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Volume 24, Issue 3

THE Teaching Librarian

The Magazine of the Ontario School Library Association
ISSN 1188679X



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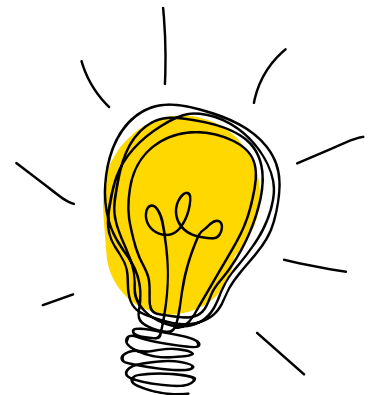
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TingL mission

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.

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TingL guidelines

V. 25, issue 1	“Creatures @ your library” Deadline: May 27, 2017
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V. 25, issue 2	“Time @ your library” Deadline: September 30, 2017
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V. 25, issue 3	“Mania @ your library” Deadline: January 30, 2018
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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. Images or graphics can be printed or digital (minimum size and quality are 4” x 6” and 300 dpi, in .jpeg, .tiff, or .ai 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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The Editor's Notebook



Diana Maliszewski

When I'm stuck for writing topics for my weekly blog, (mondaymollymusings.blogspot.ca), I turn to one of my main sources of inspiration – my clever and talented teen daughter, Mary.

The theme of this issue isn't just inspiration; it's design. It just so happens that Mary just finished taking her Applied Design course last semester. She enjoys learning about many aspects of visual arts, but as she explained it to me, Applied Design is less about techniques, elements and principles, and more about applying art to matters of daily life, like constructing a model house. Her favourite project was a headpiece that she built from foam. She said that it was impressive to see what her classmates devised and how the same task could go in so many different directions.

I asked her, and her equally creative younger brother, where they found inspiration for their various artistic endeavors. Both mentioned being influenced by media they read and watch. My son, Peter, described how ideas from various sources become amalgamated into something new and different for him. Conversely, he also mentioned how sometimes ideas might randomly pop in his mind, springing from no traceable origin, and then he runs with them. Both of them appreciate being part of the Deviant Art online community, where artists of all stripes and types share their designs, provide feedback and support, and inspire each other to improve their craft.

Library Learning Commons can be great sources of both design and inspiration. This issue contains a feature about a visual storyteller, as well as a photo essay highlighting some of the engaging and inspiring moments from the 2017 OLA Super Conference. Hopefully this magazine can also play a part in inspiring you to #tryonething. ■

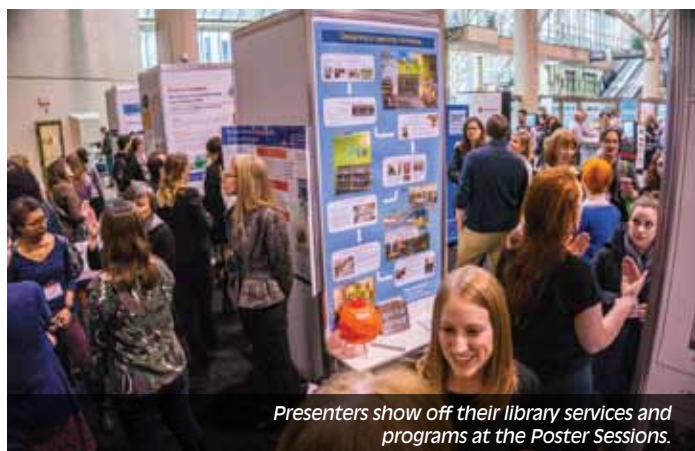


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President's Report

Teacher-Librarians have been working hard during the past year to raise awareness for school libraries in Ontario. At the annual meeting of the Ontario School Library Association on February 3, 2017, it was my privilege to accept the role of OSLA President. Our Past President, Kate Johnson-McGregor, capably ran the Annual General Meeting, delivered our annual report, and welcomed our new OSLA council members that night. Jennifer Cooke will be representing the Central East area and Kelly Maggiras is our new Vice-President. We also said goodbye to Jean Conte and Lauren Flattery who were outstanding contributors to the OSLA during their time on council. All of our current council members and their contact information are listed here on the OSLA council page: bit.ly/OSLAcouncil.

We also held our Annual Awards that evening, once again generously sponsored by Saunders Book Company. We honoured Carmen Milani Condotta, Dufferin Peel Catholic DSB, as the OSLA Teacher-Librarian of the Year. The OSLA Administrator of the Year for 2017 is Colin Anderson, from Ottawa Carleton DSB. Our last award of the evening was the OSLA Award for Special Achievement. This year, we recognized the newly-formed arm of TVO, called TeachOntario, for its recognition and support of school libraries. Katina Papulkas and her energetic team reached out to OSLA council a year ago. Since then, this TeachOntario and OSLA partnership has created several resources to support professional development for teachers in an online setting. More details and archived sessions can be found at their site: teachontario.ca. All of the well-deserved recipients delivered eloquent and passion-filled speeches about the importance of school libraries. It was a highlight of the Super Conference for me and the culmination of months of hard work supporting school libraries in Ontario.

The role of OSLA council is to represent and advocate for school libraries. This is a voluntary group of dedicated individuals who meet four times a year to plan advocacy and create resources to support our school library programs across Ontario. Although we only meet face-to-face a few times a year, we are in constant communication with each other to meet our initiatives. As a subject association for school libraries, we are invited to attend many Ministry of Education sponsored events to provide our voice and perspective.

Currently, we have OSLA Council members who are part of the Ministry of Education's Joint Workforce Committee to assist in the implementation of the Truth and Reconciliation Commission (TRC) goals. This group hopes to create resources to support teachers and students around Indigenous teachings. This committee meets monthly and will be working for the next few years to meet its objectives.

OSLA council members also are accessing their teacher unions (ETFO, OSSTF, and OECTA) to develop Standing Committees and/or Ad Hoc Committees to support the improvement of teacher-librarian working conditions in Ontario and to find ways to bring more equity to the role across the province. Johanna Lawler has been instrumental in moving these advocacy goals forward.

We are present at conferences to support pre-service teachers. Alanna King recently attended the Brock Faculty of Education Technology Educators event to highlight the importance of teacher-librarians as leaders of educational technology. Kate Johnson-McGregor attended Nipissing University's event for pre-service teachers to highlight the OSLA partnership with TeachOntario, and the support teacher-librarians can provide to new teachers.

One of the ways we have tried to promote school libraries is through an annual media contest called School Libraries Matter. Lisa Elchuk and her committee developed criteria and selected the winners of the Forest of Reading® set of books. Congratulations go out to Lord Dorchester Secondary School Library, Thames Valley District School Board and Agnes Macphail Public School, Toronto District School Board. Their winning entries can be viewed at bit.ly/OSLAcouncil.

OSLA Council — Resources

OSLA has created new resources for school libraries this year. Darren Pamayah and his hard working team have revised and re-launched our popular TogetherforLearning.ca website that is the digital companion to the *Together for Learning* Vision Document. Sharing photos of your library learning commons is now just a click away on the newly-designed site.

The newly-drafted Student Inquiry Posters to support the teaching of inquiry also are available under the Resources tab



Melissa Jensen

of the OSLA section of the OLA website – www.accessola.com.

OSLA Council — Keep Informed

It is always a challenge to keep our OLA members informed about what we do as the OSLA council. We rely on the outstanding OLA staff to help us to get out the news with regular email updates. Check your spam box to ensure that messages with the title “What’s Trending In Libraries” aren’t ignored or forgotten. Follow @oslacouncil on Twitter for up-to-date happenings and events. Why not participate in a chat to learn and share great ideas?

Our editor of *The Teaching Librarian* magazine, Diana Maliszewski, does an outstanding job keeping us informed and encourages all of us to write for the magazine so that we can share what is happening around the province. We always are looking for new writers to share what is happening in their learning commons.

What’s Next?

We are planning to meet with public librarians this spring to develop and highlight ways that school and public librarians can work together to support students.

There are also plans underway to provide Summer Professional Learning for teacher-librarians via the ETFO Summer Academy and the OTF Summer Institutes organizations.

The great work we do as a council is fully supported by the OLA board and the OLA staff. We are truly grateful for the financial and time commitments made to support school libraries in the province. ■

GROW A READER

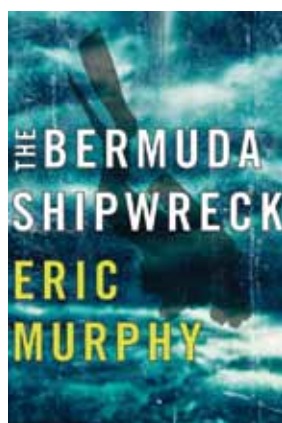


Through the Festival Fund, the Ontario Library Association delivers new Canadian books to rural, Indigenous, and at-risk communities, as well as helps bring readers from those communities to the Festival of Trees.

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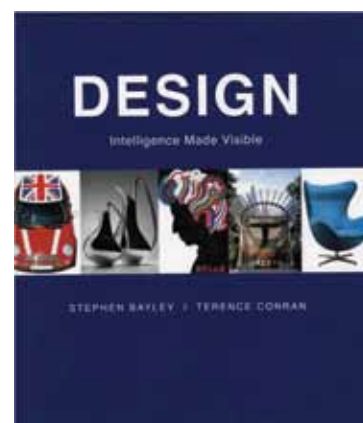
Book Buzz

At first I thought that the focus of this column would be architecture, graphic art, fashion, and other topics closely associated with design. On further reflection, I realized that although design is all around us, it is not necessarily the focus of our attention. Therefore, in addition to discussing books that concentrate on various aspects of design, I have also highlighted interesting aspects of design that arise in several recent publications whose principle focus is some other aspect of human experience. I hope you will find at least one selection to inspire you and your students.



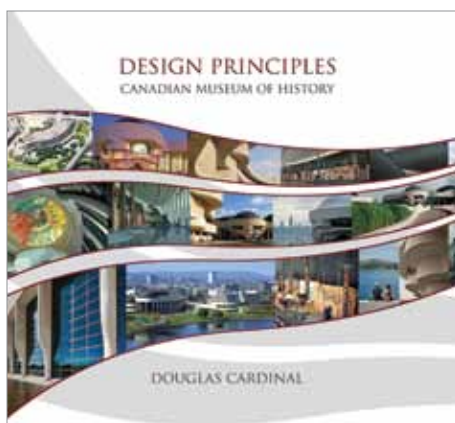
Bermuda Shipwreck
by Eric Murphy
Toronto: Dancing Cat Books, 2016
ISBN 9781770864795

Although design is not a central focus of Eric Murphy's middle school novel, it is woven into the descriptions of architecture on the island where Bermuda Shipwreck is set, and into details about boats, scuba equipment, and even a vacuum that can suck treasure off the ocean floor. In fact, the book itself is a treasure chest of trivia about topics ranging from civil war blockades and yellow fever, to Bermuda's constabulary and a black sheep of Nova Scotia's Keith brewing family. All of this fits unobtrusively into a narrative framework in which authentic and engaging male and female teenage protagonists see a boating excursion to Bermuda turn into a race to find a missing treasure that has made them the targets of a deadly manhunt.



Design: Intelligence Made Visible
by Stephen Bayley and Terence Conran
Richmond Hill, Ont.: Firefly Books, 2007
ISBN 9781554073108

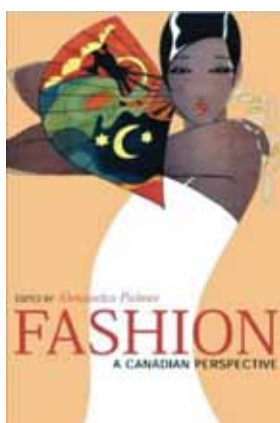
Terence Conran says that good design is, "Ninety-eight per cent commonsense and two per cent of a mysterious component which we might as well call art or aesthetics." Stephen Bayley says, "Design is an art that works." Both authors have balanced pragmatic and aesthetic considerations in their well-illustrated and accessible reference work covering diverse aspects of design through history. Some of the topics covered are the consumer age and mass consumption, traditional craft ideals, the Modern movement and industrialism, America in the thirties, Italy after World War II, Symbolism, and Postmodernism. The authors include corporate histories and designer biographies and examples from fields ranging from furniture, fashion and automobiles to graphics, signs, and symbols. Although written for adults, this book can be a source of inspiration for student designers and researchers.



Design Principles: Canadian Museum of History

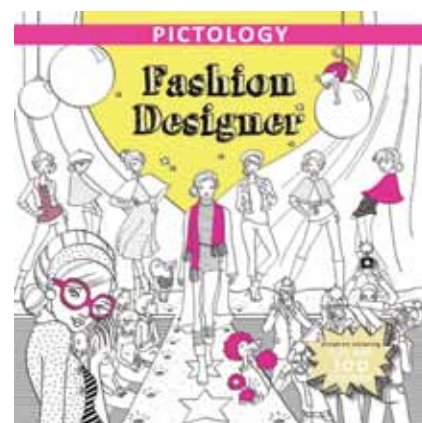
by Douglas Cardinal
Gatineau: Canadian Museum of History, 2016
ISBN 9781988282046

Last October, indigenous architect Douglas Cardinal was in the news for a Human Rights complaint against Cleveland's baseball team seeking a ban on the use of its Chief Wahoo logo. He has built this role as a champion of Indigenous causes on his successful career as an architect who integrates indigenous design principles into his plans for buildings such as the Canadian Museum of History and the National Museum of the American Indian in Washington. He elaborated on his philosophy in an earlier book written with Jeanette Armstrong, *The Native Creative Process* (ISBN 0919441262) in 1991. In his new book, Cardinal reflects on how the grand curvilinear forms in the Canadian Museum of History and its grounds articulate a connection with the natural environment and surrounding Laurentian landscape that characterizes his vision.



Fashion: A Canadian Perspective
Edited by Alexandra Palmer
Toronto: University of Toronto Press, 2004
ISBN 9780802085900

Although dated, this collection of essays from the Royal Ontario Museum provides a valuable academic perspective on Canadian fashion for senior students who want to move beyond fashion magazines and designer biographies to make connections between fashion and industry, the media, and the broad sweep of history. In an introduction and fifteen essays, this book covers a wide range of topics including "Dressing Up: A Consuming Fashion," "Defrocking Dad: Masculinity and Dress in Montreal 1700-1867," "Fashion and War in Canada, 1939-1945," and "The Fashion of Writing, 1985-2000: Fashion-Themed Television's Impact on the Canadian Fashion Press." This book could be a useful resource for students and teachers in history and the social sciences as well as for those with an interest in Canadian fashion and design.

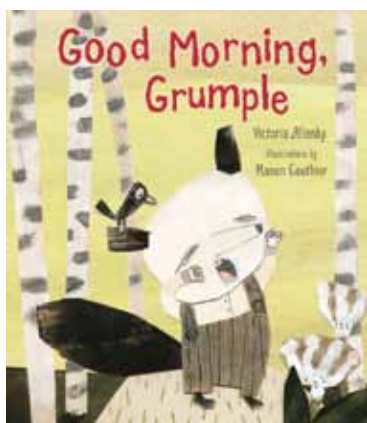


Fashion Designer
by Yashuko
New York: Little Bee, 2016
ISBN 9781499801941

The word "Pictology" on the cover of this book caught my attention; as it turns out, it is simply the name of a series of colouring books, including this one on fashion. Why would a teacher-librarian include a colouring book in the collection? Hopefully patrons can be persuaded that the book is neither intended for colouring, nor for sticking down the included stickers (which I would remove). Instead I would encourage aspiring fashion designers to read the brief lines of text that provide useful clues about how fashion designers do their work. The simplified line art can provide a model for the students' own drawings instead of being the target of crayons, pencils, and markers. Targeted at seven- to twelve-year-olds, this book will help students learn to think like fashion designers, learn some basic jargon, and reflect on a possible career while they have fun (not defacing the book).

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Good Morning, Grumple

by Victoria Allenby,
Illustrated by Manon Gauthier
Toronto: Pajama Press, 2017
ISBN 9781772780147

On rare occasions, I am a Grumple. You have probably been a Grumple at some point in your life and, if stereotypes are to be believed, most sleep-deprived teenagers are Grumples: individuals who do not want to get out of bed in the morning. Despite its relevance to a broad audience, Victoria Allenby's *Good Morning, Grumple* targets a pre-school audience and beginning readers with rhyming words, a song to be sung, and advice on how to gently wake up a reluctant riser using increasingly insistent techniques. The appealing design features of this 24-page book include Manon Gauthier's child-like paper collage art work, a padded cover, rounded pages, and sturdy paper. All of these elements will wake up young readers with an invitation to look, touch and read.



My Beautiful Birds

by Suzanne Del Rizzo
Toronto: Pajama Press, 2017
ISBN 9781772780109

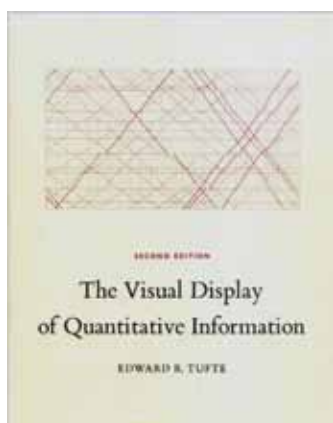
The polymer clay and acrylic media used to create the original artwork for *My Beautiful Birds* give an eye-catching three dimensional quality to sad but beautiful images of a Syrian family fleeing their burning town. A young boy from that family, Sami, remembers filling his pigeons' food bowl just before his home and his neighborhood abruptly disappear. For days, his family treks across the countryside before finding a temporary home in a refugee camp. While life becomes more "normal," Sami cannot overcome his sadness over the loss of his pigeons and the life they represent. Then he discovers new birds in his new home. The shadow over his life expressed by black paint in his art does not disappear, but it recedes and his heart opens to the pleasure of kite-flying and the joy of a new friend who has arrived at the refugee camp. This 32-page picture book for six- to ten-year-olds provides a sympathetic and hopeful description of refugee life and the process of healing.



Queen of the Crows

by Harmony Wagner
Charlottetown: Acorn Press, 2016
ISBN 9781927502682

In Harmony Wagner's own adaptation of her short film *Queen of the Crows*, the protagonist, Elsa, is proud of how her Aunt Claire designs her own jewelry, making "her weirdness work for her, instead of feeling like a freak." Elsa, virtually abandoned by her addict mother, has learned to survive by scavenging, and she comes to identify with the crows with whom she shares scavenging grounds. Like the crows who have been left without direction when their queen disappears, Elsa struggles against power-hungry bullies, drawing strength from the example of a refugee boy of her own age who has developed resilience through the challenges in his own life. Although she experiences a breakdown, Elsa, like the crows, finds that supportive acceptance of differences and mutual caring can conquer isolation and give strength to a family or a society.



The Visual Display of Quantitative Information, Second Edition
by Edward Tufte
Cheshire, Conn.: Graphics Press, 2001
ISBN 9780961392147

In a time when glitz frequently supersedes substance, Edward Tufte's classic work on the graphic presentation of information invites senior students and teachers of all grades to engage in critical thinking about visual information. Tufte's analysis of theory and practice in the design of data graphics includes 250 illustrations of the best and worst statistical graphics, with detailed analysis of how to display data with objective clarity. Although many school readers will skip through much of the technical detail, they will find many of the examples useful in learning about detection of graphical deception whether it is intentional or is the product of aesthetic concerns or technological limitations of displays taking priority over accuracy. For more on the same ideas, see Tufte's 2006 publication, *Beautiful Evidence* (ISBN 9781930824164).



Watch This Space
by Hadley Dyer, Illustrated by Marc Ngui
Toronto: KidsCan Press, 2010
ISBN 9781554532933

Watch This Space explains the concept of "public space" and guides students to understand how communities define and are defined by the design of these spaces. This book encourages community involvement using a conversational tone. It illustrates how public places are used, drawing on examples including Ghats on the Ganges, Al-Azar Park in Cairo, and Country Club Plaza outside of Kansas City (the first shopping mall). It covers the history of public places and zeroes in on the concerns of young people. Sociologist Ray Oldenburg's asserts that the adolescent houseguest provides the best gauge of the vitality of a neighborhood, observing, "The visiting adolescent in the subdivision soon acts like an animal in a cage ... There is no place to which they can escape and join their own kind." This informative and provocative book will help students see the connection between the design of public spaces and their own lives.



Weaving Water
by Annamarie Beckel
St. John's, N.L.: Killick Press, 2016
ISBN 9781771030922

Although older teenage readers may not identify with the concerns about family relationships of the central character, a biologist trying to pick up on her research about otters 25 years after she has left graduate school, there is much to engage senior secondary school readers. The design features discussed in *Weaving Water* relate mostly to modest and functional lakeside architecture and small water craft; these may remind some students of rural homes or experiences in cottage country. There is an interesting contrast between traditional knowledge of the natural world and a contemporary scientific understanding of that world. There are detailed descriptions of the behaviour of otters and reflections on human and animal consciousness. There is the small-town setting, alive with gossip, close to nature, and home to eccentric characters. Science, nature, philosophy and mystery are skilfully blended in this thought-provoking novel. ■

Meet the Author

Tania Howells

Tania Howells graduated from the Ontario College of Art and Design in 1997 and has been a freelance illustrator for nearly 20 years working for clients such as *Today's Parent* magazine, *Chirp*, Holt Renfrew, and *The National Post*. In addition to having written and illustrated *Starring Shapes!*, she has illustrated four other books including the award-winning *Willow's Whispers* and *Willow Finds a Way*. She lives in Toronto with her husband, son and cat, and works from home while her son is at school.



TingL: What attracted you to the Ontario College of Art and Design and a career as an illustrator (and now an author/illustrator)?

T.H.: I went to the Etobicoke School of the Arts for high school, so OCAD was a natural progression. I was into painting in high school and I took what was then called “general studies” at OCAD. It didn’t involve illustration at all, but lots of woodworking, ceramics, jewelry, enameling, and metalwork. Illustration seemed sensible because a person could earn more per piece if it was used in a magazine article for example. I made little sculptural pieces I wanted to use photographed, as illustration. I slowly moved into 2D work as it eliminated the extra pricey photography step. My brother is a graphic designer and knew about the industry and computers, so he helped me quite a bit.

What did you like best about the work you did as an illustrator before you began illustrating books? What was your favourite piece of work from that time? What made it particularly satisfying for you?

I liked getting any work at all and still do! Each job is new and exciting because the jobs are always different. I did a project with my brother actually, a booklet promoting community togetherness for the new millennium. I got to draw a whole pile of small cute doodles that were sprinkled throughout the book next to photos and paragraphs about strengthening community.

How is illustrating books different from your earlier work?

Illustrating a book is a huge project involving 32 full colour

images as opposed to just one, or maybe two if you are lucky, for most other illustration jobs. There are lots of revisions and changes, but it all makes the final product so much better. I have had to sharpen my skills regarding organizing all the files I am using and sorting through all the notes for revisions as well as keeping consistency throughout the pages.

In addition to having lots of bright colours and eye-catching designs, *Starring Shapes!* contains lots of entertaining word play. Was it as much fun to write as it is to read?

It was very fun, but I have to say it wasn't easy. It took ages and ages to come up with a catchy idea. My editor had suggested I try and come up with a shapes idea, to fit in with school curriculum, and when, finally, I did, I was quite pleased. That might have taken two years and then from that point to publication, possibly six years more. It was a labour of love! Luckily during that time period I had a busy baby and couldn't have really worked on the book anyway. We started to work on the book officially when my son started Junior Kindergarten, which was the most perfect and lucky timing. My wonderful editor, Yvette Ghione, is responsible for a lot of the adorable word play which came about during our many revisions. She has a gift for it.

Where did the inspiration for *Starring Shapes!* come from?

It came to me one day while browsing through kids books at the book store. The initial idea was much different from the final book, more an "American Idol" type audition, but for shapes. It just popped into my head which is a big deal because that almost never happens. I was pregnant at the time and feeling optimistic and excited, which must have helped.

What came first, visual ideas or a plot?

The plot came first for sure, but I do imagine pictures as I consider the story idea.

What is best about illustrating your own book?

It's wonderfully gratifying to create something that's all your own! I feel so very lucky to have had the opportunity. I am familiar with rejection letters for various ideas so to finally be



approved to create your own book is a dream come true as well as a lesson in persistence!

What is the best aspect of illustrating a book written by another author?

In terms of the *Willow* books, it was lovely to have come up with the character and have Lana, the author, exclaim that the drawings were just as she had hoped they would be, that Willow looked as she imagined. I also love to imagine what possibilities I can come up with while reading the manuscript, how I will set the tone with my images.

Is your work influenced by the fact that you are a mother? If so, how?

It is in a way. My son does give me certain ideas of how kids speak and behave, as well as interests (he is a vehicle fanatic), but somehow it's so close I can't see it. Being a mum is so intense that I don't get enough perspective to reflect and get ideas from it. Now that he is in school, I get a whole lot more work done!

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What were your favourite picture books when you were growing up? What made them your favourites?

I am sure I had loads of favourites but I do remember loving various Dr. Seuss and similar picture books. Re-reading them to my son now, I remember the fascination I would have with certain images. I loved the dog party scene at the end of *Go Dog Go*, as it is so full of tiny things to study and find. I loved *Bartholomew Cubbins* and *Thidwick the Big-Hearted Moose* because they were so imaginative and odd. *On Beyond Zebra* was just so bizarre and hilarious to me then. I loved *CDB!* by William Steig for its puzzles to figure out. My brother had a wonderful Richard Scarry collection that I just loved. Later on I adored all the Beverly Cleary books because I could so relate to Ramona.

Who has had the greatest influence on your work? How and why have they influenced you?

Hmm, that is a good question. My mum for being my dear mum. My dad because he read me lots and lots of books. He also travelled to Japan for work often and would bring me home amazing cute stickers and things that I am sure influenced my style. We would go for long walks together with the dog and watch Loony Tunes on Sundays—just having fun together. My brother too because he is seven years older and was so cool to me as a little kid. He went to OCAD first and I got to watch his work progress.

In your biography on the Kids Can Press website, you disclose that in another life you might like to be a fabric designer, a librarian, or even a small-town cafe owner. What would you like best about each of these alternate-life careers?

Being a fabric designer would quench my love of pattern and repeats as well my love of fabric, crafts and sewing. I worked for ten years at the CBC as a library assistant/researcher so I just adore that environment—keeping all the books organized and doing circulation. I hope to one day get back into libraries. Being a café owner would be so nice, because I love the idea of creating a cozy place in which to serve people comforting hot drinks. My day revolves around my morning coffee and afternoon tea; it's important to me! A happy ritual of sorts.

Has the work of an illustrator changed during the 15 years since you started freelancing? If so, what are the worst and best aspects of those changes?

It has changed and grown, with all the Internet outlets to show work creating quite a saturated environment, but that can be good too. It can be overwhelming to see all that is out there from all over the world, but I try not to get too outward looking and trust that I just need to keep plodding away in my little studio and do what I do.

Thank you for taking the time to answer my questions and for giving all of those shapes from the mathematics curriculum a chance to show off their dramatic talents. I

Call for proposals

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Professional Resources



Making Nonfiction from Scratch

by Ralph Fletcher

Stenhouse Publishers, 2015

ISBN 978-62531-012-5

A book for all K-8 teachers who are engaging their students in inquiry, who wonder how to provide students with choice in the production of their authentic responses.

Reading Ralph Fletcher's book is like visiting a charming and intelligent friend. You laugh as you listen to recent stories of his life, but he makes you think and question along with him. "What would it look like for kids to create authentic nonfiction without relying on formulas, rubrics or rigid outlines?" (p. 4) is the exploration in *Making Nonfiction from Scratch*. This question rose from the discrepancy Fletcher noticed between the richness of nonfiction available in the world compared to the rigid notions of nonfiction produced in classrooms.

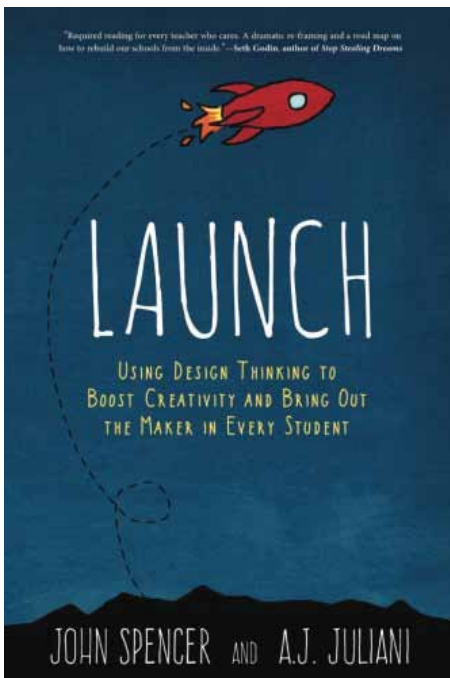
He inspires us to widen our idea of nonfiction, even in the structure of his book. He intersperses different genres of writing, such as stories, parables, interviews, and scripts throughout the chapters to show us how engaging and purposeful these formats can be.

He wants us to know that good writing is good writing in any genre and the elements we teach like bold leads, convincing characterization, arresting detail, precise descriptions, foreshadowing, metaphor, and simile are the same elements which make nonfiction enticing to read as well.

He wholeheartedly believes in the workshop method of teaching writing and refers to the procedures and processes of teacher gurus, such as Penny Kittle, Nancie Atwell, Linda Rief, Donalyn Miller, and many others. He embeds lessons on the core practices of writers' workshop such as the importance of choice, the use of notebooks, and the necessity of exploratory writing and reading to build student skill.

Support, to help you integrate these ideas into your practice, is provided in different ways. There are Classroom Connection sidebars scattered throughout the book showcasing structured mini-lessons. He also interviews published nonfiction writers, highlighting their use of these processes. Finally, teachers explain their teaching process for high-quality nonfiction pieces. But, just as Ralph Fletcher doesn't always agree with them, you don't have to either. Seeing this contradiction in philosophies reinforces there is no one true way to teach or write and that choice remains central to the writing and teaching process.

This book will be an important one to add to your collection, as you work to allow your students "to discover and explain the world at large" (p. 49) in a way that will provide writing enjoyment and skill development for students and, similarly, reading enjoyment for yourself, as you engage with your students' work.



LAUNCH: Using Design Thinking to Boost Creativity and Bring Out the Maker in Every Student

by John Spencer and A.J. Juliani
Dave Burgess Consulting, Inc., 2016
ISBN 978-0-99698995-4-1

A resource-rich and practical guide for Grades 4 to 12 teachers interested in exploring design process thinking and expanding the creativity quotient in their classroom.

Design thinking is already firmly entrenched into the Ontario Curriculum as the second overall goal of the Science Curriculum. It states that students need to “develop the skills, strategies, and habits of mind required for scientific inquiry and technological problem solving.” Design thinking is another phrase for the technological problem-solving process.

Unfortunately, the idea of creative student-led projects often produces fear in teachers. How will I mark this? Where will I get the materials? How will I house the materials? How do I tie it into the curriculum? How do I find the time? What if it fails?

John Spencer and A.J. Juliani want to help you solve these problems. They outline a structured framework to explore design thinking. The title itself, *LAUNCH*, is the acronym to help you understand the steps to the design process. Chapter Three briefly outlines the entire process, explaining how the authors have integrated design thinking in various subjects and grade levels. The following chapters describe each of the steps in detail. They also provide a FAQ section at the end answering common

questions and providing support, in case you face any opposition.

Spencer and Juliani want us to recognize that creativity doesn't have to be entirely open and often stems from problems and situations where time, resources, and information are limited. They also recognize that creativity doesn't look the same for everyone and they provide tools in Chapter Two for you and your students to find their individual creative approach.

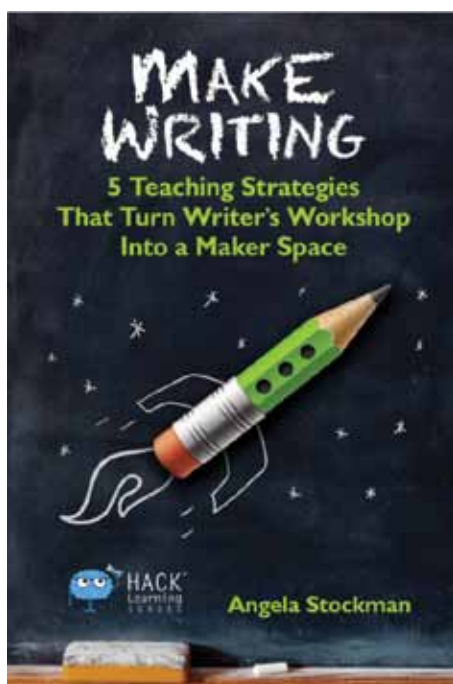
An important and exciting aspect of the book is the myriad of resources you can explore. The final chapters of the book provide lesson plans and a student notebook template that leads you to their website, thelaunchcycle.com, which has many resources to support your journey into design thinking. Design the Ultimate Rollercoaster, found under Launch Projects is the lesson outlined in the back of the book. There you can access all the resources needed to run this project.

Their website has a page outlining how you can join the Global Day of Design and includes free design challenges from reputable sources. But go a little further into the site and the authors' websites, and you'll find a range of activities. John Spencer's blog posts provide you with ideas and connect you to his Sketchy Ideas YouTube Channel, and A.J. Juliani's blog is a wealth of resources and articles.

If you wish to explore the world of design thinking, *LAUNCH* is the perfect portal for you and your students.

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Make Writing: 5 Teaching Strategies That Turn Writer's Workshop into a Maker Space

by Angela Stockman

Times 10 Publications, 2016

ISBN 978-0-9861049-3-0

Designed for K-12 teachers who are looking for alternate ways to inspire their students to write.

We've all had that student who would rather do anything than write. School is often a place that recognizes readers and writers, and rejects the strengths of our makers and builders who don't necessarily use words as their tools.

Angela Stockman recognizes this problem and, as is the expected structure of any book in the Hack Learning Series, she presents us with options she has explored in her attempt to engage all students in the process of writing. Her passion for this topic is exceptional, as her experimentation takes place not only within the classroom but in her WNY Young Writer's Studio, located just outside of Buffalo, New York.

Make Writing provides five different solutions to engage our reluctant writers. In a quick overview, we examine individual student strengths and allow them to build or make before writing to create purpose in the Make Writing Hack. The Remake Your Space Hack asks teachers to look at their walls, boards and materials in a different way. What if there was student ownership?

What materials do students need to play with and reorganize their words, topics and ideas? Teaching Them to Tinker shows how you can provide students with ownership over various aspects of ideas, organization or voice. Just like we don't all teach the same way, students need time and experimentation to develop their own writing process. The Keep It Real Hack gives excellent ideas to provide an authentic purpose and audience for student writing, while Hack Your Curriculum provides different ways we can manipulate the curriculum, so it suits our needs and those of our maker students.

Changing an embedded system isn't easy, and for every hack, she provides quick lessons so you can dip your toe into the pool, a blueprint to fully implement a program if you are so inspired, and rationales to overcome the pushback that may occur when trying something new. Angela Stockman also shares stories of real life successes from classrooms to provide us with various visions of success.

If you need support, have questions or want to share the work your writers complete, Angela Stockman is always on hand. You can follow her on Twitter at @AngelaStockman, explore her makewriting.com blog or join her through #HackLearning chats. The articles and images she shares from those she inspired and her inspiring work will continue your journey beyond this book. ■



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Answering Rita

Rita Resourceful



The editorial team of *The Teaching Librarian* collaborates on the content and organization of our magazine and we have decided that it's time for Rita to retire. Rita has been the incarnation of a number of Ontario teacher-librarian writers over the years and the content has been the result of brainstorming, long discussions, sometimes concerns, and always multiple solutions.

As we transition from “Agony Aunt” Rita to a 21st century, crowd-sourced column, we are asking our readers for their help with some ongoing teacher-librarian questions and, as a result, we have a crowdsourced Rita to take us into the next phase of *The Teaching Librarian*, the official magazine of the Ontario School Library Association.

The responses came from a number of different school boards across the province and from a variety of school library experiences. Once again, thank you for taking the time to respond using the Google Form and, although all contributors to this article cannot be listed, you know who you are.

1. How do you advocate for a real 21st century Learning Commons in your school?

An advocate for the 21st century school library is one role I really hadn't considered when my career path brought me to the position of teacher-librarian. Publicly supporting and taking up the cause of moving into the 21st century as a teacher-librarian in a school library was the last thing on my to-do list. Successful advocacy may well depend on the open minds

of a supportive administration or school council, but with backup using professional resources, knowledge of trending ideas, and planning for the needs of your school community, this task will become more natural. Use of the teacher-librarian and the learning commons space by staff can help encourage change. We can manipulate the timetable to incorporate large blocks for inquiry or project based learning and we can propose co-teaching in order to model new directions in education. Once some of our colleagues have been introduced to the benefits of these experiences we can leverage these converts to share their experiences with other staff. Making the “library and TL integral to the culture and structure of the academic climate” (Goodhand, 2017) will benefit the development of your learning commons.

The best help to a teacher-librarian advocating for change toward a 21st century learning commons is the school clients.

2. How do you submit an effective budget proposal to your school administration in September?

In some cases, budget proposals are submitted in May, June, or October. Proposals can take the form of spreadsheets, tables, paper, and pencil proposals, slideshows, Animoto or even more creative “year in review” compilations of spending and activity in the library/learning commons.

Budgets allocated to school libraries vary widely from school to school and expectations of the administration change from year to year, not only for

spending on library programming, but maintaining and updating the collection. When approaching budget submission, whether a meeting or a discussion, it is important to include clear goals and supporting documentation from last year's spending and statistics.

Your budget requests need to identify library needs: replacement of weeded and missing titles, gaps in the collection as curriculum changes, makerspace consumables and classroom teacher specific requests. Also include extracurricular library programs such as Forest of Reading. Be sure to survey teachers and students, consult with teachers of special populations, and consider circulation stats: popularity of resources and grade level usage. Use evidence that supports school and board goals and initiatives, and indicate the benefits to the whole school.

3. Have you changed your September orientation from a sit-down lecture and slideshow to something new and interactive?

September orientations need to highlight library procedures and service areas first and then, depending on student and teacher needs, school size and time, can introduce a library website, social media, eResources, and book selection. Movement and limited expectations of listening seem to be the most popular orientation suggestions depending on student age and need. Library procedures can be reintroduced to older students in a slideshow format, using a paper and pencil or online scavenger hunt, an "escape room" style game, QR codes, and exploration of the learning commons.

4. When you accessed the interactive version of the Student Inquiry Poster from our previous issue, how did you use the links?

A staff demonstration is a good way to encourage use followed with a hard copy distribution. The video clips, organizers and question creator are popular links: accessola.com/studentinquiry

5. How do you make your library available 24/7 for your students and colleagues?

Begin by presenting to parents, students and staff to demonstrate what is available when the library is closed.

Create a school library website which includes access to the following:

- Twitter
- Instagram
- Google Classroom library website
- Google Apps for Education
- Digital library, catalogue, and eBooks
- Databases
- Interactive scheduling
- Video streaming
- Links to bookmarked online resources (SQWORLD)

6. How do you make your timetable flexible enough to meet the changing needs of your learners and readers?

Flexible timetables are becoming more challenging as teacher-librarian allocations are being reduced and the needs of more and younger students increase. Eliminating weekly borrowing by classes frees up some time for collaboration and teaching. Preplanning with clear teacher and teacher-librarian expectations of in-class follow up of library lessons can open more teaching time to staff and students.

7. How do you get your students excited about reading?

There were many wonderful ideas of how to achieve this: fresh displays, nutrition break read alouds, interest based book clubs, book trailers, blogging, student book reviews online, Forest of Reading, school wide book related events, author visits, reading the collection and talking to students, recommending books the librarian has read, wide variety of resources, different formats, diverse collection, sample book carts for classes, performance art presentations, genre shelves, ask how a student liked the book...and so many more.

8. How do you share your expertise with staff and students?

The list of successful ideas included: lunch and learn sessions, regular communication, email, grade level collaboration, co-teaching, planning, staff meetings, PD sessions, being part of the school community, asking and answering questions, posts/posters to answer common and interesting questions, face-to-face (parking lot) conversations, and checking in with small groups of working students.

9. Are you aware of the latest educational technology? (See the Connected Library column from TingL's 25th Anniversary issue)

It has become nearly impossible to keep up with all of the new educational technology and the changes in existing and available tools and apps. Finding a source of information about the latest useful technology (e.g. Super Conference) or exploring social media makes a difference.

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10. Does your collection reflect the diversity of your school as well as the world?

The issue continues to be the availability of diverse resources. Teacher-Librarians are passionate about diversity not only in their collection but in presentations, displays, and author visits. Identifying global, social and cultural issues, and adding a variety of resources, reflecting groups directly connected to the issues and including creative and journalistic narratives, broadens the diversity of the collection.

11. What is your understanding of the Truth and Reconciliation Commission's connection to education?

Teaching our students about the past is essential. Younger students need the ideas of respect and fairness to be included in any learning about the First Nations, Métis and Inuit peoples. Evidence of the work done by the Truth and Reconciliation Commission (TRC) is seen in the curriculum, in resources available from our booksellers, in PD offered by our boards and unions, and in the awareness of educators that schools play a critical role in promoting an inclusive society. Current and historical content must be dealt with honestly and must include not just people of Indigenous heritage but their ideas, their issues and their solutions.

12. Who is a member of your personal learning network and how do you connect?

WHO?: Contacts from our professional library associations: OSLA, Canadian Association of School Libraries (CASL), other TLs, school board advisors and support staff, and online course (M.Ed, AQ) connections — both colleagues and instructors.

HOW?: Twitter and other social media, phone calls, email, texting, coffee, school library visits, online folder sharing, school board organized events — both professional and social, Super Conference, and of course, meetings.

13. How do you uphold and promote intellectual freedom?

As the provider of resources in most schools, teacher-librarians can open the doors to intellectual freedom for their students. Managing personal bias and providing access to many and varied sources of information creates a space where freedom to choose is not an “add-on” or an event, but part of the school and school library culture. That being said, we need to spread our understanding through: lessons in digital citizenship and inquiry skills, encouraging self-directed learning, creativity and curiosity, makerspace activities and events, proactive information about personal selection of reading material and intervention if necessary, intellectual freedom lessons linking to human rights and government, Freedom to Read Week events, modelling or offering lessons in credibility of sources, censorship and political repression, and collection development including relevant resources.

14. Are you happy in your role as a teacher-librarian?

There are things that would make the job better: support of administration, working in a full-time position, a better budget, but respondents said yes, yes and yes; it is the best job.

Goodbye my friends and fellow teacher-librarians. Rita is retiring. Perhaps Rita will travel the world seeking out obscure libraries in exotic places. Perhaps she will spend the cold winter months on a beach with the books recommended but never read. Rita could become part of an organization helping to develop libraries in schools not as lucky as ours. Maybe the future will include mentoring a new teacher-librarian or offering services as a volunteer in a library that needs someone like Rita. The future will have many books and much reading and talking about books and fond memories of the time with you.

*Read on,
Rita*

THE Teaching Librarian Event Calendar

For more information on OLA events and programs, visit accessola.com/events

APRIL

ALL MONTH Voting for Forest of Reading® school-aged award programs	21 Official Forest of Reading Voting Day (school-aged programs)	21 OPLA's RA in a Day	28 Forest Fridays Presents: Blue Spruce Nominee Vikki VanSickle, <i>If I Had a Gryphon</i>	ALL MONTH Voting for Forest of Reading Golden Oak Award™ program open
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5 Forest Fridays Presents: Silver Birch Non-Fiction Nominee Nikki Tate, <i>Deep Roots</i>	12 Festival of Trees (London, ON)	16, 17 and 18 Festival of Trees (Toronto, ON). Forest of Reading 2017 school-aged award program winners announced
-----------------------------------------------------------------------------------------------------	---------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------

JUNE

19 Festival of Trees (Sault Ste. Marie, ON)	1 Forest of Reading Golden Oak winner announced	2 Forest Fridays Presents: Silver Birch Non-Fiction Nominee Helaine Becker, <i>National Geographic Kids Everything Space</i> and <i>Worms for Breakfast</i>	9 OLA's Annual General Meeting	10—11 Annual Institute on the Library as Place
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JULY

AUGUST

14 Marketing Libraries Think Tank

SEPTEMBER

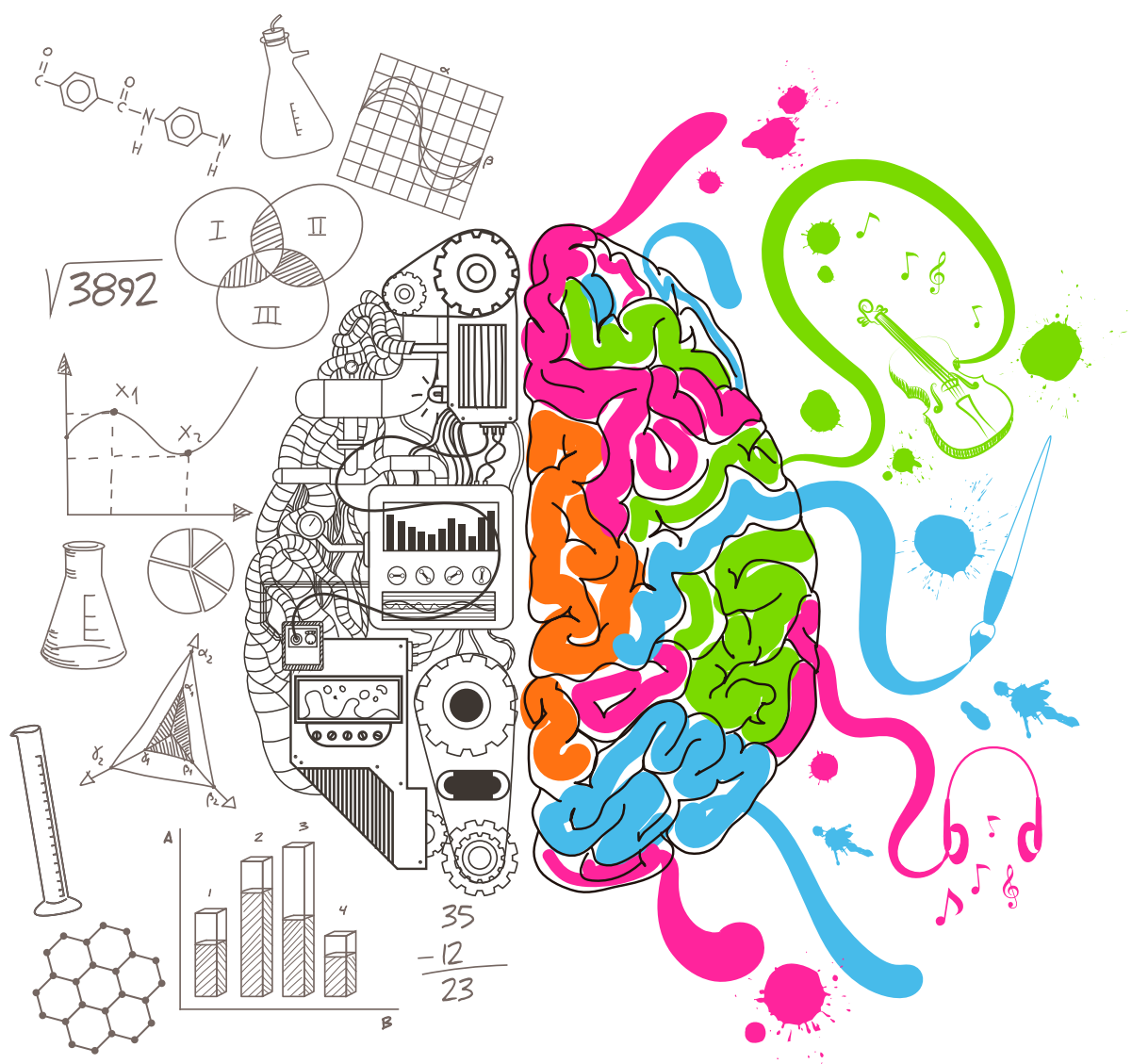
ALL MONTH Voting for the Forest of Reading Evergreen Award™ program

OCTOBER

1 Registration for Forest of Reading opens (school-aged programs, Golden Oak)

13 2018 Forest of Reading nominated lists announced (excluding Evergreen)

If you have an event or conference you would like to share with *The Teaching Librarian* readers, please email communications@accessola.com.



Connected **Library**

Design Thinking @ Your Library

Mary Jo Wheeler-Ali

Libraries are places where curiosity is naturally fueled. As teacher-librarians, we are always on the lookout for ways to enrich the learning environment and use a variety of strategies to help guide our students' learning. The concept of Design Thinking is one such framework that has made its way into the Library Learning Commons. This creative problem-solving method encourages students to be critical thinkers by examining issues and problems from a variety of points of view, and to essentially present some type of solution. As described in *Together for Learning* (2010), "The Learning Commons liberates the exploration of ideas and concepts, encouraging inquiry, imagination, discovery and creativity through the connection of learners to information, to each other and to communities around the world" (page 6). Carefully crafting Design Thinking learning opportunities @ your library will most definitely engage your students.

Wondering Where or How to Start?

An excellent resource is the book, *LAUNCH: Using Design Thinking to Boost Creativity and Bring Out the Maker in Every Student*. John Spencer and A.J. Juliani outline six steps that will engage and mentor students through the process of design thinking:

1. Look, Listen & Learn
2. Ask Lots of Questions
3. Understand the Problem or Process
4. Navigate Ideas
5. Create
6. Highlight What's Working and Failing

Their website, thelaunchcycle.com, is full of excellent resources, including graphic organizers, links to blogs and videos about the different aspects of the cycle, and guiding questions for teachers. They also include links to free unit plans and posters so you can jump right in. Be sure to check out Chapter 4's resources to find a free unit plan for the 2030 Schools Project.

The Ontario School Library Association Student Inquiry Process

Upon analysis of the six phases of the Launch Cycle, you may note similarities to our own OSLA Student Inquiry Process. (accessola.com/studentinquiry). Our four steps include Exploring, Investigating, Processing and Creating, along with Reflection & Feedback as central components, embedded in each phase.

Both the Launch Cycle and The Student Inquiry Process focus on asking effective questions. One of my favourite resources to encourage students to ask meaningful questions is Carol Koechlin and Sandi Zwaan's *Q Tasks* (<https://www.pembrokepublishers.com/book.cgi?isbn=9781551383019>). When students establish impressive questions, these questions can guide their Design Thinking process. This allows them to not only select appropriate information and synthesize it, but to actually take action to create solutions.



Graphic used with permission from Peel District School Board's EML.

Again, *Together for Learning* points out that "learners move beyond merely retrieving factual information to constructing personal meaning and building individual and collective knowledge. As learners read, research, experiment, discover, perform and create in the Learning Commons, they collaborate with others to test, confirm and enrich their learning" (page 14).

Other Resources

Experimentation, testing and reflecting are crucial aspects of the Design Thinking process. Collaboration to reconsider failed solutions adds to the collective knowledge of the group. The Learning Partnership's programs (<http://www.thelearningpartnership.ca/what-we-do/student-programs>), such as *I3 – Investigate! Invent! Innovate!*[™], *Dragon's Nest*, and *Coding Quest*, use six core areas as anchors for guiding students to be actively involved in their learning. The categories include STEM (Science, Technology, Engineering and Mathematics), Innovative Thinking, Entrepreneurism, School to Work, Early Learning, and Social Responsibility. Within each of these areas, Design Thinking is inherently embedded.

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“Creating varied and safe opportunities for students to explore helps ensure risk-taking and models the traits of a growth mindset that we know is so crucial to success.”

The Peel District School Board has recently launched a new vision document called *Empowering Modern Learners* (bit.ly/peelEML) with six innovative elements: Learning Culture, Informative Assessment, Access to Technology, 21st Century Competencies, and Learning Environments and Models of Learning. Each of these elements again reflect the key philosophies behind Design Thinking. Instructional design and the intentional set-up of learning spaces allow students to be innovative in their work.

Growth Mindset

Creating varied and safe opportunities for students to explore helps ensure risk-taking and models the traits of a growth mindset that we know is so crucial to success. Design Thinking failures and reflections allow students to modify or change their focus. As they make discoveries, questions may change and propel them in different directions, further supporting the vision that learning is a lifelong process.

We see the emergence of Makerspaces in both public and school libraries. These spaces allow us to bring in design and build items that may have traditionally been housed in other areas of our school. Combining Sphero BB8 robots with Design Thinking framework, Omar Ali (@cdubsdaddy) at Allan A. Martin Senior Public School challenged students to create a chariot that could be used by BB8 to move a load. By using various materials, students designed many innovative solutions. In the case of one of the chariots, pennies represented seats for people who were escaping a flood or an ice storm. The contraption was elevated, allowing the passengers to be transported safely. Another chariot was developed to transport materials into a war-torn area where people were hungry and needed medical supplies.

Laura Richards (@MsLRichards) at David Leeder Middle School, also uses Design Thinking as an integral component of her teaching. In her integrated projects, she leaves a lot of room for exploration and creativity. As a participant in the

Teacher Learning and Leadership Program, she is motivating other colleagues to integrate 21st century technologies into their practice in meaningful ways. Their group also uses *LAUNCH* as a foundational tool in creating collaborative, cross-curricular, project-based learning opportunities. One such project is that of designing structures that can withstand environmental disasters. Through this project, students develop an understanding of the impact that human activities have on our natural environment. Students used wood and glue, along with Tinkercad and 3D printing to design, model and build their innovative solutions.

An Emergent World

There is no doubt that we will continue to see resources emerging to assist educators as we work to prepare students for career opportunities that do not yet exist.

Our students have only known a world where they connect and interact in virtual spaces alongside physical spaces. As global citizens, they need the ability to work collaboratively on meaningful tasks to bring about positive change. Teacher librarians can help students do this by giving them the opportunity to explore frameworks such as Design Thinking. The Library Learning Commons is a natural place to model this. With Design Thinking, we can all take risks to try something new and, together, benefit from the experience. ■

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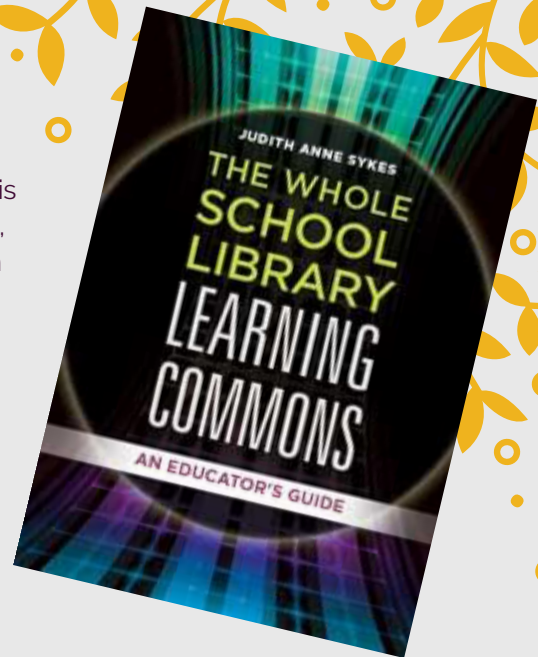
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"Sykes's book serves as a guide for school personnel to implement and sustain the WSLLC effectively. . . . This title will be useful for administrators, librarians, and teachers familiar with WSLLC, seeking to expand their knowledge for implementation."

—VOYA



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A Conversation with Visual Storyteller

MARTHA NEWBIGGING

Meet animator, illustrator, graphic designer, and educator, Martha Newbigging. Raised by parents who were both artists and art educators, Martha has been surrounded by design, art and creativity since birth. She has illustrated children's books and textbooks for publishers including Annick Press, Owl Books, Kids Can Press, and Pearson Education Canada.

Her teaching experience in a wide range of school and community settings includes conducting comics workshops in schools across Ontario, leading animation workshops in Toronto and Prince Edward County, completing a practicum in rural Nicaragua, and delivering an arts programs for an LGBTQ youth support group in Belleville. While working as an instructor at the School for Creative Arts & Animation at Seneca College, Martha is also pursuing a Master's degree in arts-based pedagogy at York University (Newbigging, n.d., para. 1).

TingL: What kind of training and technical knowledge or skills did you need to enter the world of illustrating children's books?

I am a graduate of the Ontario College of Art and Design. Drawing skills and an understanding of storytelling are essential. I've had training in both traditional and digital media and literacies.

What media do you usually use for your illustrations?

I work with ink and watercolour, as well as digital painting.

There is often humour in your illustrations. Is this intentional or part of your personality shining through?

Yes, I like to use humour! In particular I like to use humour for storytelling. I like to use story to illustrate nonfiction information. The possibility of using humour to tell the "story" of nonfiction text is very appealing. This is why my favourite books are the *Jobs* books that show people doing things within social settings.

When you're working on complex works like, *Pharaohs and Foot Soldiers*, what research do you do to ensure that your illustrations are historically accurate?

Usually I would be able to consult with the author, who often provides extra writing sources. Sometimes they'll even provide me with other visual references. I also do my own picture research to find out what things looked like tools, clothes, hairstyles, colour of fabrics, furniture, houses, everything! I make photocopies or take photos from books. I end up creating a large source of picture references, organized into files.



As well as doing the illustrations, do you have any input into the overall design and layout of each book?

It all depends on the book and the publisher. Sometimes, for the cover art, I get to provide a rough sketch and the cover text gets designed around my art concept. For the inside pages, no. The only input I have is sometimes to move text to fit a different aspect ratio of art (the relationship of the width to the height of the finished artwork). So, I definitely have more freedom in the cover design.

How has the children's book publishing in Canada changed since your first work in 1996?

Brenda Roberts

On the positive side, there is more acceptance of digitally created artwork. There is also more mainstream acceptance and enthusiasm for comics in children's publishing and educational content. On the downside, there has been an erosion in rates of pay for illustration. Copyright law that gives financial allowances for the educational sector has actually harmed Canadian creators and will ultimately erode Canadian content available in books for Canadian students. Canadian creators, authors and illustrators, receive payment accrued from photocopying licences to copy pages from their books. Illustration is sold on a per use basis, so photocopying for free reduces the creator's source of income. When creators are paid less, it devalues their work, and undermines content development within Canada. Access Copyright has written extensively on this issue.

Where do you find your inspiration?

I am often motivated by other artwork including children's book illustration. Inspiration often comes from experiencing independent comics, indie film/video/animation, fringe theatre, and activist art.

Which project has been your favourite so far?

The *Jobs* book series for Annick.

If you hadn't pursued a creative career merging the arts with teaching, what else interested you?

After high school I was set to choose between art school or taking sciences at university. I chose the arts so I could make things. Ironically sciences could have led to that too but I guess I didn't know that at the time. (Probably the result of a lack of real world examples of science careers provided for girls.) But actually, I think instinctively, I knew that the arts was the place for a creative open-ended kind of making. I think being a musician would be my alternate choice now, because it's artful and collaborative. I know this because in the last few years I've been playing in a humble little ukulele band.

You now teach, as a professor at Seneca College. Please describe your program and explain what about this position appeals to you?

I teach visual storytelling in courses on comics and children's book illustration and a course in creativity. I like the content, the challenges, and working with young people. I'm always challenged to understand what the images are saying and

how to work with students to get them to develop their work while leaving it open-ended enough for them to solve the visual problems. I enjoy seeing how the students finish their artwork as their abilities grow into their own unique styles and approaches.

What advice would you give to teacher-librarians to help them evaluate the illustrations in the material they are selecting?

Consider the capacity of the picture for storytelling, diversity of representation (need to see more people of colour and non-heteronormative gender representations), and Canadian content.

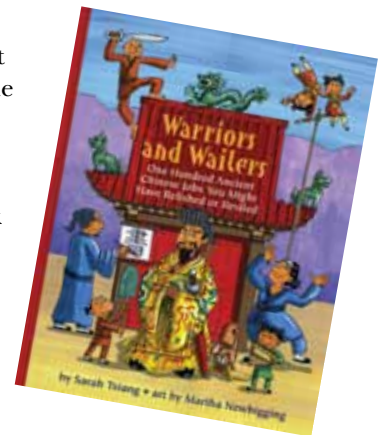
The importance of visual thinking is quite prominent right now with emphasis on concepts such as the view that "math is visual" and on techniques like visual note-taking. Has this had any impact in the world of visual arts and children's book illustration?

I think those working in the visual arts are familiar with visual thinking from direct experience. I sometimes feel impatient with the arts, and arts education, needing to be justified by how it serves other school subjects. This has been referred to as the "rhetoric of effects" (Gaztambide-Fernandez, 2013). The arts—cultural production and exchange—is what people are all about. Because cultural expression is at the heart of human interactions, the arts should have a central place in education (not just because they may serve some other educational goals).

Tom Wujec pushes us to explore the qualities of animation, graphics and illustrations that create meaning. Do you view your role as "a creator of meaning"?

Of course. Everything we make has meaning, so certainly a drawing of a character with a speech bubble has meaning. Artists, illustrators, dancers, musicians, are all authors as much as people who create with words. In our culture words get priority and consequently those who create with words

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likely experience greater privilege. This imbalance has big implications for education because it limits the accessibility of knowledge and knowledge creation, as well as limiting the range of diverse voices that are represented, thus reproducing harmful power imbalances. But in terms of “creators of meaning”, let’s not forget that audiences, viewers, and readers, also create meaning through the act of taking in a performance, artwork or story. Meaning-making is a dynamic process of making sense of the world, including the art we find in it.

From drawing on the kitchen chalk board, to OCAD, to illustrating books, animating, facilitating arts integrated workshops in schools, teaching, what’s next? Are there any projects you are hoping to pursue in the near or distant future?

Right now I’m working on a performance art piece as part of my graduate studies. It’s a combination of myself acting, animation, sound effects, and live drawing on an overhead projector. It has been really challenging in terms of content development and technical coordination. One of the benefits of stretching myself by working in different mediums is that the change feeds into how I might be able to imagine new ways to visually communicate. A piece like this leaves a lot of space for audiences to create their own meanings out of what they see. ■

Thank you Martha!

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A Library Learning Commons collection is about more than just books and traditional literacy. In fact, today, to attain standards of equity and access, it is essential to include different and evolving ways of collaborating, building knowledge, and learning how to think critically about the world.

Equity and access are the cornerstones of remarkable collections in the Library Learning Commons. Therefore, we can build better collections by recognizing that student input, makerspaces, technology, and the creative energy of the entire school community also influence how we learn in this modern world. Incorporating new technologies and ideas like coding, robotics, textiles, and bringing in experts can help students express and harness their own learning and knowledge building. In fact, if we neglect these key aspects of a collection, it will have a detrimental effect on equity and how students will take ownership of their own learning later in life. More options in the Library Learning Commons, means more users, greater collaboration, and the ability for students to learn new relevant skills that they will need in the present and future world of work.

However, there are problems that we can encounter when we try to create a holistic collection and shift the learning culture. For instance, depending upon where your library is located, there can be a lot of pressure to conform to mainstream culture, and maintain the “status quo.” Along with this, includes expectations that students will conform to mainstream values that can omit important experiences, knowledge and opinions. Therefore, to overcome this type of problem, teacher-librarians can address some of the expectations of their own school cultures, and find ways to infuse new makerspace technologies, other experts, and community members that can contribute to the existing knowledge base.

There are certainly challenges that arise when we try to create a holistic collection and shift the learning culture. There can be a lot of pressure to conform to mainstream culture or maintain the “status quo.” Change is a difficult monster for some and conforming to mainstream culture can foster the omission of important experiences, knowledge, and opinions. In particular, articulating our own privilege in the library is an important way to begin to understand how we as individuals contribute to inequitable learning environments.

By considering our own place of privilege and oppression, we can understand the ways that we unknowingly support inequities and stereotypes in our own libraries.

Education for Aboriginal students remains a salient example of one such inequity in education. The education system perpetuates bias and racism towards Aboriginal peoples in a variety of ways, but particularly in the ways that our curriculum is presented from a settler perspective. Therefore, the Library Learning Commons can play a central role in affecting change by doing more than just ensuring access to culturally relevant books, but also by working to make the tools, technologies, and people in the space reflect the knowledge and perspectives of those people that were first on the land we now call Canada.

There may be funding and motivation behind new initiatives like makerspaces, but it is our obligation to consider equitable access. We must advocate that these spaces are open enough to truly allow students to build knowledge in ways important to them and not simply perpetuating what is scripted by the “status quo.”

Equitable and reliable access to the Library Learning Commons is essential to helping us continue to focus on our students and their identities, experiences, privileges and more, for these variables always influence how one thinks and perceives. If we don’t believe this, then we will always default to the status quo and teach to the “norm.” Accessible Library Learning Commons help us all to not lose sight of our fundamental roles in preparing children to become independently functioning adults, who are adept at working with and living with people different from ourselves, and who respect cultural differences and embrace multiple perspectives. ■

We, here at *The Teaching Librarian*, would like to thank Deborah McCallum for beginning what, we hope, will be a dialogue with our readers. We would like to hear about your experiences – those of you who have challenged expectations (whatever the “status quo” means to you), those of you who have designed wonderful and accessible maker or creative spaces that respond to the needs of your community, and those who have been influenced by Aboriginal teachings and endeavoured to redefine your Library Learning Commons. Please write and continue this conversation with us.

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