypes in a cartoon about immigration. “Why were they so racist?” asks one student, “What were they so worried about?”

Both schools participated in a program promoting primary sources as the basis of inquiry-based learning. The program was implemented by the Ontario Elementary Social Studies Teachers’ Association (OESSTA) with funding from the Ontario Ministry of Education involving classes from Grades 2 to 8 and covered a variety of topics including social studies, history, geography, media literacy, and dance. Over 50 instructional videos have now been posted on the OESSTA website.

Primary source artefacts provide a practical and powerful entry-point for students into social studies, history and geography. Primary sources can be used like pieces of a puzzle that students need to analyze and piece together to get an accurate view of historical events and events occurring in cultures that are different from their own. The use of primary sources offers students the opportunity to explore

social studies and history as a puzzle to be solved. These items also expose students to the real work of historians who, like detectives, piece together the remnants of our past.

Primary Sources and Inquiry

At the core of the revised Elementary Social Studies, History, and Geography Curriculum is the pedagogical shift to inquiry-based learning. The new curriculum explains inquiry as “a process that students use to investigate events, developments, and issues; solve problems; and reach supportable conclusions” (Ministry of Education, 2013; p. 22).

Inquiry-based learning is based on the belief that students have a “natural curiosity” of the world around them. Children have “a natural capacity and desire to learn about their environment” (Dr. Eric Jackman Institute 2011; pp. 7 and 9). Providing students with primary sources allows them tap into their natural curiosity and begin the inquiry journey.

Central to the inquiry process is the skill of asking good questions. “Learning begins with a question. Questions arise from our daily puzzlements about how the world works, why people act in a certain way, or whether what we know is true. Questions are the fuel we need to help us develop as thinkers” (Watt & Colyer, 2014; p. 38). An effective way to get students to ask questions is to introduce them to primary sources. Images, cartoons, journals, and artefacts are sure ways of getting students asking questions and engaging with the curriculum.

The inquiry process also requires students to engage in critical



thinking. Primary sources add to the benefit. “Working with primary sources is the best kind of training in critical thinking. Once students have learned to interpret and evaluate primary sources, they can use the same skills when listening to a news show, reading a book or magazine, or, perhaps most important, looking at the Internet” (Austin & Thompson, 2015; p. 20). Through the use of primary sources, students can begin the process of critical thinking, by seeing the world around them as pieces of a puzzle and by using critical thinking skills to make sense of that puzzle.

However, the concept of natural curiosity, the skill of questioning and the ability to think critically, indeed the notion of history as a puzzle to be solved, is often lost when history enters the classroom. Why is it that students develop the idea that history involves memorizing facts and dates?

The answer is quite simple. Imagine a punch line without a joke, or watching the last minutes of a movie without seeing the rising climax. How can students appreciate the significance of the past if they have no experience with the questioning and the doubting that historians go through? Students need to experience the process taken by historians; to curiously examine an artefact, to pose questions, think critically and then, finally, to piece together an evidence-based narrative of history. If students are to truly understand the complete puzzle of historical events, they need to engage in this entire process.

Primary Sources and Historical Thinking

When approaching primary sources, students are encouraged to “think like historians” by using guiding concepts that are unique to the discipline—what the Ontario Ministry of Education has identified as “concepts of disciplinary thinking”: *significance, cause and consequence, continuity and change, patterns and trends, interrelationships and perspective* (Ministry of Education, p. 12). These concepts are what students should explore when learning about the past.

Take historical perspective. How is it that we can accurately interpret the perspective of a person from an earlier time, without imposing our own values and perceptions of reality? We need to consider what was realistic for people to think at that time, what values and biases were prevalent, and which values were ignored. This was especially important for the

group of students exploring attitudes about immigration in Canada in the late 1800s. Although they quickly identified the policies as “racist,” they were encouraged to look deeper at the origins of the stereotypes and the underlying motives behind the policies. When we consider historical perspective, we tend not to develop a clear understanding of a person’s point of view and opinion but rather, we tend to engage in a more sophisticated exploration of perspectives of the past and then develop our ability to make considered judgments about them.

Another example is historical significance. How is it that we determine who should be commemorated from the past? Atop the Niagara Escarpment is a memorial dedicated to Isaac Brock, commemorating his act of valour in the Battle at Queenston Heights when he pushed back an attacking American army. In the shadow of the memorial is a much smaller, humbler memorial dedicated to the First Nations warriors who literally “took up the torch” when Brock fell to his death and pushed the Americans back. Why do their contributions receive less fanfare than Brock’s contributions? Why did it take so long to commemorate them? Conversely, would they want to be commemorated in the same way? These and other questions encourage students to think about how we should honour people of the past, and who exactly should be remembered.

These examples show how historical thinking is not simply about developing theories, but engaging with a complex set of guiding concepts that encourage critical thinking. Engaging with these puzzles helps students to develop “competencies” in historical thinking.

Primary Sources and Historical Evidence

Any good puzzle has a solution, and historical events are no different. There are a number of considerations to keep in mind when deciding which primary sources constitute evidence. Accuracy, purpose, bias, observation and corroboration are some of the strategies discussed by Austin and Thompson in their book *Examining the Evidence: Seven Strategies for Teaching with Primary Sources*. Although historical work is interpretive, good interpretations involve many or all of these strategies to produce conclusions that are plausible and revealing.

And good interpretations involve multiple sources. “No detective tries to solve a case with just one clue and no

historian tries to create an account of a historical situation or event with just one source. The more independent sources you can look at, the closer you can get to what really happened” (Austin & Thompson, p. 117).

One student, for example, analyzed public opinion about John A. Macdonald at the time of the Pacific Scandal. Starting with a political cartoon vilifying Macdonald’s shady dealings with Hugh Allan, the student looked at actual election results in 1873 and 1876 (when Macdonald lost and then was re-elected) and found little difference in the number of elected seats from one election to the other. A quick look at many of the cartoons might have suggested a radical shift in public opinion against Macdonald, but what the student found was quite the opposite. She did this by using the following strategies: she checked for accuracy by considering reliable sources such as Elections Canada; she considered the purpose of the cartoon to make Macdonald look bad as being politically motivated and determined the cartoon to be biased; she looked carefully at the sources for relevant details such as the small shift in popular vote from one election to the other; and she checked if her sources corroborated each other to confirm her interpretation.

A similar process is possible in a primary classroom. Grade 1 students, for example, explored changes and continuities in their community by starting with the question, “What takes up space in our community?” and using Google Earth, current images and a community walk to determine how much space is used for different types of things (buildings, transportation, green spaces, etc.). The class then used historical maps and images of their community to determine which land uses have changed or stayed the same over time. The class used a variety of sources (maps, images, community walk), considered them for their accuracy and bias, and determined what changes took place by corroborating different sources. Although the students needed support from the teacher and from their older reading buddies for the content, they were able to follow and appreciate the strategies and explore their community using the concept of continuity and change.

Allowing students to begin with primary sources, and equipping them with the strategies and thinking concepts required to make informed conclusions about them can provide students with a rich and authentic learning experience that meets the expectations of the new Social Studies, History, and Geography curriculum. This better prepares them for the problems and puzzles they face today and those that await them in the future.

Planning with Primary Sources

Once the learning goals and success criteria have been determined, consider appropriate primary sources for students to analyze. Some considerations for choosing primary sources include the following questions:

1. Are the primary sources appropriate to the unit? Will they get students engaged in the content and using the skills

that you plan to assess?

2. Are the sources authentic? Have you checked to see that they are accurate specimens of the time period or perspective that you are considering? Are they representative of the time?
3. Are the sources rich enough to sustain interest throughout the unit?
4. Will there be enough corroborating evidence available to support students’ interpretations of the sources?

Some ideas for using primary sources per grade include:

Grade 1	The Local Community	Local maps, images of local places, Google Earth
Grade 2	Changing Family and Community Traditions	Oral family stories, family heirlooms, migration maps
Grade 3	Communities in Canada	Pioneer village tours, images, journal images, pioneer tools
Grade 4	Political and Physical Regions of Canada	Electoral maps, images of regions of Canada, rocks from different regions, topographical maps
Grade 5	First Nations and Europeans	Elder visit or tour of local First Nations community, oral stories, artefacts, medicine garden
Grade 6	Interactions with the Global Community	Charts and graphs about imports and exports, news articles, Fair Trade products, testimonials
Grade 7	New France and British North America	Edicts and treaties, trial announcements, journal entries, treaties
Grade 8	Creating Canada	Political cartoons, news articles and ads, journal entries

Primary Sources and the Teacher Librarian

Teacher-Librarians can play a key role in supporting teachers in the use of primary sources for inquiry. There are three main ways that teacher-librarians can provide support:

1. Accessing primary sources for use in the classroom

Several archives and museums offer programs for loaning primary sources, as well as for arranging school visits to their collections. Here is a list of some of the more popular sites and exhibits:

Canadian History Museum: <http://www.historymuseum.ca/#online-exhibitions>

McCord Museum: <http://www.mccord-museum.qc.ca/en/keys/collections>

National Archives of Canada: http://www.archives.gov.on.ca/en/explore/online/online_exhibits.aspx

The Critical Thinking Consortium: <http://tc2.ca/sourcedocs>

Royal Ontario Museum travelling kits: <https://www.rom.on.ca/en/learn/travelling-programs/travelling-edukits>

Peel Art Gallery, Museum and Archives: <http://pama.peelregion.ca/en/exhibitions/museum.asp>

2. Accessing teaching resources for planning and assessing inquiry

Much of the focus of OESSTA has been on creating instructional videos with the belief that teachers need to see how inquiry could work. There is also a turn towards explicit teaching of the steps of the inquiry process and the strategies and concepts involved in historical thinking. Some online destinations to consider for teacher resources include:

OESSTA: <http://oessta-teachers.ca>

The Historical Thinking Project: <http://historicalthinking.ca>

Critical Thinking Consortium: <http://tc2.ca>

Edugains (Ministry of Education): <http://www.edugains.ca>

Inquiry-based Learning Blog: <http://inquiry-based.blogspot.ca>

Intermediate History and Geography: <http://intermediateinquiry.blogspot.ca>

Geckosteeves Wordpress Blog: <https://geckosteeves.wordpress.com>

3. Connecting teachers to professional learning networks for continual growth and sharing.

The following organizations are only a small number of groups that teachers can join:

OESSTA: Forum (on our website); Twitter: @oessta1 (#ontsshg); Twitter chats on select Thursdays at 9:00 p.m.

OTF Connects (resources, webinars): <http://www.otffeo.on.ca/en/learning/otf-connects>

OTF Summer Institutes (3-day summer workshops on various topics)

Teach Ontario (webinars): <https://www.teachontario.ca/welcome>

OSLA: Twitter @ONLibraryAssoc, #tlchat

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Michele Shapiera and Erin Kernohan-Berning

DELVING INTO DYSTOPIA

A TEMPLATE FOR A COLLABORATIVE CROSS ANNOTATION LITERATURE STUDY

Collaboration is Key

An idea from an urban library was the catalyst for a multi-school reading project in a rural area where teens live far apart and have no access to public transportation. But collaboration was the key to making it work. Ultimately, the project provided an opportunity for teens in Trillium Lakelands to explore literature on a deeper level with peers across their sprawling school district and to gain community exposure through workshop and extension activities.

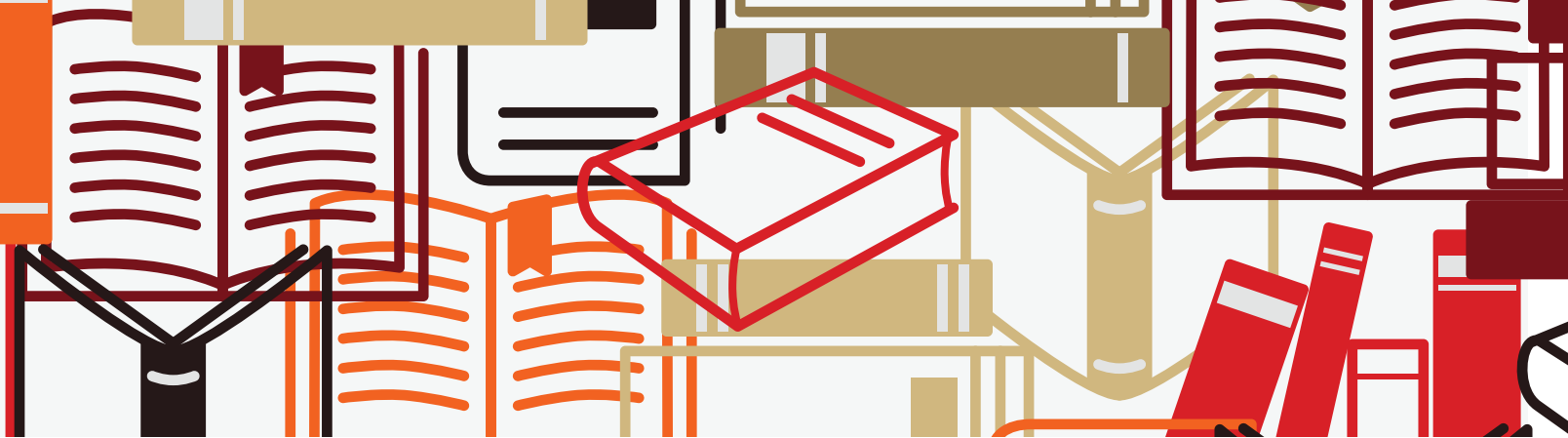
The first collaboration was between Haliburton Highlands Secondary School and the Haliburton County Public Library. Over the years, the sole high school in Haliburton County had developed such a strong working relationship with the public library that when Brampton Public Library started a teen reading pilot in 2014, inviting libraries and their teen advisory committees from across Ontario to participate, we immediately began brainstorming ways to be included.

There were many challenges to overcome. First, HCPL does not have a teen advisory committee. The public library system serves a sparsely populated area about the size of Prince Edward Island, of which about six per cent are teenagers without access to public transportation. Since the pilot was to take place over the summer, teens would have no easy way to access books at the library branch. Finally, Brampton's project did not include a connection to the Ontario curriculum. Since this was to be a collaboration involving schools, we felt this was important.

The Annotation Book Study Plan

Our inspiration for the project was the book *S* by J.J. Abrams. Published in 2013, *S* is designed to look like an old library book, complete with artifacts tucked between the pages and annotations. The main story is a tale of adventure on the high seas but another saga unfolds as two college students communicate through annotations in the book's margins, attempting to unearth a mystery about its author as they analyze the text.

We decided to have students annotate, using different colours, three novels with a focus on a big question. They would read the first book, making notes around the big question in the margins using blue pen. Then there was a multi-school exchange and students reading the second book would annotate in green pen, responding to the text and the first reader's comments if they felt the need to continue the conversation inside the book. After a second switch, students read the third book, annotating and answering annotations in red pen. At the end, there was a final switch in which each student re-read their first book, becoming the subject expert on that novel. These experts presented to the whole group at a student forum to wrap up the project. The forum also included a workshop where students worked with the public library to extend the learning and create bookmarks.



The Execution

In the first year, 10 students from three schools, who identified as being interested in this project, read dystopian fiction. They were interested in how this fiction related to modern society. The big question focus was: “What are the characteristics of a dystopian society? What message does it give the modern reader?” The students began reading in June, choosing from a selection that included “classics,” such as *1984* by George Orwell, and modern young adult novels, such as *Feed* by M.T. Anderson. The school board courier system was used to exchange novels. Students did not meet until the final forum.

Student presenters were clearly invested in their first novels, especially because they knew that most of their audience had read the book. Each student had been thinking about the same big question for six months and could immediately see the connecting threads and themes in the other selections. The afternoon included a workshop where students created, among other things, bookmarks for the selections with an important quote and the identified message for the modern reader. Students also indicated how the book rated as a work of dystopian fiction. These were reproduced and distributed to the schools and the public library.

In the second year of the project, 18 students in the target group were readers who identified with the protagonist’s journey for empowerment and success. The big question was: “What is the main character’s definition of success? What empowering decisions did they make to achieve success?” This was an instructive way to use literature to examine the process of achieving success in one’s own life. Once again, the project culminated with a forum where students shared their novels. The afternoon workshop focused on designing ways to extend the learning with Grade 8 students. It was an enthusiastic collaboration with intense discussions and new friendships forged.

Some participants prepared a workshop for Grade 8 girls that looked at how to make empowering decisions in high school to achieve success – a reflection of the big question. One of the novels from the book project, *Divergent* by Veronica Roth, was used as the lens for discussion. The Grade 8 students had read the novel, and student facilitators from two of the

high schools organized a quiz based on the factions that are a construct in the book. The facilitators also prepared scenarios for the Grade 8s to discuss, having them pretend to be members of the various factions. This was a comfortable way to use the literature as a filter to discuss decision-making without the Grade 8s saying, “I would...” but rather, “Someone in Dauntless or Amity would...” The empowering feature of this workshop was that the group of students saw five possible decisions – faction strategies – to solve any issue. There was no one right answer!

Template and Tips

The strength of this project is in its simple but highly adaptable template. By working out the seven facets of your book project at the beginning, further details can be fleshed out to suit your particular setting – a classroom, extracurricular or public library book club.

Theme		
The Big Question	Proposed Titles	Specific Audience
Timeline	Schedule of Annotation and Book Switch	Presentation Mode

Each facet can be made as complex or simple as your vision warrants, with themes being broad or specific, the big question being cursory or analytical, and the presentation mode formal or relaxed. The most crucial thing to get right is the scheduling. In the case of multiple schools or multiple libraries, understanding your courier system is key. Participants have more fun when they know they are going to get their next book on time. In the case of a smaller, more localized, group, the logistics are much simpler. Beyond that, you can integrate whatever enhancements that you think will further engage your audience.

We received funding for this project through Trillium Lakelands program enhancement program. The main expenses were the books – students were able to keep the books they read first – release time for teachers, travel, supplies and some refreshments.



Conclusion

This project has demonstrated to us that reading for pleasure can be enhanced with a collective discussion of how stories can inform us about our own experiences in the world.

The high school version of this template has been a successful way to get teens to read and talk and think about how literature connects to their own life. It is notable that it was an extracurricular project and, in most cases, nothing was formally evaluated.

If you would like to see the Haliburton High school and Haliburton Public Library book project first hand, check out the link on the Edugains Literacy site under Resource Collections > Resources by type > videos at: http://www.edugains.ca/newsite/literacy/resource_by_type.html

Please also feel free to contact us for input or suggestions at: m.shapiera@tlds.on.ca or ekernohan@haliburtonlibrary.ca. ■



Photos by Bryan Wong

Festival of Trees in Photos



*Readers cheer at the sold-out Silver Birch Fiction Award®
Ceremony on May 18 at the Toronto Festival of Trees.*

This year's Forest of Reading®'s celebration, Festival of Trees, took place in May and was one of the biggest ones to date. More than 10,000 readers, chaperones, teachers, teacher-librarians, library staff, parents, authors, publishers, and other guests attended Festivals in London, Toronto, and Sault Ste. Marie. This year was particularly special with the addition of a third Festival day in Toronto, completely dedicated to the French language programs of the Forest of Reading.



Gordon Korman takes a photo with a couple avid fans. Korman won the Silver Birch Fiction Award® Winner for his book, Masterminds.



Readers cheer on the nominees at the Prix Peuplier Award Ceremony on May 19 at the French Festival of Trees.



Jeyn Roberts wins the 2016 White Pine Award™ for her young adult novel, The Bodies We Wear.



Rhéa Dufresne wins the 2016 Prix Tamarac for her French language novel, Un clic de trop.



Joel A. Sutherland wins the 2016 Silver Birch Non-Fiction Award® for his book, Haunted Canada 5: Terrifying True Stories.



Le Prix Peuplier Nominee Joannie Beaudet shows a reader her puppet from her book, La potion magique (Série : L'île de Cosmo le dodo).



Readers receive their free book prize after winning a ticket from one of the games at the Toronto Festival of Trees.

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