

School Libraries in Canada

An on-line journal of the
Canadian Association for School Libraries



The Possibilities
of Science

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Winter 2011



Canadian Association for School Libraries

Awards and Grants

The Angela Thacker Award

The Angela Thacker Memorial Award has been established in memory of Angela Thacker, teacher-librarian, library coordinator, and school library colleague, mentor, leader and advocate who served the Association for Teacher-Librarianship in Canada (ATLC) and the Canadian School Library Association (CSLA) in many capacities. This Award honours teacher-librarians who have made contributions to the profession through publications, productions or professional development activities that deal with topics relevant to teacher-librarianship and/or information literacy.

The Chancellor Group Conference Grant

The Chancellor Group Conference Grant provides a \$500.00 travel grant to support attendance of newly qualified teacher-librarians at the next conference of the Canadian Association for School Libraries (CASL). The impetus for this program was a substantial donation by Dr. Ken Haycock.

The Margaret B. Scott Award of Merit

The Margaret B. Scott Award of Merit honours an individual who has made an outstanding contribution to Canadian school librarianship at the national level. Nominees do not need to be members of CASL.

The Follett Teacher Librarian of the Year Award

The Canadian Association for School Libraries honours, through this award, a school-based teacher-librarian who has made an outstanding contribution to school librarianship within Canada through planning and implementing school library programs, based on a collaborative model which integrates library and classroom programs. The award is sponsored by National Book Service. Nominees do not need to be members of CASL.

Submit nominations to Dianne Leong-Fortier, Chair, CASL Awards Committee/Councillor, CASL at DJLFORTIER@cbe.ab.ca.

The deadline for nominations is February 28th, 2011.

The cover of this issue is based on an image of Canada's Alouette I satellite (<http://www.flickr.com/photos/cstmweb/3323226769/>) with permission from the Canada Science and Technology Museum.

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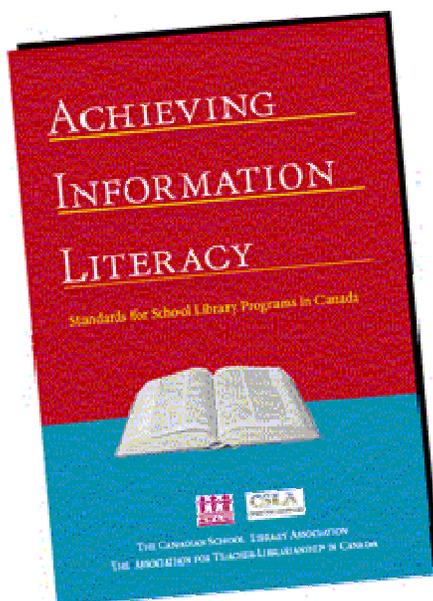
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Contributors to School Libraries in Canada
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<p>Anita Brooks Kirkland</p> <p>Library Consultant, Waterloo Region District School Board</p>		<p>Cory Doctorow</p> <p>Science Fiction author, Columnist and Blogger</p>		<p>Wendy Doucette</p> <p>Teacher-Librarian Chief Julius School Fort McPherson, N.W.T.</p>	
 <p>Canadian Museum of Nature NATURE</p>	<p>John Kubicek</p> <p>Head, National Education Programmes/ Chef, Programmes nationaux d'éducation</p>		<p>Derrick Grose</p> <p>Editor, SLIC Teacher-Librarian Lisgar Collegiate, Ottawa, Ontario</p>	 <p>NCC CCN Canada</p>	<p>Rebecca Huxtable</p> <p>National Outreach Officer/ Agente, rayonnement national</p>
<p>Robert J. Sawyer</p> <p>Science Fiction author Journalist, Broadcaster and Teacher</p>		<p>Gwen Smid</p> <p>Children's Writer and English Teacher</p>		<p>Glenn Turner</p> <p>Teacher-Librarian Nepean High School, Ottawa, Ontario</p>	



First published in 2003, *Achieving Information Literacy* builds upon the work begun in *Forging Forward* (1997) and *Vision 2020* (1997), national symposiums held to create standards for information literacy and the school library. It represents a collaborative effort between national school library associations and the provincial / territorial associations, as well as over fifty leaders in both the school library and broader educational community. This document, written to reinstate Canada's leadership in school libraries and last revised in 2006, is now available as a free download to support Canadian school libraries.

[Download PDF](#) at

<http://clatoolbox.ca/casl/slic/>
 or go to **[Shop](#)** CLA at

<http://www.cla.ca/source/Orders/index.cfm?Section=Shop>

to order the book.

Science Fact and Fiction (and School Libraries)

by Derrick Grose
Editor,
School Libraries in Canada
and Teacher-Librarian,
Lisgar Collegiate, Ottawa



Prehistoric creatures: powerful, but unable
to adapt to a changed environment
(Canadian Museum of Nature, Ottawa)

Photo Credit: Derrick Grose

For those of us who grew up in the sixties and the early seventies, the Alouette satellite pictured on the cover of this issue of *School Libraries in Canada* was offered as a symbol of Canadian technological achievement. Yesterday's symbols of progress become today's objects of nostalgia. School libraries have an important role in preserving the memories of past achievements as well as stimulating the curiosity of today's students and equipping them to build evermore advanced technology and to expand the horizons of human exploration. In this issue you will read Cory Doctorow's nostalgic recollections of how his insights into the organization of information grew from his early exposure to the wonders of a card catalogue in his elementary school library. Elsewhere, this issue will explore science, both fact and fiction, and identify resources for teachers and students to promote learning in a rapidly changing information environment.

School libraries must recognize that although there is great comfort associated with familiarity, there is also tremendous appeal in that which is strange and new. This latter observation stems from this issue's interview with science fiction author Robert J. Sawyer. He explains human curiosity about dinosaurs and paleontology saying, "Dinosaurs were actual alien life forms--as bizarre as anything in science fiction. We're fascinated by alien worlds. And the Mesozoic was real: it's not a fantasy world; it was a real place--that's its appeal." Rebecca Huxtable, from the National Capital Commission, will tell us where we can find out about a lake where unusual plants and animals survive solely on sulphur, rather than oxygen. John Kubicek from the Canadian Museum of Nature picks up on Sawyer's discussion of earthly aliens in his article about resources for studying environmental science that are available from the museum. However, despite the museum's remarkable collection of dinosaur fossils, he does not make any reference to prehistoric beasts.

Surprisingly, it is Anita Brooks-Kirkland who talks about the long-extinct species. She warns that our failure to adapt to resource rich research environment in which students are growing up will result in school librarians being dismissed as "information dinosaurs, not information gurus." Her observation shows us one route to extinction but, she provides a map so that we can avoid taking a wrong turn: the article emphasizes the necessity of evolution, not the inevitability of extinction.

As there is increasing recognition of the importance of the development of literacy skills, critical thinking and research skills, the place of the school library in the educational ecosystem should be ensured. Robert J. Sawyer credits a teacher who helped him pursue his own passion for learning about dinosaurs with helping to launch his career as a writer. And school libraries are the institutions that have the resources to help teachers and students discover and pursue their passion for learning. By introducing students to books like Gwen Smid's series about the travels of an eight-year-old girl, school libraries can help bring students' imaginations to life with references to books like the atlas that fizzles and sizzles, splutters and splatters and bubbles and pops. School libraries can also be the places where students learn how to master search engines and find the information they really need. Most importantly, school libraries can give learners the feeling that Cory Doctorow describes of having been given "the keys to a candy store"—a "rush of blood to the ears"—as they discover how to navigate and use the oceans of information through which they sail.

If we succeed in inspiring enthusiasm for learning, we are not likely to share the fate of the dinosaur. Just as the dinosaurs were a powerful and memorable presence in the prehistoric world, a school library can have a powerful and memorable impact in its own community. Having stated this parallel between the school library and the dinosaur, I want to ask a different question: "What is the most important difference between a school library and a dinosaur?" The answer is its potential to adapt, to survive, and to thrive.

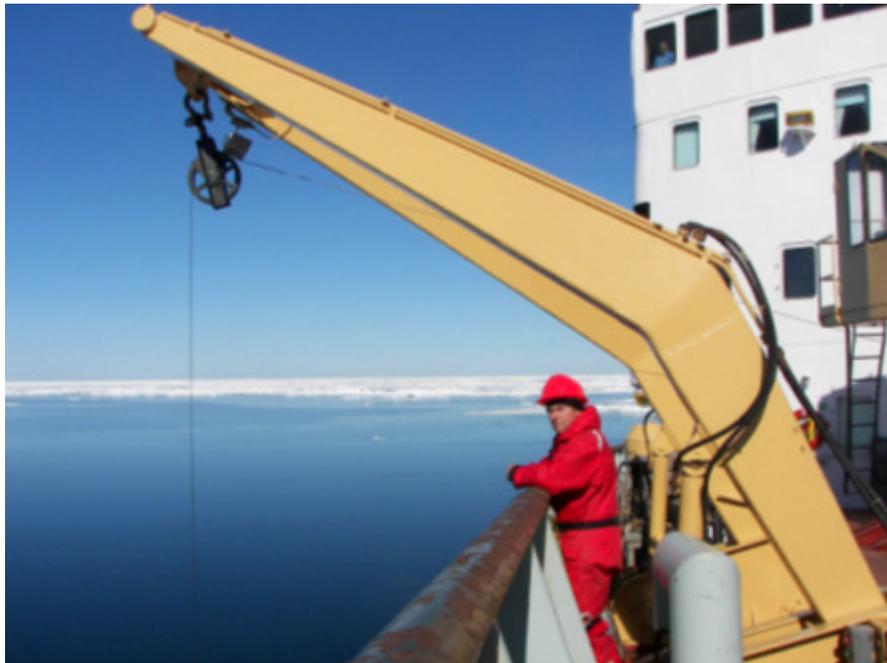
<p>Subscribe now to</p> <h2 style="color: red;"><i>Resource Links</i></h2> <p>and keep up to date on</p> <ul style="list-style-type: none">• Canadian resources for children and young adults• Professional resources for teachers and teacher-librarians<ul style="list-style-type: none">• The latest Award-Winning Canadian literature <p><i>Resource Links</i> has reviews of a wide variety of current Canadian resources for the pre-school to young adult level, written by experts in the field from British Columbia to Newfoundland. News about awards, events related to children's literature and feature columns addressing specific topics are also included.</p> <table style="width: 100%;"><tr><td style="text-align: left;">Published 5 times per year</td><td style="text-align: center;">\$45.00 + GST</td><td style="text-align: right;">Bulk pricing also available. Please call or e-mail for information.</td></tr></table>			Published 5 times per year	\$45.00 + GST	Bulk pricing also available. Please call or e-mail for information.
Published 5 times per year	\$45.00 + GST	Bulk pricing also available. Please call or e-mail for information.			
<p>Resource Links P. O. Box 9, Pouch Cove, NL A0A 3L0</p>	<p>Phone: 709-335-2394 Fax: 709-335-2978</p>	<p>E-Mail: resourcelinks@nl.rogers.com Web: www.resourcelinksmagazine.ca</p>			

Environmental Issues and Real Science: New On-line Teaching Resources

by John Kubicek
Canadian Museum of Nature

What do sea ice, river pollution, aliens, dead zones and a bag of beans have in common? Well for one thing, they are all important elements in a group of seven new Canadian Museum of Nature online lesson plans linked to grade 7-10 provincial science curriculums (okay, aliens refer to invasive species!). You can see the lesson plans at http://nature.ca/education/cls/lp/indexlp_e.cfm.

These lesson plans relate biodiversity and aquatic ecosystems to issues such as climate change, conservation, invasive species, pollution, land use, and natural resource management. They have been developed as part of the Museum's Water Project, which included the development of a new signature gallery at the national museum building, a traveling exhibition, a website, and a national lecture series.



Canadian Museum of Nature researcher Ed Hendrycks
aboard the ice-breaker Louis St-Laurent.

Credit: Corinne Pomerleau

© Department of Fisheries and Oceans

Featuring the work of several Canadian Museum of Nature scientists, these teaching resources provide a real world perspective on curriculum topics and science careers, and include learning activities supported by photographs, videos, animations, scientific data, and links to other websites. From Quick-Time or Windows Media animations that show how sea ice communities form, or how quickly an invasive species can over-run an ecosystem, to short videos of marine biologists talking about their research, to photographs from the field, there is a wealth of visual tools to enhance student learning.



Canadian Museum of Nature researcher Bob Anderson in the field.

Credit: Michael Branstetter

© Michael Branstetter

The activities can be completed by students on their own or in groups. All materials required are accessible online. Word, PDF and on-line versions of student worksheets are provided so teachers can use the activities as presented or modify them to suit their own objectives.



Canadian Museum of Nature researcher André Martel on a dive.

© Canadian Museum of Nature

Examples of activities include using a formula to measure species diversity, graphing biological sampling data, exploring the impacts of climate change on the Arctic marine food web, selecting an “open” question and completing a research report and presentation, accessing real-time scientific data from a website to assess relationships in water chemistry variables, and representing the points of view of key stakeholders in a mock public hearing to debate resource extraction vs conservation. Provincial curriculum links and answer sheets are provided with all lesson plans, and rubric suggestions and glossaries are offered where appropriate.



Canadian Museum of Nature researcher Noel Alfonso in his lab.
© Canadian Museum of Nature

The Canadian Museum of Nature is home to one of the world’s largest and finest natural history collections, and has a large, multidisciplinary team of scientists who conduct leading-edge research in the natural sciences. The Museum has a legislated national mandate to increase interest in, knowledge of, and appreciation and respect for the natural world, and is in the process of developing a framework and plan for its national public education programme. This plan will consider priority target audiences including the formal education sector.

The development of these lesson plans benefitted from early consultations with teachers from the Grande Yellowhead School District in Alberta, and the Kawartha Pine Ridge and York Region School Districts in Ontario, and feedback during the development process from more than twenty other high school science teachers. We hope to continue to refine our offerings based on input received from teachers and their students, and comments on these lesson plans are most welcome!

John Kubicek has worked at the Canadian Museum of Nature since 1995 and is currently the Head of National Education Programmes. He would love to hear from you whether you have comments, suggestions or questions. E-mail him at jkubicek@mus-nature.ca.

Questions environnementales et science véritable : Nouvelles ressources d'apprentissage en ligne

par John Kubicek
Musée canadien de la nature

Que peuvent bien avoir en commun la glace de mer, la pollution des rivières, les envahisseurs, les zones mortes et un sac de haricots? (Un indice : les envahisseurs désignent les espèces envahissantes.) Eh bien, tous ces éléments font partie d'un groupe de sept nouveaux plans de leçon en ligne du Musée canadien de la nature destinés aux élèves des 1er et 2e cycles du secondaire. Vous pouvez voir les plans de leçon à http://nature.ca/education/cls/lp/indexlp_f.cfm.

Ces nouvelles ressources traitent de la biodiversité et des écosystèmes aquatiques en explorant des enjeux tels les changements climatiques, la conservation, les espèces envahissantes, la pollution et la gestion des ressources naturelles. Ces leçons ont été produites dans le cadre du Projet de l'eau du Musée. Ce projet comprenait aussi l'aménagement d'une galerie permanente au Musée, une exposition itinérante, un site Web et une série de conférences.



Le chercheur du Musée canadien de la nature Ed Hendrycks
à bord du navire NGCC Louis S. St-Laurent.

Photographe : Corinne Pomerleau
© Ministère des pêches et des Océans

Ces ressources présentent le travail de plusieurs scientifiques du Musée canadien de la nature. Elles confèrent une véritable perspective mondiale aux thèmes des programmes scolaires et aux carrières scientifiques. Les plans de leçon comprennent des activités d'apprentissage agrémentées de photos, de vidéos, d'animations, de données scientifiques, et des liens aux autres sites Web. De nombreux éléments facilitent et agrémentent l'apprentissage des élèves, notamment des animations 3D montrant la formation de la glace de mer ou la prolifération rapide d'une espèce envahissante, des photographies de

chercheurs travaillant sur le terrain ou encore de courtes vidéos présentant des scientifiques et leurs recherches en biologie marine.



Le chercheur du Musée canadien de la nature Bob Anderson sur le terrain.
Photographe : Michael Branstetter
© Michael Branstetter

Les activités proposées dans les plans de leçons peuvent être effectuées individuellement ou en groupe. Les fiches de l'élève sont offertes en ligne et sous forme de documents Word et PDF. Les enseignants peuvent présenter les activités telles quelles ou les modifier de manière à répondre à des objectifs précis.



Le chercheur du Musée canadien de la nature André Martel en plongée.
© Musée canadien de la nature

Au nombre des activités figurent : mesurer la diversité des espèces à l'aide d'une formule; analyser des données biologiques authentiques provenant d'échantillons prélevés dans divers secteurs d'une rivière et évaluer l'effet de différentes utilisations des terres; reconstituer un réseau alimentaire arctique; effectuer une recherche sur les menaces qui pèsent sur les écosystèmes marins et rédiger un rapport; formuler des questions de recherche « ouvertes » sur les espèces envahissantes; prendre position dans un débat public fictif. Les contenus d'apprentissage par province et territoire et des feuilles de réponses accompagnent chaque plan de leçon. Des grilles d'évaluation et des glossaires complètent le tout au besoin.



Le chercheur du Musée canadien de la nature Noel Alfonso dans son laboratoire.
© Musée canadien de la nature

Le Musée canadien de la nature abrite l'une des plus importantes et des plus belles collections d'histoire naturelle au monde. Il dispose d'une vaste équipe de scientifiques qui poursuivent des recherches de pointe dans divers domaines des sciences naturelles. Son mandat national, comme décrit dans la législation fédérale, est d'augmenter la connaissance et l'appréciation de la nature, de même que l'intérêt et le respect du public à son égard. Le Musée se dote actuellement d'un nouveau plan cadre pour son programme d'éducation publique nationale. Le secteur de l'éducation formelle est un des groupes ciblés par ce programme.

La conception originale de ces ressources s'est effectuée en consultation avec des enseignants des arrondissements scolaires Grande Yellowhead (Alberta), Kawartha Pine Ridge (Ontario) et York Region (Ontario), et une autre vingtaine d'enseignants des sciences du niveau secondaire ont fait part de leurs commentaires au cours du processus d'élaboration. Nous comptons améliorer de façon constante nos services grâce à l'apport des enseignants et de leurs élèves. Vos commentaires sur les nouveaux plans de leçon du Projet de l'eau sont les bienvenus.

John travaille au Musée canadien de la nature depuis 1995; il est maintenant le chef des programmes éducatifs nationaux. Il aimerait recevoir vos commentaires, suggestions et questions. Vous pouvez le joindre à jkubicek@mus-nature.ca.

Zippering and zooming with Gwen Smid

by
Glenn Turner



Photo Credit: Glenn Turner

Gwen Smid is the author of the children's picture books *Mary's Atlas: Mary Meets Manitoba* and *Mary's Atlas: Mary Meets Ontario*. The books feature eight year-old Mary, whose magic atlas allows her to travel instantly to anywhere in Canada.

GT - How would you describe Mary?

GS - Oh, she's mischievous, that's my favourite adjective for her. The books always start with her needing to escape from her twin brother because she's played some type of prank on him. She's always a wee bit remorseful at the end, but never completely remorseful, because that's boring (laughs)! You can't have a squeaky-clean character because kids don't relate to that, so you need a little bit of mischief in her.

GT - The books are informative as well as entertaining. How did you handle the balance between facts and story?

GS - My experience with picture books is that kids are smart and they don't like to be taught (laughs), so I didn't want to make a preachy school book that's didactic. The first and foremost thing I'm worried about is conflict, plot line and having engaging characters, so there are these marvelous critters: bison that can fly, fish that can talk, fish that have nose plugs... The story and the plot come first, and then the facts along the bottom of the page always correspond to where the characters are in the province. My intent is story first, then engaging characters. The facts come as an added supplement.

GT - Geography and travel are very important to the books.

GS - I think a huge part of geography is the identity you get from place. A lot of us are who we are based on where we have grown up, and we always have that connection to the places that we visited as a child. Even if kids can't physically visit places in other provinces, hopefully these books can give them that window.

GT - And the books are obviously written to be read aloud.

GS - Along with not being didactic and not being overly teacherly, kids' books have to be enjoyable to listen to. I start off with "The atlas fizzles and sizzles. It splutters and splatters. It bubbles and pops".

These are just fun words for kids to say out loud, so even if they don't know how to read, they'll know those words are coming up and then they're able to recognize them on the page.



Cover art courtesy of Peanut Butter Press

GT - Mary's going to Alberta next. Will she make it to all the provinces and territories?

GS - That's the intent. There was a lull between the first and second books but I'm hoping that the momentum will speed up, because if I have two years between each book, then my original readers will be parents themselves by the time Mary's done (laughs)!

GT - Were you a big reader when you were young?

GS - Oh yes! There are four kids in our family, and all of us are avid readers to the point where sometimes the only way we could be grounded – and this sounds terrible! – was to not be allowed to read! No TV? Huh, no big deal. No games? No big deal. Couldn't read for a day? Whoa! Anyway, my parents weren't terrible people – they're wonderful people! – but that was the only effective thing they could use to actually instill some fear in us.

GT - Do you remember being eight years old, like Mary?

GS - Yes. I didn't have a magic atlas though, sadly. But I guess I did, in a way – you have your books, right? And you don't physically get to go places, but really, does Mary physically go to these provinces? Was I a bit like Mary? Yeah, I escaped into books. I think that's safe to say of any eight-year old, for sure.

GT - Did you have libraries in any of your schools?

GS - All of them. In fact, I remember my first library experience in Grade 3, going down to the library with my teacher, and he said ; “Okay, if you want to take a book out, you take a book off the shelf and you open it up and you see if there are words you don't know. If there are more than five words on a page that you don't know, maybe you shouldn't read it.” So, I looked for the books that had more than five words on the page, because I wanted to take out those books (laughs).

Growing up, we never had air-conditioning, and so, in the summertime, we would always go to the public library. You'd walk in and, first of all, it's air-conditioned, which was so cool, and then you'd go through the summer reading programs that they would have, so you'd have to go and talk to the librarians and give a little book report and stuff. So that was huge. And there again, my mom would have to put limits on how many books you could take out a week – “only twenty this week” (laughs). And with four children, I don't know how she kept track of all the books. I'm sure we had huge overdue fines, but we did respect books – that was always a huge thing in our house. You would never draw on them.

GT - Were you interested in writing even then?

GS - I remember making picture books in Grade 1 or 2. And I always remind students to never ever throw away anything they write, because I have these little scraps of paper from when I was in Junior High; these little diaries and stuff. You can go back and read them, and they're fun to read, but sometimes there are actually these little kernels of something you can take and make an article out of.

That's the hardest part I guess about writing picture books – we all think we remember what it's like to be a kid, but we're all filtering it through Big People eyes. That's really why I try not to have the books be too teachery, because students and young readers, they want the information, they want to become smarter (that's why they're reading) but they also want the fun, the playfulness.

GT - You are an English teacher as well as a writer. Has becoming an author changed your teaching at all?

GS - It gives me more empathy when I mark, because I know how it feels when I send a draft in to the editor, and she e-mails back with “Ugh, I don't like this phrase!” and I've really worked hard on it. I'm very cognizant of my comments on students' work and of making sure that I'm balanced in my feedback. Also, this picture book is not long – it's only 1300 words –and I always bring in the scads of drafts that I've done on it; so I tell students “If you've written a short story and you've only done one rough copy, there's a long way to go” (laughs).

GT - Your blog features articles written by Mary as well as you. Were you thinking of letting Mary take over the whole thing?

GS - She did take over for a while, but now since she's so busy “zipping and zooming” in Alberta, I have taken over again. I'm going to be focusing on Canadian picture books, and using the blog more as an avenue for reviews and stuff. We can't promote Canadian literature enough, I think.

GT - Are you happy with the way life is unfolding?

GS - I would always love more time to write – that's always a good thing – but I'm enjoying the writing/teaching balance, because writing can be isolating. I like being around students and listening to the dialogues going on around me. Writers are like scavengers: you pick up on things people say and you're always watching how people interact. I enjoy being around big groups of people, which is why teaching fits for me. There is creative energy in a school.

Born in Manitoba, Gwen Smid now lives in Ottawa. *Mary's Atlas: Mary Meets Manitoba* and *Mary's Atlas: Mary Meets Ontario* are published by Peanut Butter Press in Winnipeg. Gwen Smid's blog is <http://marysatlas.blogspot.com>.

Let Ottawa's Green Spaces be your SCIENCE Classroom! Resources from the National Capital Commission (NCC)

by Rebecca Huxtable, National Outreach Officer

Are you looking for an excellent model to teach your students the science of nature and the environment? Look no further than the green spaces of Canada's Capital Region. In Gatineau Park and Ottawa's Greenbelt you will find environmental specialists working to enhance biodiversity and nature interpreters who will capture the imagination of your students. On the NCC website you'll also find a wealth of resources for lesson planning.

**Exceptional Gatineau Park:
A Natural Legacy Just 15 Minutes from Downtown Ottawa**



Student group in Gatineau Park
Credit: National Capital Commission

To learn about Canadian nature, look towards the hills of Gatineau Park. This 36,131-hectare expanse of forest and hills within the Canadian Shield is home to 143 species at risk. Exceptional ecosystems such as the Eardley Escarpment and Pink Lake are important laboratories for scientists and natural resource specialists and top priorities in the Gatineau Park Ecosystem Conservation Plan.

Did you know?

- Gatineau Park is a sanctuary for a type of snail that may be unique in the world, the Gatineau tadpole snail.

- The Eardley Escarpment forms the dividing line between the rock of the Canadian Shield (which covers more than half of Canada) and the St. Lawrence Lowlands.
- The plants and animals that live in Pink Lake survive solely on sulphur rather than oxygen — it is a 'meromictic' lake.



Pink Lake is a 'meromictic' lake.
Credit: National Capital Commission

To learn more about the flora and fauna of Gatineau Park, visit us at canadascapital.gc.ca/gatineau.

The Amazing Mer Bleue: Conservation in Action!



The internationally recognized wetland Mer Bleue
Credit: National Capital Commission

One of the gems of Canada's Capital Region is the internationally recognized wetland Mer Bleue. This 8,000-year-old bog helps stabilize the climate globally and is one of the most studied peat bogs in the

world. Mer Bleue is located in Ottawa's Greenbelt, a band of open lands and forests surrounding the city that is intended to protect rural lands bordering the capital from urban sprawl. Mer Bleue is a northern boreal landscape just 15 minutes away from Parliament Hill, home to many species of plants and animals more typical to the arctic than Southern Ontario.

Did you know?

- One-third of the world's bogs are in Canada.
- Peat bogs are essential to reducing climate change because they constantly cool the environment by storing carbon.
- Mer Bleue is home to rare organisms like the sundew and pitcher plants, which are carnivorous plants that eat bugs.

To learn more about Mer Bleue, visit us at canadascapital.gc.ca/merbleue.

Bring your Students to Ottawa

For information on bringing a school group to the Capital, visit us at canadascapital.gc.ca/education or call 1-800-461-8020 to book your school trip.

CLA
Canadian Library Association / Association canadienne des bibliothèques
66th National Conference & Trade Show

World Trade & Convention Centre
Halifax, Nova Scotia
May 25-28, 2011

CLA 2011 National Conference and Trade Show
Halifax, Nova Scotia : The World Trade & Convention Centre: May 25 - 28, 2011

The banner includes three small images: a red boat, a white boat, and a tugboat. The bottom half of the banner is a large photograph of a lighthouse on a rocky shore.

Donnez vos leçons de SCIENCES dans les espaces verts d'Ottawa! Une présentation de la Commission de la capitale nationale (CCN)

par Rebecca Huxtable, Agente, rayonnement national

Êtes-vous à la recherche d'un endroit stimulant pour enseigner à vos élèves les sciences de la nature et de l'environnement? Ne cherchez plus! Les espaces verts de la région de la capitale du Canada sont à votre disposition. Au parc de la Gatineau et dans la Ceinture de verdure d'Ottawa, des spécialistes de l'environnement œuvrent à la protection de la biodiversité et des interprètes de la nature allumeront l'imagination de vos élèves. Le site Web de la CCN renferme également des ressources afin de préparer des leçons pertinentes.

Le magnifique parc de la Gatineau :
un héritage naturel à seulement 15 minutes du centre-ville d'Ottawa



Le magnifique parc de la Gatineau
Crédit: Commission de la capitale nationale

Pour en savoir davantage sur la nature canadienne, regardez vers les collines du [parc de la Gatineau](#), une étendue de 36 131 hectares de forêts et de collines faisant partie du Bouclier canadien. En plus d'abriter 143 espèces en péril, on y trouve des écosystèmes exceptionnels, tels [l'escarpement d'Eardley](#) et [le lac Pink](#), deux laboratoires importants pour les scientifiques et les spécialistes en ressources naturelles et une des priorités majeures du [Plan de conservation des écosystèmes du parc de la Gatineau](#).

Le saviez-vous?

- Le parc de la Gatineau est le sanctuaire d'un escargot peut-être unique au monde : la physe de la

Gatineau.

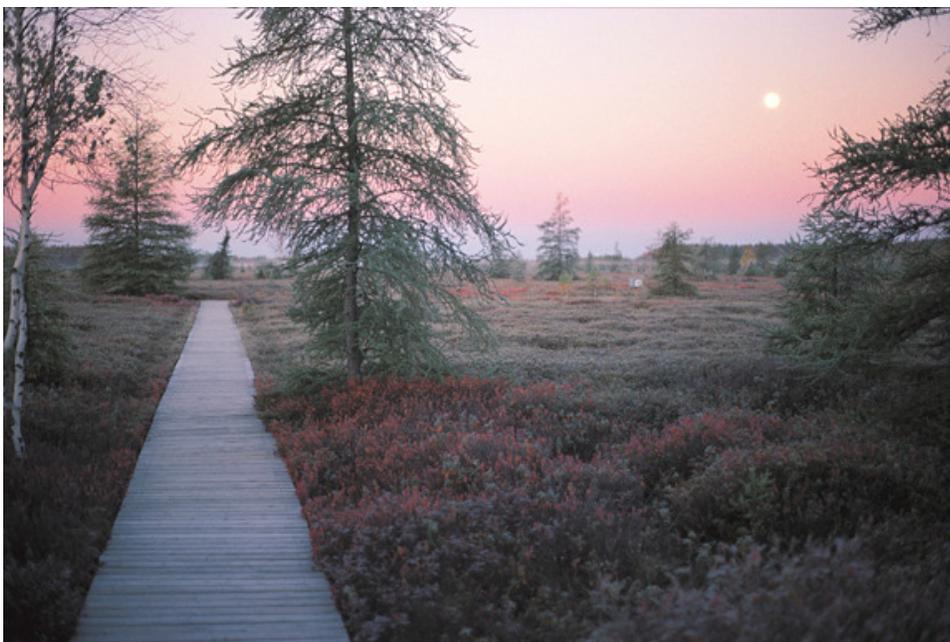
- L'escarpement d'Eardley est la ligne de démarcation entre le Bouclier canadien (qui couvre plus de la moitié du Canada) et les Basses-terres du Saint-Laurent.
- Le lac Pink est un lac « méromictique », c'est-à-dire que les plantes et les animaux qui y vivent ont recours au soufre au lieu de l'oxygène.



Le lac Pink est un lac « méromictique ».
Crédit: Commission de la capitale nationale

Pour en savoir davantage sur la flore et la faune du parc de la Gatineau, consultez le site capitaleducanada.gc.ca/gatineau.

L'étonnante Mer Bleue :
la conservation en action!



La Mer Bleue, une zone humide reconnue à l'échelle internationale
Crédit: Commission de la capitale nationale

La [Mer Bleue](#), une zone humide reconnue à l'échelle internationale, est l'un des joyaux de la région de la capitale du Canada. Cette tourbière de 8 000 ans, l'une des plus étudiées dans le monde, contribue à stabiliser le climat de la planète. La Mer Bleue se trouve dans la Ceinture de verdure d'Ottawa, une étendue d'espaces verts et de forêts qui entoure la ville et sert à protéger les terres rurales environnantes de la capitale contre l'étalement urbain. La Mer Bleue, un paysage boréal nordique, se trouve à 15 minutes seulement de la colline du Parlement. Elle abrite de nombreuses espèces de plantes et d'animaux plus typiques de l'Arctique que du sud de l'Ontario.

Le saviez-vous?

- Le tiers des tourbières du monde se trouve au Canada.
- Les tourbières sont essentielles au refroidissement de l'atmosphère de la Terre car elles emmagasinent le carbone.
- La Mer Bleue abrite des organismes rares, le rossolis et la sarracénie pourpre, des plantes carnivores qui mangent des insectes.

Pour en savoir davantage sur la Mer Bleue, consultez le site capitaleducanada.gc.ca/merbleue.

Emmenez vos élèves à Ottawa

Pour de plus amples renseignements sur les visites dans la capitale pour les groupes scolaires, veuillez consulter le site capitaleducanada.gc.ca/education, ou encore composer le 1-800-461-8020 afin de réserver votre excursion.

Science Fact . . .

School Libraries in Canada provided an extensive list of Science links in one of its [SLIC Sources](#) issues in 2004. Although some of the links are no longer active, there are still many useful resources to be found in this list. To supplement this list, this issue is providing some links to current Canadian resources for teaching and learning about Science.

Canada Science and Technology Museum - [School Zone](#)

http://www.sciencetech.technomuses.ca/english/schoolzone/virtual_programs.cfm

CANADA SCIENCE AND TECHNOLOGY MUSEUM

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SCHOOL ZONE

- Visit Us
- The Collection
- What's On
- School Zone**
- School Programs
- Special School
- Programs and Events
- Reservations
- Virtual Programs
- Tell Me About
- Teacher Development
- Edukits
- Astronomy Programs
- Astronomy Resources
- Try This Out!
- Kids' Zone

Virtual Programs

Classroom Resources for Teachers

Virtual programs bring a part of the Museum to you! Designed to be explored wherever you are — you will find the activities engaging and fun.

- Astronomy
- Cycle-ology
- Weather Wise
- Canadian Science and Engineering Hall of Fame
- How to View and Print the Exploration Guides



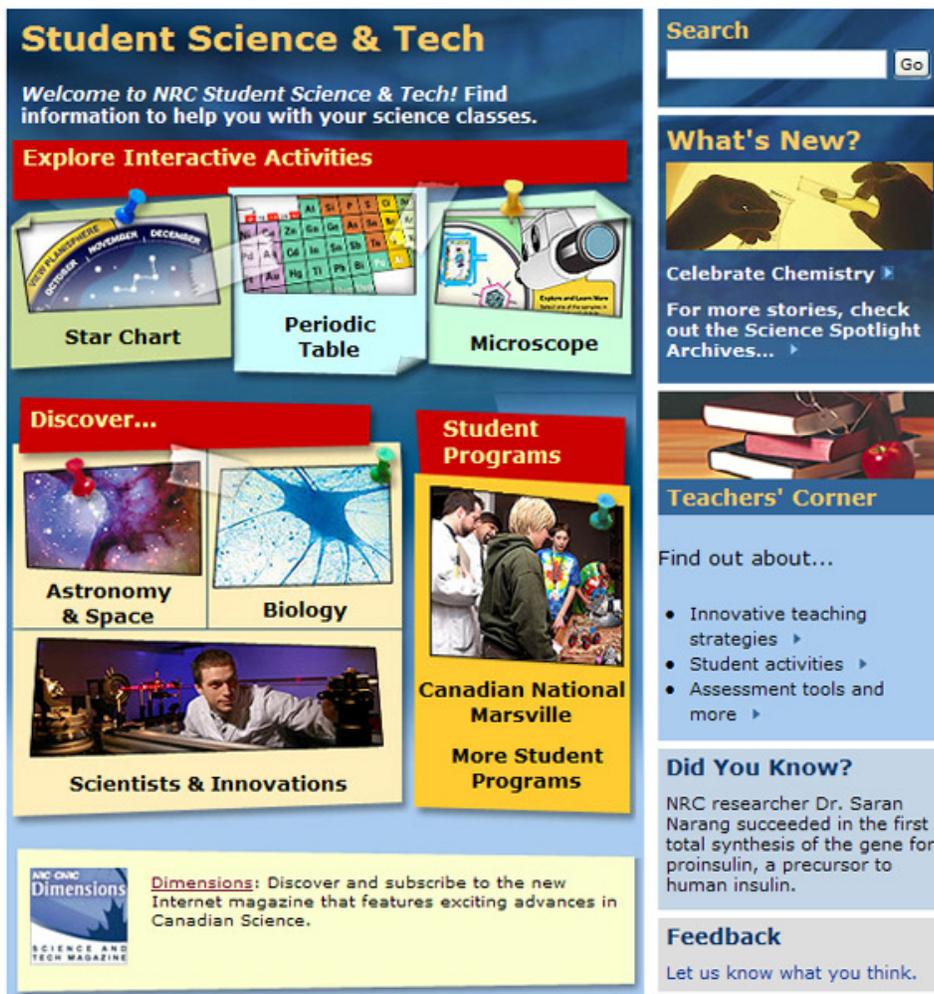
MUSÉE des SCIENCES et de la TECHNOLOGIE du CANADA

Plan du site | English | Pour nous contacter | Accueil

ZONE SCOLAIRE

Préparez votre visite	Programmes virtuels
La collection	Trousse d'activités en classe
À l'affiche	Ces programmes virtuels vous donnent accès à une partie du Musée d'où que vous soyez ! Les activités qu'ils proposent sont aussi amusantes qu'intéressantes.
Zone scolaire	<ul style="list-style-type: none"> • L'astronomie • À la découverte de la bicyclette • À l'affût de la météo • Panthéon canadien des sciences et du génie • Comment afficher et imprimer les Guides d'exploration
Programmes scolaires	
Programmes scolaires spéciaux et activités	
Réservation	
Programmes virtuels	
Parlez-moi de...	
À l'intention des enseignants	
Troussets Edukit	
Programmes d'astronomie	

The National Research Council's Student Science and Tech Site
<http://www.nrc-cnrc.gc.ca/eng/education/index.html>



Student Science & Tech

Welcome to NRC Student Science & Tech! Find information to help you with your science classes.

Explore Interactive Activities

- Star Chart
- Periodic Table
- Microscope

Discover...

- Astronomy & Space
- Biology
- Scientists & Innovations

Student Programs

- Canadian National Marsville
- More Student Programs

Search

What's New?

Celebrate Chemistry

For more stories, check out the Science Spotlight Archives...

Teachers' Corner

Find out about...

- Innovative teaching strategies
- Student activities
- Assessment tools and more

Did You Know?

NRC researcher Dr. Saran Narang succeeded in the first total synthesis of the gene for proinsulin, a precursor to human insulin.

Feedback

Let us know what you think.

Dimensions
 Discover and subscribe to the new Internet magazine that features exciting advances in Canadian Science.

Babillard techno-sciences

Bienvenue au Babillard techno-sciences du CNRC!
Trouve de l'information qui t'aidera dans tes cours de sciences.

Explore les activités interactives

Cherche-étoiles **Tableau périodique** **Microscope**

Découvre...

Astronomie et espace **Biologie**

Programmes pour étudiants

Programme canadien Marsville
Autres programmes pour étudiants

Scientifiques et innovations

Recherche

Quoi de neuf?

Célébrons la chimie

Va voir les archives « Pleins feux sur la science » pour d'autres histoires...

Salle des profs

Trouvez plus d'information au sujet des:

- Stratégies d'enseignement novatrices
- Activités pour étudiants
- Outils d'évaluation et autres

Le savais-tu?



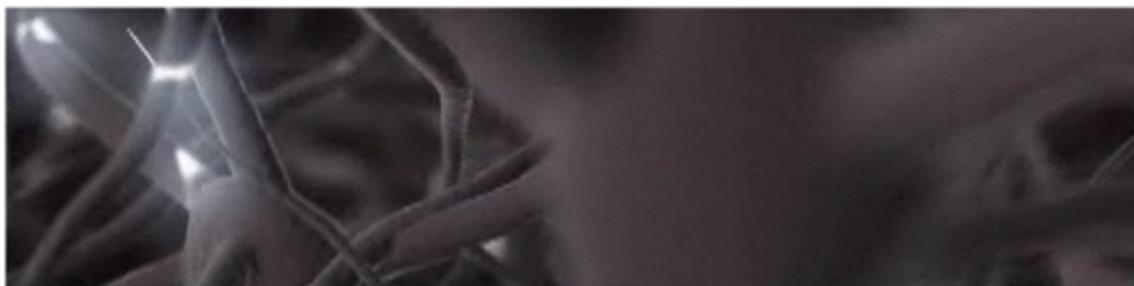
[Dimensions La science et la technologie Canadiennes](http://www.nrc-cnrc.gc.ca/fra/dimensions/index.html)
[Le magazine électronique du Conseil national de recherches du Canada \(CNRC\)](http://www.nrc-cnrc.gc.ca/fra/dimensions/index.html)
<http://www.nrc-cnrc.gc.ca/fra/dimensions/index.html>

Dimensions

LA SCIENCE ET LA TECHNOLOGIE CANADIENNES

LE CNRC
À L'ŒUVRE
POUR LE CANADA

Numéro
5



Canadian Space Agency - [Educators](#), [Kids](#) and [Students](#) Zones
<http://www.asc-csa.gc.ca/eng/default.asp>

Canadian Space Agency
www.asc-csa.gc.ca

Français Home Contact Us Help Search canada.gc.ca

Home > Youth-students

Students Zone

Audiences

- Educators
- Youth/Students
- Kids
- Industry
- Scientific community
- Media
- Museums/Science Centres and Cities

Activities

- Astronauts
- Space Missions
- Earth Observation
- Satellites
- Science
- Space Station
- David Florida Laboratory

9-12 years 13-16 years 17+ years

Surf through the section appropriate to your age (9-12, 13-16 or 17+) to find out how you can participate in the Canadian Space Program, get some ideas for school projects, identify interesting space-related books and more.

L'Agence spatiale canadienne -
Sections : [Éducateurs](#), [Jeunesse](#) et [Élèves-étudiants](#)
<http://www.asc-csa.gc.ca/fra/default.asp>

The screenshot shows the website for the Canadian Space Agency's student section. At the top, there is a red maple leaf logo and the text 'Agence spatiale canadienne' with the website address 'www.asc-csa.gc.ca'. Below this is a navigation bar with links for 'English', 'Accueil', 'Contactez-nous', 'Aide', 'Recherche', and 'canada.gc.ca'. The main heading is 'Section des élèves et des étudiants'. On the left is a vertical menu with categories: 'Auditoires' (Éducateurs, Élèves/Étudiants, Jeunesse, Industrie, Milieu scientifique, Médias, Musées/Centres de sciences et Villes) and 'Activités' (Astronautes, Missions spatiales, Observation de la Terre, Satellites, Sciences, Station spatiale, Laboratoire David-Florida). The central graphic features a space-themed background with planets and a satellite, and three colored buttons for age groups: '9-12 ans' (teal), '13-16 ans' (orange), and '17 ans et +' (green). Below the graphic, text encourages users to explore the section based on their age to learn about the Canadian Space Program and find project ideas.

CBC Documentaries - *The Nature of Things*
<http://www.cbc.ca/documentaries/natureofthings/>

The screenshot shows the CBCradio website for the 'Quirks & Quarks' program. The top navigation bar includes 'Schedules', 'Frequencies', 'Contact Us', 'Personalities A-Z', 'Podcasts', 'Radio 2', 'Radio 3', 'RCI', 'Sirius', and 'Pitch A Show'. The main banner features a photo of host Bob McDonald and the text 'Quirks & Quarks with Bob McDonald'. A central box titled 'This week on Quirks & Quarks.' highlights the episode 'January 15 — Kepler's Hot Rock.' with a 'COMING UP' tag. The text describes the search for exoplanets and mentions the discovery of a small rocky planet. A 'Plus' section lists other topics: 'how music gives us a natural high; and how climate change may last for a thousand years.' On the right, there is a sidebar with a search bar and a list of links: 'Main', 'About the Show', 'About the Host', 'Past Episodes', 'Bob's blog', 'Books & CDs', and 'Contact Us'. At the bottom right, there is a 'Subscribe to the Podcasts' button.

CBC Radio - [Quirks and Quarks](http://www.cbc.ca/quirks/)
<http://www.cbc.ca/quirks/>

cbc documentaries

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For the Love of Elephants

An intimate look at the complex social world of elephants, and the compassionate humans who nurture orphaned elephants back to health.

More >

January 20 at 8 pm on CBC-TV

7th Annual NIF Photo Contest Now Open!

Win a professional photographer's kit from Nikon Canada! Amateur photographers are invited to submit their photographs to this year's NATURE IN FOCUS photography competition. Bring nature, and humanity's place within it, into sharper focus by sharing images from your experiences of the natural world. [Enter now >](#)

Contest closes January 31, 2011

the nature of things WITH DAVID SUZUKI

Rare wildlife, unique perspectives, cutting-edge science and technology—Canada's longest running documentary series, the award-winning The Nature of Things with David Suzuki, cuts through the hype to bring you the latest stories from the frontlines of science and the environment.

Main

Season Schedule

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The Nature of Things on facebook

History

Awards

Interactive Features

7th Nature in Focus Photo Contest

Shop for THOT Merchandise

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Radio Canada - [Science et Santé](http://www.radio-canada.ca/util/urljs.html?nouvelles/sante.shtml)
<http://www.radio-canada.ca/util/urljs.html?nouvelles/sante.shtml>

INFORMATION

Samedi 22 janvier 2011
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Conditions routières

Accès rapide

SCIENCE ET SANTÉ

ONF

Un film sans précédent sur le cerveau

Commenter (6) »

EXCLUSIF

[21 janvier 2011, 20 h 34] L'Office national du film (ONF) a commencé la production d'un grand film d'animation IMAX-3D sur le cerveau, en collaboration avec des chercheurs de l'Institut de neurologie de Montréal. »

Le reportage de Michel Rochon

Photo: iStockPhoto

Un papier tueur de bactéries

(11) »

Connaitre le sexe des ptérosaures

(2) »

Des antidépresseurs dans les poissons du Saint-Laurent

SPORTS

MÉTÉO

Format accessible

Hyperliens de référence

Mises au point

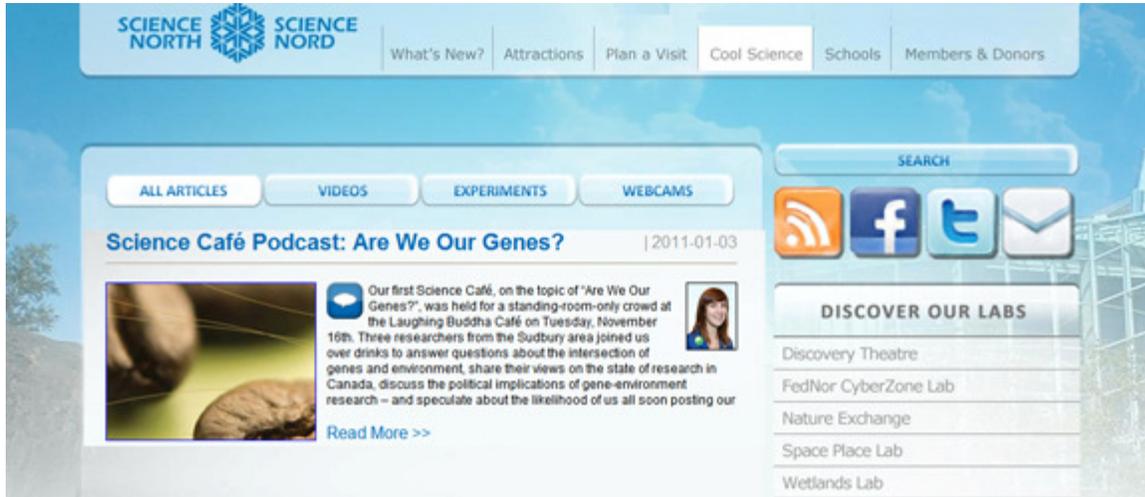
À propos de la SRC

Services mobiles

Baladodiffusion

File RSS

Science North, Sudbury, Ontario - [Cool Science](http://sciencenorth.ca/coolscience/index.aspx)
<http://sciencenorth.ca/coolscience/index.aspx>



Yukon Beringia Interpretive Centre, Whitehorse, Yukon - [Online Exhibits](http://www.beringia.com/)
<http://www.beringia.com/>



School Library Profile

Thank you to teacher-librarian Wendy Doucette for this profile of the library at Chief Julius School, in [Fort McPherson](#), N.W.T. You are invited to submit your own school library for consideration to be featured in a future edition of *School Libraries in Canada*. The form is available at:

English - <http://clatoolbox.ca/casl/slicv27n1/profile.doc>

Français - <http://clatoolbox.ca/casl/slicv27n1/profil.doc>

Chief Julius School, Fort McPherson, NWT

Fort McPherson is a hamlet situated in the Inuvik region of the Northwest Territories and is the home of the Teet'it Gwich'in. It has a population of approximately 900 people. This small community houses a community Library found in the school, RCMP station, two stores, hamlet office, health center, fire station, and various other buildings relating to the running of the hamlet.

Chief Julius School has 180 students from Kindergarten to Grade 12. There are eighteen teachers and one teacher-librarian. There are three computers in the library and a collection of four thousand books.

This is the first year that a teacher-librarian has been in the Library. Previously, the library was staffed by a community member with no formal training. The school library is also the community library. It is open to the students during the day and is open to the public at various times. Students are being introduced to Resource-based Learning and they are actively involved in centers, projects, and author studies.



"Students are being introduced to Resource-based Learning and they are actively involved in centers, projects, and author studies."

Photo Credits: Wendy Doucette

The students enjoy reading the series by Paul Kropp. It is an excellent series and an easy read for some of the students who have difficulty reading. Robert Munsch is also a popular author here and the students in the primary grades continuously take out his books. "I Spy" books are also popular with the younger students. Each week I introduce new authors to the students to familiarize them with other books that are available in the library.

The library is open, very inviting, and very student friendly. There is sufficient room to set up centers and do book talks and presentations. There is a small reading corner with a nice rug for the students to sit on while reading books. There are also some nice displays of local culture found in the Library. The

elders are very interested in coming to the school to talk to students about various topics that related to what they are doing. The elders have come at different times to for storytelling and to give talks relating to the heritage fair.



"The elders are very interested in coming to the school to talk to students"

Photo Credits: Wendy Doucette

This is the first year that there has been a Teacher-Librarian so both students and their teachers have had to make an adjustment. The introduction of RBL is a slow process but it is starting to catch on with the teachers and the students are enjoying the work they do in the Library. Previously, the library had only been used to exchange books and, maybe, for an occasional read-aloud.

The library was automated this year to make it much easier for both the students and the teacher-librarian. Students were given library cards which they can use here at our Library and also any public library in NWT. We are on Interlibrary loan, therefore, if the students or teachers are looking for a certain book or video, it can be located at another library and shipped here. Seven classes out of the twelve are using the library for RBL and projects. This is excellent as it is a new system for them to become familiar with.

Nurturing Our Digital Literacy

by Anita Brooks Kirkland

Library Consultant, Information Technology Services
Waterloo Region District School Board

Adapted from the author's submission to Treasure Mountain Canada (<http://tmcanada.pbworks.com>). *Teacher-Librarians and the New Learning Divide Part II: Teacher-Librarians Learning to Learn* (2010).

While we may think that the digital divide is a thing of the past, it is alive and well when it comes to our students' access to technology at school. But today's digital divide isn't as much about how many computers the school provides – it's more about how that technology is used for learning. Bridging the new digital divide should be seen as one of the primary goals of teacher-librarians in Canada. Such was the conclusion I drew in my article, Bridging the Learning Divide in *Felicitier's* themed issue, *E-Resources and the Digital Divide* (2009).

The Library-Technology Connection

Anyone familiar with the culture of schools knows the problem well. Students' access to technology is almost as hit and miss as their access to rich learning experiences in the school library. Both depend almost exclusively on their teacher's attitude to and comfort with different ways to teach and learn. But one thing should be a given: students' library experience, when they are lucky enough to have one, should be rich in technology. That experience depends on the teacher-librarian's own understanding of the library–technology connection, and their own willingness to learn in new ways.

School library professionals have a greater responsibility than other teachers to bridge our own learning divide when it comes to technology for some very basic reasons. Information is our “subject”. For this reason alone, we have a professional responsibility to be informed and knowledgeable about the great shifts that are taking place in technology and information retrieval today. Likewise, the inquiry process is at the heart of what we teach. It is our responsibility to explore opportunities to enhance learning experiences and to engage students with the powerful use of media and online social media.

Teacher-Librarians as Information Specialists

At the most basic level, we need to understand our own resources, which are increasingly going online. Yet there are still many amongst us, unfortunately, who see these as collections apart, and not an integral and essential part of our libraries. We do a disservice to our clientele by not actively promoting these resources, being thoughtful about how we facilitate access, and explicitly teaching how to use them effectively. “Teachers and librarians must ensure that these valuable materials get used and are no further than a click or two away from learners. Students who do not have access to this substantial content, students who choose not to use them, are part of what I consider an information underclass” (Valenza, 2007).

At a higher level, we need to know our own subject. Billing ourselves as information specialists has no meaning if we are not exploring and seeking to understand how technology is dramatically shifting our information environment. We should be embarrassed by colleagues stuck in old-school defensiveness and snobbery about Google and yes, about Wikipedia. Our clientele use these tools because they are successful with them. It is our responsibility to explore and deeply understand the resources to which our clientele naturally gravitate, and to help them to use these appropriately and knowledgeably. That means that we need to be Google gurus not Google detractors. We should be able to show our students how to assess the quality of a Wikipedia article rather than making sweeping generalizations about the quality of this pervasively popular tool. The hazard of warning people against sources that they know have been useful for them is that this may only serve to confirm their impression that we're information dinosaurs, not information gurus.

Today's information specialists are intensely curious about our new information culture. That means full immersion. There's really no other way. This is our "subject" as teacher-librarians. Our subject is changing more rapidly than any other, and it is our responsibility to keep abreast of our shifting information culture and keep up our own expertise.

Understanding Our Students' Strengths as Well as Their Needs

And what of our knowledge of how students truly experience information, and of their real information-seeking behaviors? Today's teens are immersing themselves in the interactivity and social nature of the new web, and this is shifting the ways that they seek, synthesize and use information. More and more, information is being seen not as content to be passively consumed, but as a commodity to be creatively transformed.

It's time to honestly examine our own biases about those we seek to teach. Early research into teen information-seeking looked at search behaviors in isolation. This approach, viewed from the perspective of time, was misleading and gave a false and negative view of teens. Unfortunately the stereotypes that this early research promoted are rather firmly entrenched in the library mindset.

More recent research recognizes that one cannot understand the information behaviors of a young person without considering cognitive, social and emotional development. It turns out that perhaps students aren't as deficient as we like to think, and perhaps rather than trying to correct their information-seeking behaviours we need to adapt our systems and instructional approaches to build on our students' inherent strengths. As Dresang (2005) concludes, we need to focus on "ferreting out the potential of new and exciting ways of knowing in a digital age". He tells us that new information that is coming to light about the collaborative behaviors of youth as they explore information may alter the interpretation of previous research. Dresang also suggests that new digital age principles of interactivity, connectivity, and access could bring new and perhaps more positive perspectives on teen information-seeking to researchers and professionals.

The reality is that teens are more engaged in information now than they have ever been before, because the information world has, to a large extent, adopted the social construct of collaboration that is most natural to them. What potential that reality has for school library programs!

New Learning, New Literacies

All of this hints at the third area that we have a responsibility to understand, namely multi-media. Where once written text was our predominant means of communication, our new information world is dominated by images and sound. The means to create, transform and share digital media is pervasive and accessible. Clearly this has implications for addressing multiple literacies as we help students read and interpret information.

In today's context, being effective multi-media and digital writers is arguably as important as being competent in more traditional media. Our responsibility then is to be multi-media literate ourselves, both as readers and as writers.

Our Challenge is Our Greatest Opportunity

Clearly all of this is a challenge. It is a challenge that we must take up if we are to remain relevant. It is our responsibility as information professionals to know our subject, and our responsibility as teachers to engage students in learning. "We are at the crossroads of an unprecedented opportunity. Demands for school improvement, the call for 21st Century skills construction, the growth of Professional Learning Communities, and the potential of emerging technologies and Web 2.0 tools to re-engage the passion of teachers and interest of learners cannot be denied" (Koechlin, 2010).

Barriers to Professional Learning

So how do we learn to lead with technology? It starts with understanding that we must learn how to learn in new ways. It takes a bit of courage and humility to accept our own needs, and give ourselves permission to be naïve and curious learners, rather than falling back on the myths and excuses for not engaging with technology that really fall within the realm of urban legend.

Take for example the myth of the digital native and digital immigrant. Yes, the students that we teach have never known a world without computers, and yes, there is no doubt that they collectively seem to have greater comfort with that environment. But many of us "digital immigrants" speak tech with a pretty good digital accent! Claiming to be a digital immigrant has become one of the biggest excuses for not learning about technology and not moving teaching practice forward into the new century.

Perhaps the divide is in fact a learning divide, not a generational divide. "Someone who tends toward being naturally digital isn't there because of their age or experience with technology. Rather an innate curiosity and ability to learn and adapt enabled that person to embrace new technologies in a seemingly natural way. Many of our students seem to be so-called digital natives simply because they haven't forgotten how to explore and learn" (Harris, 2010).

Harris makes a great case for helping us to understand our own needs as digital learners, arguing that for some of us it comes more naturally, while others may need a bit more nurture. "Professional development, as well as library and classroom instruction in technology, can be modified to match students' needs. For some learners, a brief bit of nurturing focusing on the benefits and importance of learning a new technology may be enough to nudge them into a more naturally digital approach... In other cases, a typically natural digital learner may need help in adopting a new mindset required for an emerging technology."

Explore, Exploit, Engage

The very technology that we seek to learn about and understand offers powerful and supportive online, networked learning communities. From the wealth of professional blogs to social networks for professional learning to following peers as they tweet their own “aha moments” and share resources on Twitter, professional sharing has never been more broadly available. From the naturally digital to the nurtured digital in all of us, we can open our minds to learning, explore new frontiers, exploit opportunities for networked learning, and then engage ourselves as digital learners.

Breaking through our own learning barriers as they relate to technology and engaging ourselves in online learning communities positions teacher-librarians as leaders in bridging the new learning divide. We can and should lead our peers into the new work of the school as a learning commons, where learning to learn is the most important literacy of all.

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Moving beyond "mountains of dead and mulched trees with interesting things inked on them"

Cory
Doctorow
in
conversation
with
Derrick Grose



Photo Credit: Paula Mariel Salischiker
Portrait, the office, Clerkenwell, London

A Canadian-born lover of books and prominent science fiction author, Cory Doctorow is a champion of the cause of freedom of access to knowledge. When asked to do an interview with *School Libraries Canada*, he replied, "Generally, I'm not doing any interviews right now as I struggle with an imminent book deadline. However, given the nature of the publication, I feel duty-bound to do something with you, if we can make it happen..." He made it happen, and in the interview he reveals a few of the reasons for his commitment to positive social action, his deep-rooted attachment to school libraries, and his sense of common-cause with the library community in general.

DG - Although you make your novels freely available on-line, you identify yourself as a lover of books. How did you become a book lover?

CD - I don't actually remember a time when I wasn't and I guess the cliché is that you become a book lover because your parents are and certainly I grew up in a very booky kind of household. There were books in every room of the house and that seems to have characterized my life every since. Everywhere that I go I seem to accumulate mountains of dead and mulched trees with interesting things inked on them.

DG - I remember reading that you have 10 000 books in storage in various cities.

CD - Not any more. I shipped two boxes worth over here to London and all the rest all went into schools. There is a school in Toronto that has a really excellent science fiction collection.

DG - What prompted that decision?

CD - Honestly, it was Amazon. Amazon's used book market place is so good that it is possible to replace almost any trade book of the last fifty years for pennies. The cost of storing the books was a lot more than pennies and it was much easier access those books through Amazon than it was to get them from a box in a storage container on a different continent.

I grew up as a science fiction reader and then I worked in a science fiction book store in Toronto. Because of the short life cycle of paperback books and trade books, it was often the case that I was desperately scrambling to find some first volume or the third volume of a series of some beloved book that was out of print. Those books, my science fiction collection of writers who have influenced me, are my tools as a writer. It used to be the case that the only way to have that set of tools was to actually own those books and have them sitting on your shelves because, if you let go of one, you would never recover it. But that is not the case anymore.

DG - What has been the role of school libraries in the development of the love of books, the technological expertise and the social consciousness that is evident in your novels?

CD - I remember the first really substantial thing that happened to me in a school library. That was the day that they marched my grade three class down to the school library at Crestview Elementary and the school librarian explained the subject indices to us. It was like being led to a candy store; all of a sudden there was a key to all of the books on the shelves. I couldn't have imagined this before. The potential made the blood rush in my ears. To be able to think of almost anything and go through that subject index and find those books was spectacular.

And then I worked at a number of school libraries. I spent one summer at a junior high in Toronto inputting the ISBN of every book in the entire collection as they moved from a card catalogue to their first digital catalogue. That was also kind of an education because a lot of the books pre-dated ISBN so I found myself looking at their Library of Congress numbers and starting to understand that there are multiple ways of organizing knowledge that suit different needs and that serve different audiences. I went from the revelation that there was one way to organize information, as was represented by the card catalogue, to the revelation that there was not one perfect way to do it. I think of it as like the David Weinberger revelation that everything is miscellaneous and that in fact what you really want to do is have lots of different ways to refer to and organize knowledge because any one way to do it is a constraint as much as it is an enabler.



Cover Art: Cory Doctorow's CRAPHOUND.COM
(http://craphound.com/?page_id=1638)

DG - Your acclaimed young adult novels, *Little Brother* and *For the Win*, both allude to historical movements in the struggle for civil and human rights while showing how these struggles continue in contemporary times? What is responsible for your dedication to promoting social consciousness?

CD - That, like my love of books, comes from my parents who were career activists as well as being school teachers. My dad taught in the Toronto secondary school system and my mom was an elementary school teacher and then she worked for the Ministry of Education. They are both socialists. They are both feminists and they were both really involved in the anti-war and Trade Union movements. When I was five years they told me that I was going to march at my aunt's wedding and they asked me if I knew how to march. I think I shocked my very conservative baby-sitter when I answered, "Yes!" and stamped back and forth across the living room mimicking a protester carrying a placard and shouting, "Not the church and not the state, women must control their fate!" So I came by my social activism honestly.

DG - In your opinion, what elements in *Little Brother* and *For the Win* make them so appealing to a wide-audience of young adult readers?

CD - For *Little Brother*, one of the things that younger readers really respond to is a combination of factors related to the memetic treatment of ICT. In literature and in science fiction in particular there are two approaches to technology.

One is to treat it as plot device in which case you fudge it, and get it to do whatever you want it to do. With that approach goes technology that isn't very interesting to begin with, or that your audience doesn't know very much about. For a long time computers were treated in the first way because people didn't have them, so you would have things like HAL.

The other approach makes the readers aware of unexpected capacities in the technology they use. This approach makes it possible to engage an audience of contemporary adolescents by making technology the centre piece of a puzzle. It explores what it means to be a hacker. Readers respond to a rigorous literary treatment of technology that engages them in fun intellectual games. There is a signal to the reader that they should pay attention to the computers because they is not merely about moving the plot along, but there is actually something interesting going on in connection with the technology. There is new real-world potential for these ubiquitous devices and it is being revealed in the context of the other things that are going on all-around you. I think that the gamers in *For the Win* demonstrate this.

Teenagers in particular are fascinated by the dual nature of computers that on one hand can be used to attempt to control them but that, on the other hand, can be used to subvert that control. When I was a kid, activists had to spend a lot of time and money stuffing envelopes, putting up posters and making phone calls to get people to show up for a demonstration. Computers give us all of that for free, giving us time for doing much more interesting things than merely keeping one another abreast. Kids respond to that dual nature of computers because they can see how they are giving them more flexibility and autonomy in their lives but they can also see how they are reducing it. Whether or not they have articulated it yet, I think every kid would like to know how to emphasize the former and reduce the latter.

DG - You have put your finger on part of what gives the novels their impact for me. They mirror the ambiguities in computers and in society in a way that reflects the world around us.

CD -Fiction is a weird thing. It is pretty odd to have empathy for a fictional person but that is the crux of why we read fiction. You care whether little Nell lives or dies; care about whether or not the damsel in distress is rescued from the train track. In some ways it is like caring whether the stick man in hangman is going to survive but somehow, in the course of writing fiction, we are able to convince people's brains that the things we are writing about are real enough to ascribe importance to, to create narrative tension. Part of the way we do that is through that long identified concept, the suspension of disbelief. People have to stop, momentarily, disbelieving what is obviously a fictional made-up thing in order for the fictional, made-up thing to work.

One thing that militates against the suspension of disbelief is something that is obviously untrue. Given that all fiction contains things that are obviously untrue, it is a question of choosing the untrue things that you are going to try to get the other side to believe in very carefully and minimizing them.

Obviously fiction is simplified from the real world and, in particular, Science fiction chooses its battles. You speculate about the things you want to be allegorical about and you want to have a fairly realistic backdrop against which to speculate because that way it feels more realistic overall.

DG - At the end of *Little Brother*, Marcus Yallow has discredited the Department of Homeland Security and is working to mobilize voters to promote democracy in the United States. At the end of *For the Win*, the youthful labour activists have had their strike broken in China but there seems to be recognition in the corporate world that they have power and they must be negotiated with. At the conclusion of *Makers*, Perry and Lester seem to take refuge from the world in the workshop where they will engage in the creative tinkering that had absorbed them in their younger days.

Am I correct in detecting increasing shades of pessimism, especially in the conclusion to the last novel? Is the difference in perspective between the first two novels and the third simply a difference between novels directed at young adults and a novel for an older audience or is your perspective changing?

CD - It is in fact a case of different endings for novels but, also, although the order of publication is misleading, *Makers* was in fact written first. The endings are germane to the questions that are raised in each novel. Many people have criticized *Little Brother* for having a downer ending because it didn't end with Marcus defeating the war on terror, but it ends with Marcus going free and the war on terror going on. I think that is truer to the way the world works: a partnership that starts out using guerrilla tactics finds its way into more traditional politics. It's not like that mysterious process in Marxist politics where there is suddenly an inexplicable withering away of the state; instead, the struggle goes on. But the battlefield has shifted.

I guess with Perry and Lester, artistically it made sense for that ending to be there. In terms of the polemic nature of the book, if I had to explain why it was like that, it was because they failed. They decided that they would have this loose unstructured thing and, as a result of having a loose unstructured thing it rose and fell. It didn't have any staying power. It had all the advantages of a loose unstructured thing: it was really dynamic; it was able to accept input from all kinds of different sources and exploit a kind of collective intelligence because it didn't have a central part telling everyone what they were going to do. However, their failure to make a kind of coherent movement out of what they were doing, a formal institution, meant that they had no institutional memory and their creation didn't go on without them.

DG - Are the prospects for democracy in the world improving or deteriorating as a consequence of technological change? What are the key indicators that lead you to your conclusion?

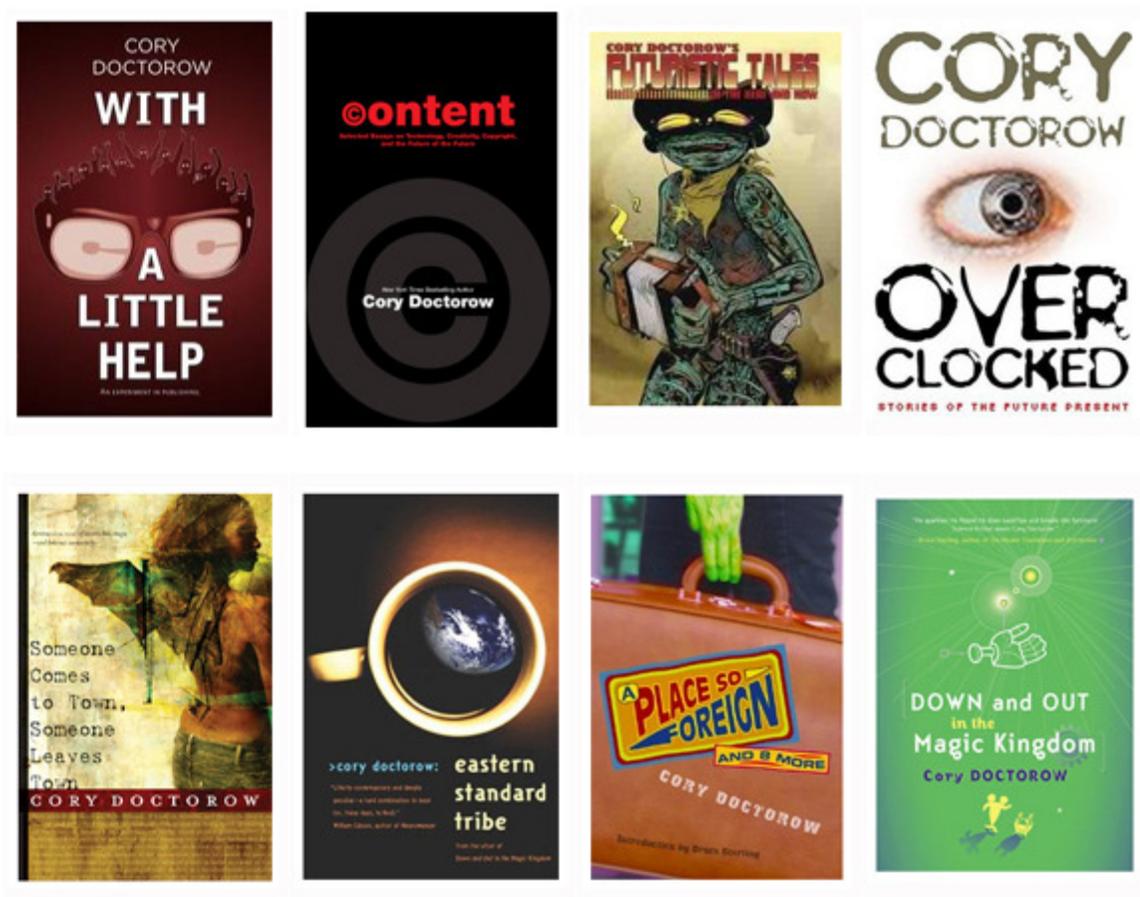
CD - This business of it being cheaper than ever to form a group is really interesting and exciting. It means on one hand groups can form to take on bad actions, actions I would rather not take on, without having the sort of centralized institution that makes them much easier to identify. It is much easier to be a terrorist today. We know how to fight armies but we don't really know how to fight terrorists. We treat them as criminals. We don't know how to wage war on terrorists so we find ourselves in Afghanistan trying to fight a conventional war.

The world used to be rigidly divided along axes like materialist and spiritualist, centralized and decentralized, and what the lost cost of forming groups allows us to do is bring together people who agree on some issues to fight on just those issues. It used to be very hard to do that because the cost of bringing people together was so high, the cost of coordinating was so high that people were stuck in these coalitions that looked like left-wing and right-wing instead of deciding, "I'm going to get together with those people to save the whales even if we don't share the same motivations or political beliefs." And what that means is it is easier for us to find our common ground and act on it, and I think that is great for democracy. I don't have a kind of "Is technology good or bad for democracy?" yes or no answer. What I think we have got is a changing landscape for democratic action as a consequence of technology that is good sometimes and bad sometimes.

DG - Is there anything you would like to add?

CD - There is always one thing that I tell librarians when I talk to them. I think that librarians as a group undervalue their force, the extent to which they are unimpeachable in a policy fight. As a group, librarians tend to be very well organized obviously but, in addition to that, when librarians say something, even something controversial about something like universal access to human knowledge, people may challenge what they say, but they won't fault them on the basis that they are serving their own self-interest. Very few people will say, "Those librarians want universal access to human knowledge because it helps them to feather their nests. Everyone knows that librarians are just well-fed millionaires." You don't become a librarian except for the noble reasons so, when librarians speak, it does carry a lot of weight in policy fora. When Google says we should have balanced and sane copyright laws, people say you just want that because you want to make another million. Nobody says that to librarians. When you combine the incredible organizational acumen of librarianship as a profession with the moral unimpeachability of librarianship as a profession, you have an incredible unrealized force for good, and where librarians have acted nationally and internationally through things like IFLA, the ALA and CLA and so on, they have made a huge difference. I have worked alongside IFLA in connection with the United Nations World Information Property Organization and they are so effective when they speak because they come from a place that nobody can argue with. Nobody credible can say that they hate librarians and just wish that they would go away. I want people reading this to know that if they go to their M.P.'s on issues like those around Bill C-32 and now C-61, or the pending Canada-E.U. copyright treaty, if they go to the CRTC to see what they are negotiating like the carriage rules for Bell and net neutrality, and they speak to them as specialists in the preservation and diffusion of culture and knowledge, the politicians listen. They have to listen because everyone respects the trade.

DG - Thank you very much for your time and particularly for your inspirational reminder about our potentially important role in influencing political decision-makers to formulate information policy in ways that will help us to serve, as you said, as “specialists in the preservation and diffusion of culture and knowledge.”



Cover Art: *Cory Doctorow's CRAPHOUND.COM*
(http://craphound.com/?page_id=1638)

Cory Doctorow is also a co-editor of boingboing.net and a columnist for *The Guardian*. His website is craphound.com.

. . . and Science Fiction

School Libraries in Canada offers a few links to some interesting starting points for studies of Canadian Science Fiction.

[Canadian Science Fiction](#)

Updated in 2003, this is Robert J. Sawyer's history of Canadian Science Fiction.

(<http://www.sfwriter.com/egcanadi.htm>)

[Canadian SF Works Database](#)

A Wiki listing recent Science Fiction publications in both English and French

(http://www.canadiansf.com/wiki/Main_Page)

[Out of this World - Canadian Science Fiction and Fantasy](#)

On-line book based on the National Library of Canada's exhibition, developed in conjunction with the Toronto Public Library's Merrill Collection of Science Fiction, Speculation and Fantasy, Revised in 1997.

(http://epe.lac-bac.gc.ca/100/200/301/nlc-bnc/out_this_world_cdn_scienc-ef/esf-book.htm)

[Visions d' autres mondes - La science fiction et le fantastique au Canada](#)

Livre numérique de L'exposition intitulée «Visions d'autres mondes : la science-fiction et le fantastique au Canada», que la Bibliothèque nationale du Canada a conçue de concert avec la Merrill Collection of Science Fiction, Speculation and Fantasy de la Toronto Public Library

(http://epe.lac-bac.gc.ca/100/200/301/nlc-bnc/out_this_world_cdn_scienc-ef/fsf-book.htm)

[Read Up On It 1995 - Out of this World](#)

Compiled by the Children's Literature Service of the National Library of Canada

(<http://www.collectionscanada.gc.ca/read-up-on-it/015020-5000-e.html>)

[Lisez sur le sujet 1995 - Visions d'autres mondes](#)

Compilé par Le service de littérature de jeunesse de la Bibliothèque nationale du Canada

(<http://www.collectionscanada.gc.ca/lisez-sur-le-sujet/015020-5000-f.html>)

[Science Fiction Predictions on Spark](#)

Nora Young's interview with Literature Professor Eric Rabkin

(<http://www.cbc.ca/spark/2011/01/full-interview-eric-rabkin-on-sci-fi-predictions/>)

[Canadian Science Fiction & Fantasy Association / L'Association Canadienne de la Science-fiction et du fantastique](#)

Site for the Aurora Awards and associated information about Canadian Science Fiction and Fantasy

(<http://www.prix-aurora-awards.ca/>)

**"Literature is about something;
fiction is just a succession of incidents."**

"Print is all about the inner lives of characters, told mostly through stream of consciousness. . . . But a screenplay can't do any of that; all it can show is the physical actions and spoken words of characters; their inner lives are inaccessible."

- Robert J. Sawyer



Photo Credit: Carolyn Clink

An internationally recognized author and advocate for science fiction, Robert J. Sawyer was born in Ottawa in 1960. In a free-lance writing career that has spanned more than thirty years, Robert J. Sawyer has demonstrated his talents as a journalist, as a screenwriter and, most notably, as a writer of science fiction. Having sold twenty-three novels to major publishers, he has been recognized with Hugo, Nebula, and John W. Campbell Memorial Awards for his work. One of those novels, *FlashForward*, served as the basis for the ABC TV series of the same name. He graciously agreed to share his enthusiasm for his craft by answering a few questions from *School Libraries in Canada*:

SLiC - By including Canadians and Canadian settings in your fiction, and through your advocacy for a Canadian chapter of the Science Fiction and Fantasy Writers of America, you have reinforced Canada's distinctive identity. What do you think about the future of a distinctive Canadian identity and of national identities in general?

RS - I grew up watching the original *Star Trek* on TV, and, living in Toronto, I thought that the multicultural nature of the Enterprise's bridge was utterly normal. Of course, it turns out that Toronto -- and Canada as a whole -- is exceptional. We're a role model for the rest of the world in showing that all sorts of people can live together peacefully.

SLiC - You have written that you have an abiding interest in dinosaurs and paleontology in general. What, in your opinion, is the appeal of dinosaurs and of paleontology?

RS - It's actually very similar to the reasons we're interested in science fiction. Dinosaurs were actual alien life forms -- as bizarre as anything in science fiction. We're fascinated by alien worlds. And the Mesozoic was real: it's not a fantasy world; it was a real place -- that's its appeal.

SLiC - You advise writers interested in being published under the Robert J. Sawyer Books imprint that, to be considered, "your book must be about something. If your first impulse in describing your novel is to make a thematic statement, we're interested; if, on the other hand, your first impulse is to give a plot synopsis, we're probably not." Is this a requirement for good story-telling in general, or is it a special imperative for science fiction?

RS - The distinction I made above is the one I draw between literature and fiction. Literature is about something; fiction is just a succession of incidents. When you're young, you might just care about plot, but as you grow up, you don't have a lot of time for mindless escapism. One of my favourite examples of the distinction is the most successful sequel in history. Dan Brown's *The Da Vinci Code* is a sequel to *Angels and Demons*, a book hardly anyone had read before *The Da Vinci Code* took off. Neither is a particularly well-written book, but *Angels and Demons* is just a story, and the only way to describe it is by recounting the outlandish plot about wanting to steal antimatter from CERN to blow up the Vatican. But when people talk about *The Da Vinci Code*, they talk about the systematic suppression of the feminine by the Roman Catholic Church, and the notion that Christ might have fathered children. That's thematic content; it's what gets people wanting to talk about a book.

SLiC - You have done a wide variety of writing from journalism for print, radio and television, to fiction (both short stories and novels), to screenwriting. What is the most important difference between you as a writer between writing for the screen and writing for print?

RS - They're actually very different media. Print is all about the inner lives of characters, told mostly through stream of consciousness: "David wondered if today was the day he was going to get lucky -- but, given his history, he knew better than to get his hopes too high. Still, that chance encounter with the waitress this morning had left him thinking that maybe, just maybe, his luck was starting to change; it put his mind back to that time in high school when ..."

But a screenplay can't do any of that; all it can show is the physical actions and spoken words of characters; their inner lives are inaccessible. They're very different storytelling modes, and I actually find it invigorating to switch between them -- they exercise different creative muscles.

SLiC - As an author, what kind of writing do you like to do best? Why?

RS - Novels, hands down. There are those who would argue that short stories are a more difficult art form, but I've come to feel that a well-crafted novel chapter is actually a higher achievement, because it can be more subtle and nuanced. By the time you're 50,000 words into a book, you can do things with characters and their emotions in a 2,500-word chapter that you could never do in a standalone short story. Although I've won lots of awards as a short-story writer, when I think of my best work, it's always individual chapters. Also, the reality has to be acknowledged that novel chapters make me ten times per word what short stories make.

SLiC - Through your experience working at Bakka, Toronto's Science Fiction bookstore, you write that you gained insights into the publishing industry that have served you well as a writer. What do you think about the future of the printed book and the traditional book-selling and publishing industry?

RS - Honestly, I despair for it. Back in January 2010, I had fellow science-fiction writers Robert Charles Wilson and James Alan Gardner over for pizza; at that dinner, I'd told Bob and Jim that I feared there was only a decade left in which one could make a comfortable living writing science-fiction novels, and urged them to plan their careers and finances accordingly.

I was an early adopter of ebook technology, and do almost all my reading that way. The latest ebook-reading devices, including the third-generation Kindle, are magnificent; the notion of going to a store in hopes that they might have a paper copy of the book I want is becoming more and more unthinkable. Instantaneous delivery of content isn't the future; for many of us, it's the present.

SLiC - You have extensive experience as a teacher of writing and as a writer-in-residence including as a "Writer in Electronic Residence" for Canada's national high-school workshop Wired Writers. What do you like best about teaching writing and about Wired Writers in particular? What approaches have contributed most to your successes in coaching writers?

RS - The joy of Wired Writers is getting to interact with students all across Canada; that's just wonderful. But in terms of actually teaching writers who are trying to make it professionally, the single hardest thing to do is telling someone that they haven't yet mastered the basics of writing tight, clear English prose. I had a student once who'd received a bachelor's degree in creative writing and was shocked when I told him he couldn't actually write very well -- his sentences were flabby, full of redundancies, and didn't use the best possible words to express this thoughts. But after he got over being wounded, he realized I was right -- that I was the first guy to care enough to actually tell him the truth -- and he buckled down and became a superlative writer; I was there to cheer him on this past year when he won an Aurora, Canada's top science-fiction award. It was my most satisfying moment as a teacher.

SLiC - On your autobiographical web page you reveal that you were often bored at school and that, as a result, you sometimes misbehaved. Do you have any recollection of school libraries as you were growing up? Were you, as a bored student with some behavioral issues, able to find anything to engage you in a school library? What has been your most memorable experience in a school library?

RS - Oh, absolutely! At my junior high school, after you ate lunch in the cafeteria, you could request a pass to spend the rest of the lunch period in the school library, and I got one most days. It was a haven -- the bullies never went, and the librarians were eager to put interesting books in my hands.

And at high school, I became great friends with the school librarian; we got along fabulously, and for years after I'd pop back to the school to visit him. My most memorable experience, though, was something quite recent: my high-school had an all-years reunion in honour of the 50th anniversary of the building, and going back into the school library I'd loved so much as a teenager, I was thrilled to see a collection of my own books on the shelf. To me, despite all the good things that had happened in my career before that, that was the moment I knew I'd made it.

SLiC - You highlight a few individuals and times in what you describe as a basically enjoyable experience in school. You mention Peter Moroz, who indulged your interest in space in grade four, and your grade-five teacher, Patricia Matthews, who greatly encouraged your writing and became your first fan. You also describe your Grade 13 year as one of the best of your life because you were able to pursue "all sorts of fascinating topics, including a cinema course, two courses in Latin, and an independent biology course." What do you see as the common elements in your most positive educational experiences in elementary and high school?

RS - In every case, it was a teacher or a librarian who let me be me: who understood that I was curious about some things and perhaps less so about others, and instead of trying to force me to follow the pack, let me go off on my own. In Grade Six, for instance, Miss Matthews saw that I loved dinosaurs, and not only did she let me spend class time studying them -- even though they weren't on the curriculum -- she had me prepare a series of lessons to present to the other students about them.

SLiC - What inspired you to begin the science-fiction club, the Northview Association for Science Fiction Addicts, at your high school? Was it sanctioned by the school? What made it successful? What was its importance at the time and what has been its importance since then?

RS - Shortly after I started Grade 10, I met another student who also loved science fiction -- and we quickly realized we couldn't be the only ones in the 1,800-person school who shared that interest. And so we decided to start a club. We were new to the school and had to learn how to do that. We had to find a staff sponsor, which we did: English teacher Robert E. Howley, who was in my home just a few weeks ago as we held the 35th anniversary reunion party for that club; eighteen members showed up. The thing that made the club successful was the calibre of the people who joined it; we weren't conscious of it at the time, but we had the best and brightest from the whole school -- which, of course, I now know is the demographic that science fiction tends to attract.

SLiC - What are the key points about science fiction that you highlight in workshops targeted at librarians?

RS - First, that it's for a broad audience: the science-fiction readership tends to be evenly split between male and female, and covers people of all ages.

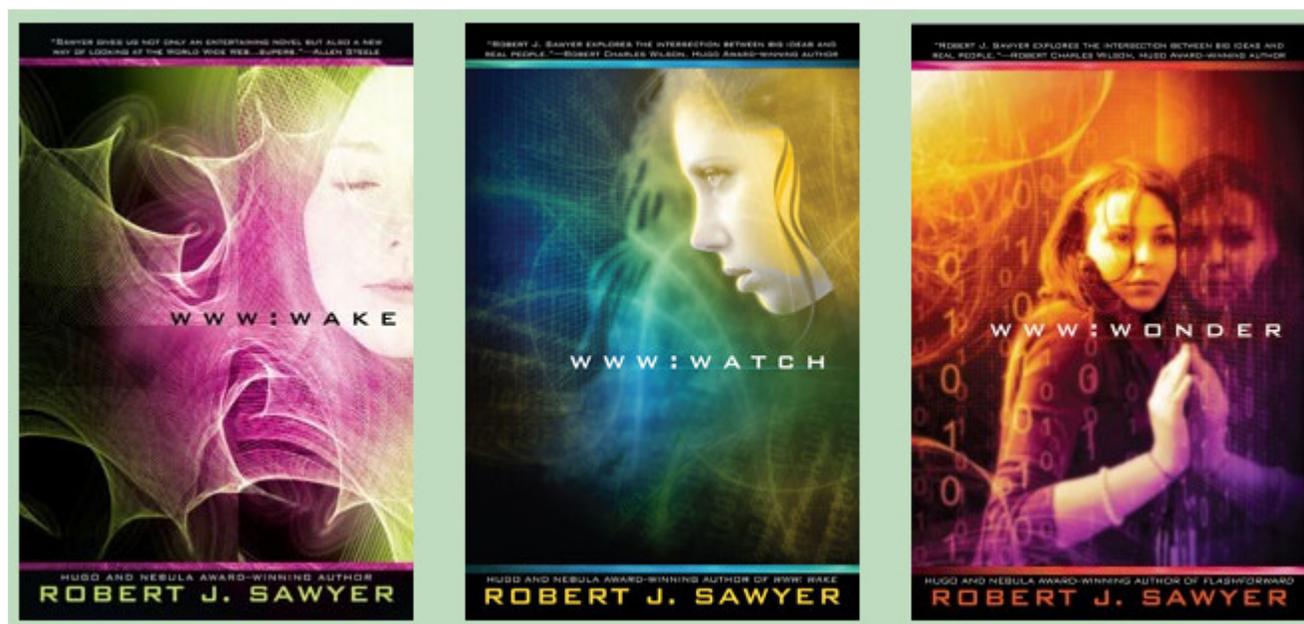
Second, that it's actually good literature -- or at least can be. So many people, including many librarians who should know better, feel they can judge it without ever reading it; they think if they've seen *Star Wars*, they know what it's all about, even though they'd never say they understood mystery fiction just because they'd caught the odd episode of *Murder, She Wrote*.

Third, that it very often isn't about science. Rather, it's really philosophical literature -- an exploration of ideas, often presented as thought experiments about the human condition, posing intriguing "what ifs?" that we can't actually test in real life.

And fourth, that there is astonishingly good Canadian content in this field, way out of proportion to our population size. Writers such as Julie Czerneda, James Alan Gardner, William Gibson, Nalo Hopkinson, Spider Robinson, Karl Schroeder, Peter Watts, and Robert Charles Wilson are amongst the best in the world; it's a rare year when there aren't multiple Canadians on the ballot for the Hugo Award. This past year alone, Robert Charles Wilson and I were finalists in the novel category (Bob for *Julian Comstock* and me for *Wake*), and Peter Watts won in the novelette category.

SLiC - What are you working on right now?

RS - I'm working on a novel about the actual nature of memory, and what it really would be like if we could read other people's minds. This has never been properly done before, in my view: fictional treatments always assume that there's a video recorder in your head and that if I could tap into it, I could play back the memories you have stored in flawless detail. But that's not how memory works at all: we simply store a few cues that let us confabulate a reconstruction when we recall something. So, if I store "a beautiful woman" in my memory, and you read that, the image you might come up with would be very different from the one I would.



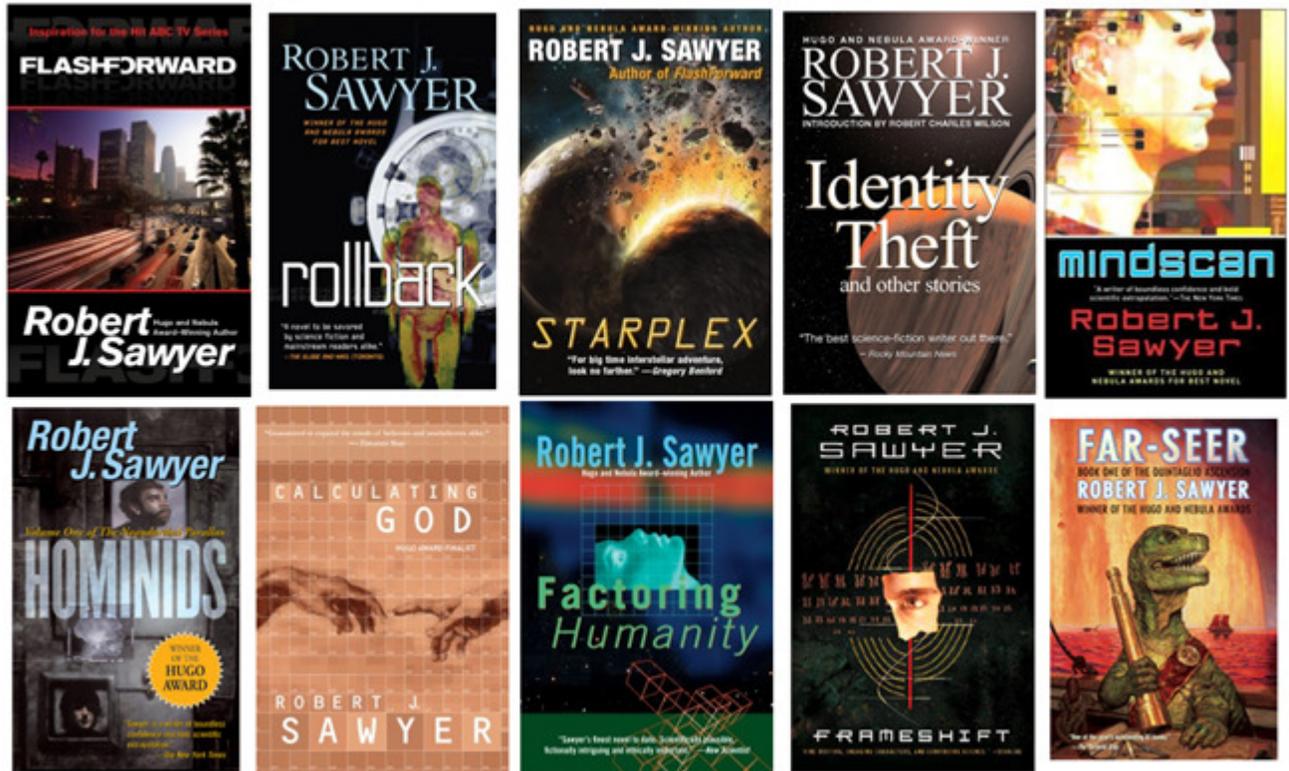
Cover art courtesy of Robert Sawyer

SLiC - What was it about that project that engaged you?

RS - I was drawn to the project precisely because I hadn't seen anyone do it really rigorously before -- just as with the trilogy I just finished, *Wake*, *Watch*, and *Wonder* about the emergence of consciousness, I'd never seen anyone really grapple fictionally with what we actually know scientifically about the nature of consciousness. I like to be challenged; if a book idea seems like it would be easy to write, I lose all interest.

SLiC - Thank you very much for giving us a great deal to think about, both in your fiction and in the insights to your work and science fiction in Canada that you have given us today!

Visit Robert Sawyer Online at:
<http://www.sfwriter.com/>



Cover art courtesy of Robert Sawyer

Publishers recommend . . .

Publishers of Canadian authors and illustrators are invited to submit the title of one book they have published in the last year that they would consider a "best book" or a "neglected gem". Let *School Libraries in Canada* know about recent works to satisfy the needs and interests of school library patrons.

Fiction

Freddie's Problem

by Resa Ostrove

Peanut Butter Press, 2009.

32 p. 4-9. ISBN 978-097355798-5.

This whimsical picture book tells the tale of Freddie, a frog who impulsively consumes 100 yummy flies and, consequently, feels dreadful. Freddie's humorous attempts to rid himself of the gas in his belly, courtesy of help from his friends, will leave young readers giggling and laughing.



Home Truths

by Jill MacLean

Dancing Cat Books, 2010.

288 p. Age: 12+ ISBN 9781897151969.

Home Truths is the revealing portrait of a bully-in-the-making and his journey to redemption.

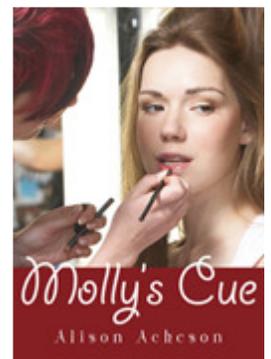
Molly's Cue

by Alison Acheson

Coteau Books, 2010.

256 p. Ages 12+. ISBN 13: 9781550504309.

A high school drama program is meant to be the gateway to Molly's dreams of being an actor. Instead she hits a seemingly insurmountable roadblock. Stripped of the inspiration she's always relied on, Molly must call on her qualities of persistence and imagination to rebuild her path to the stars.



Non-Fiction

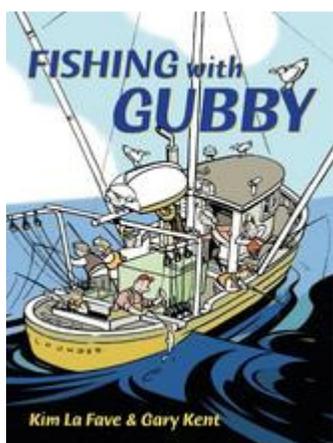
Lifting the Silence: A World War II Canadian Bomber Pilot Reunites with his Past

by Sydney P. Smith with David Scott Smith

Dundurn Press, 2010.

248 p. ISBN 9781554887743.

Shot down over enemy lines in 1941, Sydney Smith finds himself hiding in a haystack, making the life-or-death decision to turn himself over to the owner of a near-by farm. The journey that follows takes Sydney through occupied Paris, Spain, and eventually home. Years later, a mysterious letter reunites him with the angels who helped him escape that fateful day.



Fishing with Gubby

by Kim La Fave (Illustrator) and Gary Kent

Harbour Publishing, 2010.

48 p. ISBN 9781550174977.

Fishing with Gubby is the authentic account of one season in the life of a salmon fisherman. Part graphic novel and part ocean adventure story, it depicts the salty BC coast and captures the vanishing “golden age” when fishing was more than just a job—it was a way of life.

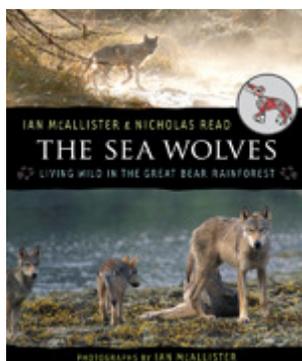
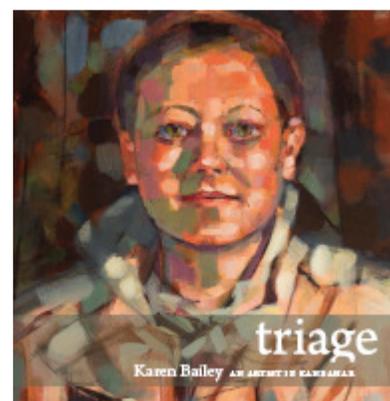
Triage: An Artist in Kandahar

by Karen Bailey

Red Setter Publishing, 2010.

52 p. Ages 12+. ISBN 978-0-9865323-0-6.

Karen Bailey traveled to Kandahar, Afghanistan as an official war artist in 2007 to paint Canadian military medical staff. At Role 3 Hospital, she encountered a ward of injured Afghan civilians, including children, cared for by Canadian nurses and doctors. *Triage* honours both workers and patients in words, sketches and paintings.



Sea Wolves ...Living Wild in the Great Bear Rainforest

Written by Ian McAllister and Nicholas Read; Photographs by Ian McAllister

Orca Books, 2010.
96 p. ISBN: 9781554692064

The coastal wolf, a genetically distinct strain that swims and fishes, inhabits the Great Bear Rainforest on British Columbia's rugged west coast.



The Azrieli Foundation has released its third Series of Holocaust Survivor Memoirs, which includes four titles in English and three in French. They welcome your orders, at no charge, for your schools or libraries. Electronic versions of the books can also be downloaded - without charge – at <http://www.azrielifoundation.org/memoirs>. The Azrieli Foundation is a philanthropic organization that established the Holocaust Survivor Memoirs Program in 2005 to preserve, publish and share the written memoirs of Holocaust survivors who made their way to Canada. Millions of individual stories are lost to us forever. By preserving the stories written by survivors and making them widely available to a broad audience, the Foundation seeks to sustain the memory of all those who perished at the hands of hatred, abetted by indifference and apathy. The personal accounts of those who survived against all odds are as different as the people who wrote them, but all demonstrate the courage, strength, wit and luck that it took to prevail and survive in such terrible adversity. The memoirs are also moving tributes to people – strangers and friends – who risked their lives to help others, and who, through acts of kindness and decency in the darkest of moments, frequently helped the persecuted maintain faith in humanity and courage to endure. The volumes published in the Azrieli Series have undergone extensive fact checking with regard to historical accuracy. In addition to footnotes, a glossary and an index, each book includes an introduction that gives historical context to the author's Holocaust experience. Each survivor has a remarkable story to tell and such accounts can play an important role in education about tolerance and the acceptance of diversity.



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