

School Libraries in Canada

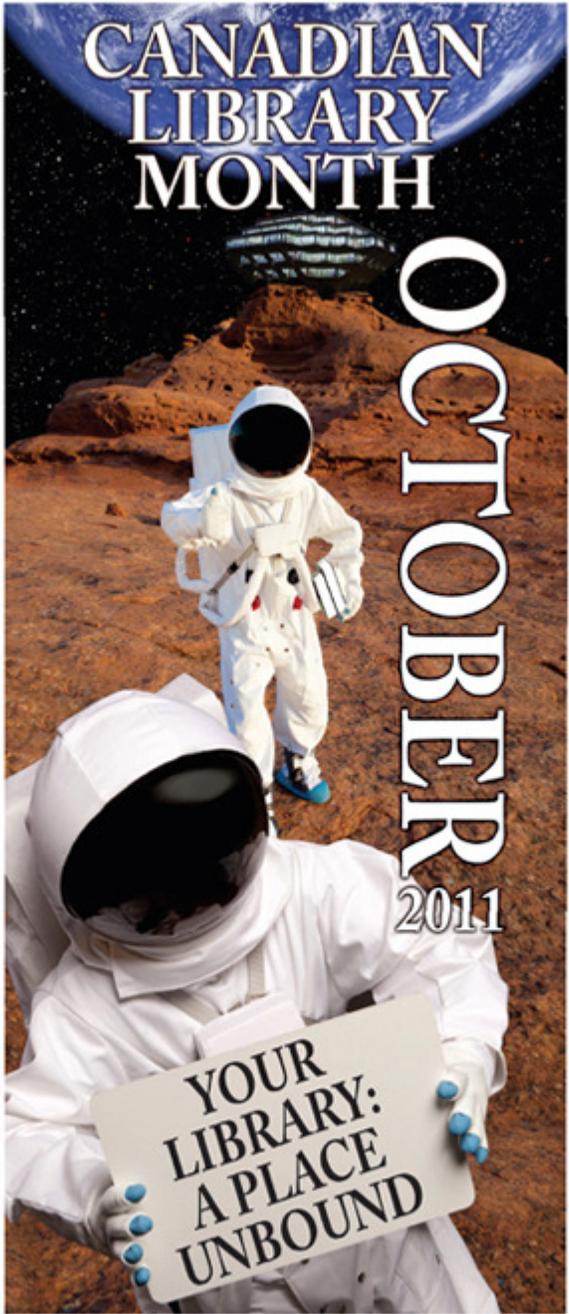
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of the Canadian Library Association

Paths & Discoveries

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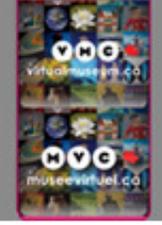
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Contributors to School Libraries in Canada
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SLiC Editorial

Paths and discoveries and the merry-go-round of change

Derrick Grose
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This month we are celebrating Canadian Library Month and the theme for the celebration is “Libraries Unbound.” In this issue of *School Libraries in Canada* Carl McMullin of virtualmuseum.ca shares some paths that can take library patrons beyond books and across the country in their explorations of past achievements, contemporary research and speculation about future possibilities. Like libraries, museums are recognizing that they cannot realize their full potential as long as their exhibits are confined to their physical display spaces. Keeping up with technology and reaching out beyond the limits of the physical spaces we occupy can be an intimidating challenge or an exciting adventure. As you will read when marketing guru Terry O’Reilly’s discusses changes in the advertising industry, school libraries and those of us involved in education are not alone in having to adapt to enormous technological and social changes. The merry-go-round of change is not going to stop for us; we might as well enjoy it and commit ourselves to the necessity of life-long learning and adaptation.

The week before Labour Day I took advantage of in-service training on the new version of our library management software that was being offered by my school board’s Business and Learning Technology department. To avoid the worst of the morning traffic, I left early and had some time to spare when I arrived at the Learning Centre. I went for a walk in the Green Belt adjacent to the learning centre.

It was a pleasant morning for strolling through the woods and for reflecting on the summer that was almost over and the school year ahead. My days at the cottage in the valley of the Lievre River brought to mind the dreamlike images from the NFB’s interpretation of Archibald Lampman’s poem “Sunrise on the Lievre.” A day trip in Quebec’s lower Laurentians brought me to the twin covered bridges near Kiamika. Reading about the history of the area and the legendary logger Joseph Montferrand on the historical plaques on the island between the spans made me think of libraries. It was as if one span of the bridge was connecting me with the history of this region and the other was leading the way to my future destination. Alas, the time arrived to make my way to a computer lab and the relaxing memories of summer and philosophical reveries came to an end.

As the trainer described some of the less-utilized features of the library collection management software, the many members of the audience became excited about its untapped potential to be much more than an

electronic catalogue. It features an electronic bulletin board that can be used for promoting the library. Not only does it have the capacity to act as a gateway to the Internet, it can also serve as a vehicle for collecting and publishing student writing about the books they read. Of course every new feature seems to involve some complication; issues of student privacy, content control and the administrator's time were just a few of the sources of concern. Although some members of the audience may have been overwhelmed, many went away excited and determined to find the time to experiment with some of these new features and not to be intimidated by the challenges they may present. There is some consolation in the knowledge that those of us in school libraries are not alone in our society in having to cope with the challenges associated with change. And although I doubt that I will shed my tweed jacket and necktie to achieve the sartorial hipness to which I should aspire, I will otherwise try to benefit from Terry O'Reilly's advice: "Be open, be hip, be brave, be curious." I think he is offering a formula for continuing to enjoy our school libraries as great and evolving workplaces.

**Save the date! Kaleidoscope 10 November 1-3rd
2012**



The Kaleidoscope Children's Literature Conference is presented by the Alberta Teacher's Association and the Alberta School Library Council of the ATA. Kaleidoscope 10 "Twisting the Lens" will take place in Calgary, November 1st, 2nd & 3rd 2012. Kaleidoscope is a celebration of Children's Literature and has assembled hundreds of international writers, illustrators and publishers over its long and colourful history. Look for the Kaleidoscope 10 website launch November 1st, 2011 at www.kaleidoscopeconference.ca for early registration information and confirmed authors. Information will also be available from the ASLC website <http://ask.ca/>.

"Be open, be hip,
be brave, be curious."

The Age of Persuasion's

Terry O'Reilly

in conversation with
Derrick Grose



Terry O'Reilly - Host of C.B.C.'s *Age of Persuasion*

Terry O'Reilly has won over 400 national and international awards for writing and directing. In 1981, after studying in the Radio and Television Arts program at Ryerson, he went to work for a small radio station in Burlington, Ontario. Three years later he began work with a Toronto advertising agency. In 1990 he co-founded Pirate Radio & Television, specializing in the writing and directing of radio commercials, and the creation of music and sound for television. He hosted the popular CBC radio series, *O'Reilly On Advertising* and now hosts *The Age of Persuasion* (<http://www.cbc.ca/ageofpersuasion/>). He has been awarded the Les Usherwood Lifetime Achievement Award, one of the highest honours in the advertising business.

DG - You explain on your Facebook page that you were doomed to go into advertising from the age of four when you ad-libbed a line in a television commercial; you earned a laugh from the director and he kept the line in the commercial. What, apart from a very early start, has been the key to your success in the business?

TO - First, I would change "doomed" to say "destined" because I love what I do. It's always very difficult to analyze oneself, but I would say the following: I always liked commercials as a kid. They were as interesting as the programs to me. I know that because I remember commercials from my pre-teen years vividly. So there's that. I am also über observant. To a fault. I notice everything, and I have that ability (that all writers share, I believe) to be able to observe a situation while experiencing it. Hovering above the moment, so to speak. I am also acutely curious. I love to know all about the people I meet. If I met you at a party, I would probably pepper you with 50 questions, out of sheer, genuine curiosity. I am fascinated by the human condition, and what makes us tick. That is really the core of *The Age of Persuasion* - it's social anthropology. Just like good advertising.

DG - What knowledge and skills acquired in the advertising business have contributed most to your career in broadcasting?

TO - Number one, a sense of storytelling. Great advertising is storytelling. That means you have to understand storytelling structure and story beats. Advertising is a game of inches - you only have 30 seconds or less to tell a story - so every word has to be so carefully chosen. Since I direct the audio for TV and radio

commercials for a living, I also have keen understanding of the power of sound. All of this contributed to *Age of Persuasion*. The show is all about storytelling. I spend a lot of time on the writing of the show, looking for the perfect words to convey a theory or an idea. And I think one of the main reasons the show attracts so much attention is the soundscape. *The Age of Persuasion* is a highly produced show, with lots of sound effects, commercials, music and actor-segments. It's unusual for that reason.

DG - What do you like most about your work?

TO - That it's different every day. Every day I have a new challenge, with new people, trying to figure out a new advertising problem. I said to one of my daughters just recently that, in over 30 years, I have never looked at the clock once. I have literally never been bored in my job. It's stressful at times, and the deadlines can kill you, but it's never, ever boring. Another thing I love is the puzzle of marketing. Figuring out solutions, looking for the human insight, searching for the creative solution, crafting business strategy. It couldn't be a more interesting, satisfying or challenging career.

DG - Which of the advertising campaigns that you have developed are you most proud of? Why?

TO - My first big, successful TV campaign, done early in my career, was for Fiberglas Pink Home Insulation. As the client said, it was the most boring product in the world. But we did advertising for it that was some of the best on TV. It won awards around the world, and helped Fiberglas secure a 70%+ market share. It was the campaign that put me on the map. I also did a radio campaign for Eastern Airlines that I was very fond of, and a highly unusual campaign for a game called *Mindtrap*, which helped it become #1 game in the market. All three of these campaigns were highly unusual for their categories, and were creative risks. But they all paid off in huge ways. That's why I'm so proud of them.

DG - On your blog (<http://www.terryoreilly.ca/blog/readthis.html>) you list thirty favourite books about advertising and business? Is there any one book or author who has been particularly important in shaping your ideas about advertising and the media? How did that book or author influence your thinking?

TO - David Ogilvy was definitely a huge influence on me. He was advertising's greatest essayist, and very articulate. He brought class to advertising, and in many ways, refined the act of branding. I loved his books, and greatly admired his accomplishments. It's interesting that his work was outstanding, but very conservative, which is not my style. But there is something about Ogilvy that I love - and I think it was his respect for the consumer. He spoke 'up' to people, not down. He assumed intelligence. That has been my mantra every since reading his first book in the early '80s. My real hero/mentor was the late Bill Bernbach. While he never wrote a book, many writers have written about him. He was the opposite of Ogilvy - not conservative at all. He was a creative genius. But both Ogilvy and Bernbach respected the audience.

DG - What are your favourite forms of "personal reading"? Do you have any favourite authors?

TO - I only read non-fiction. I read biographies, business books, books about the film business, music industry, human nature, etc. But I just read whatever interests me. For example, on my nightstand is a book about the 50 plants that changed history. I am also reading *Hair Of The Dog* about fascinating scientific stories. I'm reading a biography on the Smothers Brothers. And *Great Obituaries*. Yes, my tastes are eclectic.

DG - Do you have any recollection of the school libraries in the elementary and secondary schools that you attended? If so, what do you remember about them and why do these memories stand out?

TO - I have strong memories of my elementary school library. I loved the smell of it. I loved books with great stories AND pictures. For some reason, I remember loving the Tintin series in elementary school. And Farley Mowat's books, and the Hardy Boys. The library was a place where we gathered for important events, too. When Canada was playing the Russians in 1972, our principal brought us all into the library to watch the final game. I'll never forget that day, or that feeling. My father was, and is, a huge patron of the Public Library in Sudbury, where I grew up. To this day, my father borrows four or five books at a time to read, and I used to accompany him there all the time as a kid. Apple, meet tree.

DG - Which classes or teachers in your elementary and secondary schools had the most influence on you? Why did they have that impact on you?

TO - Had a great Principal in elementary school named Mr. John Rauh. He was respected by all of us, and loved. When he said "Move!" you moved! But when he smiled, it was contagious. I loved that trait. It's one that I've tried to emulate as a boss. "Respect" is the greatest currency. I also had a teacher in high school named Sterling Campbell, who taught us all about television and film. We were so lucky to have a full TV studio (and course) all through high school, and Sterling made me fall in love with broadcast production, which eventually led to me enrolling in Ryerson for Radio and Television Arts. The first day I walked into a recording studio, I knew it was where I wanted to spend the rest of my life. And eventually, I co-founded a radio and television production company here in Toronto and New York. A full circle moment.

DG - What do you think is the most important lesson for contemporary elementary and secondary school students to learn about advertising?

TO - The consumer is King. Stop spending money with advertisers that send you terrible advertising, or that are plunderers of the planet. Instead, spend your money with smart advertisers that make great products, produce creative advertising, and care about the planet. That is the central message in my radio show. I want young people to be savvy consumers. Your wallet is the most powerful weapon you own. It can change the world.

DG - What are the greatest challenges facing advertisers in the second decade of the twenty-first century?

TO - Understanding and monetizing the digital world. I still don't think advertisers have fully grasped the internet, or fully understand how much disruption digital is causing. In all fairness, I don't think anyone does. But advertising has had to wean itself off the century of one-way communication and understand that it is now a two-way street, with lots of feedback and engagement from customers.

DG - What characteristics of the advertising industry serve it best in coping with social and technological change?

TO - It is a young person's business. The majority of an ad agency's personnel are under 30 years of age. Therefore, it will be perfectly staffed to grow with social and technological change. Plus, no other industry studies human nature like advertising, and it will move with culture.

DG - Do you have any free advice for school libraries in promoting their services to teachers and students and to the administrators and politicians who control funding?

TO - I think libraries are going to have to evolve in a huge way very soon. The printed book is in the crosshairs of the digital world. The same way newspapers and the publishing industry are. They will have to re-invent themselves. The key is not to resist the change, but to embrace it. Look inside and outside the library world for solutions. Look around internationally. For example, I saw a bookstore that had projected

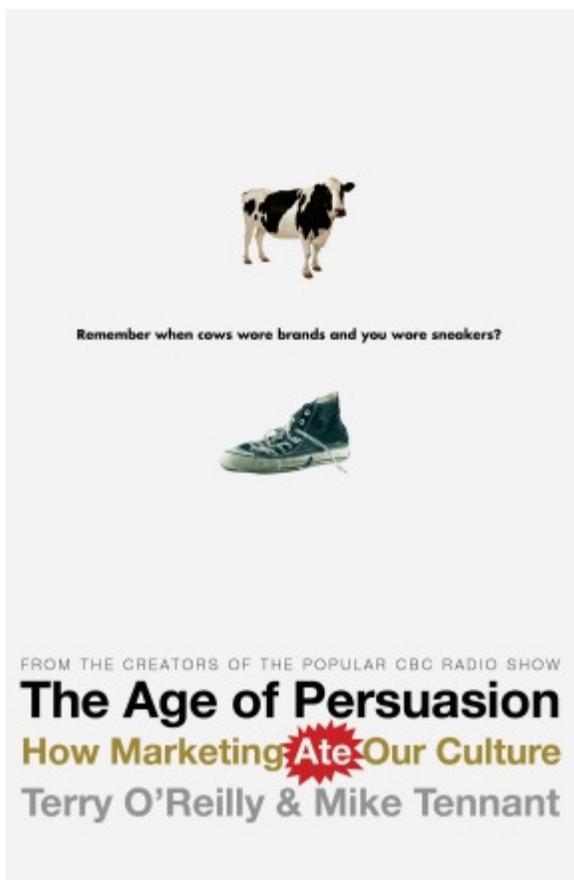
thought-bubbles coming out of books, that contained interesting facts or trivia from each book. It was a wonderful way to stimulate interest in a book setting. Be open, be hip, be brave, be curious. The question becomes: How can the library of the 21st century be an amazing storehouse or portal of knowledge?

DG - Are you working on any new projects? If so, what attracted you to those new interests?

TO - I'm working with a TV production company to bring *Age of Persuasion* to television, so that will be interesting. I'm narrating a new TV series for the History Channel called *What's In A Name* about how things are named, which premieres in September. I would love to write another book soon. *The Age of Persuasion* is now being broadcast in the States, so I'm excited about that. Lastly, I'm going to completely refresh the radio show for our 7th season, which starts in January. You heard it here first!

DG - Is there anything else you would like to say to our audience of school librarians, teachers, consultants and school administrators?

TO - My oldest daughter just started her career as a teacher this week. I said to her, "Make learning fun" - that is what I wished for all my years in school. It rarely happened. The two teachers I mentioned above made it fun - and they affected my life to this day.



Cover Art: Random House Canada:
<http://www.randomhouse.ca/catalog/display.pperl?isbn=9780307397317>

Go to <http://www.terryoreilly.ca/> to visit Terry O'Reilly's official web site.

museevirtuel.ca :

Une ressource précieuse pour les bibliothèques scolaires

Carl McMullin
Conseiller principal, développement des affaires et marketing
museevirtuel.ca - RCIP
Ministère du Patrimoine canadien

museevirtuel.ca transporte les musées canadiens dans votre bibliothèque scolaire en proposant plus de 700 expositions virtuelles sur l'histoire, la géographie, les arts et les sciences. Ces expositions proviennent de musées et de galeries d'art de partout au Canada.

museevirtuel.ca a récemment lancé une nouvelle série de balados qui saura stimuler l'intérêt de vos élèves pour l'histoire.



HISTOIRE DE SAVOIR est une série primée* qui présente des histoires fascinantes, inspirées d'expositions hébergées sur museevirtuel.ca. Chaque balado relie le présent au passé dans un clip audio divertissant qui nous interpelle tout en faisant référence au riche contenu des expositions et à leur importance dans l'histoire canadienne (rendez-vous sur museevirtuel.ca).

*Le 21 juin 2011, Histoires de chez nous a remporté le prix Or dans la catégorie « Educational Podcast » aux New York Festivals® Radio Program and Promotion Awards.

HISTOIRE DES MOYENS DE TRANSPORT

L'épisode 1 de HISTOIRE DE SAVOIR pose la question suivante : « Quel événement survenu il y a 125 ans symbolise la naissance du Canada en tant que nation moderne? »

Cet épisode de HISTOIRE DE SAVOIR est inspiré de « Se rendre de là-bas à ici », une exposition de la série Histoires de chez nous sur museevirtuel.ca qui a été créée par les Revelstoke Museum and Archives de la Colombie-Britannique.

Cet épisode de HISTOIRE DE SAVOIR encourage vos élèves à découvrir l'histoire des trains, des navires à vapeur et des routes qui ont rendu le transport possible dans le district de Revelstoke.

HISTOIRE DE LA MUSIQUE



Si vous cherchez une façon d'intéresser les élèves qui fréquentent la bibliothèque à la musique et à son histoire, museevirtuel.ca est heureux d'annoncer la mise en ligne récente d'une nouvelle ressource, la [FRISE CHRONOLOGIQUE de la BoîteàmusiqueCNA](#), produite par le Centre national des Arts (CNA) à Ottawa. Ce portail innovateur présente plus de 200 enregistrements audio de haute qualité de prestations données par l'Orchestre du Centre national des Arts au fil de ses 41 ans d'histoire. Ces enregistrements couvrent 300 ans d'histoire de la musique. Le fait d'offrir gratuitement des œuvres complètes de l'un des meilleurs orchestres du pays est une première au Canada. Bien que d'une portée mondiale, la FRISE CHRONOLOGIQUE de la BoîteàmusiqueCNA met en valeur la contribution des musiciens et compositeurs canadiens à la scène internationale.

HISTOIRE CANADIENNE DE LA GUERRE



Imaginez-vous à bord d'un bombardier à 20 000 pieds (6 100 m) d'altitude, dans l'obscurité totale, pendant que votre appareil se fait mitrailler au point de devenir inutilisable. Représentez-vous en plein vol, face à un tir de barrage antiaérien interminable, au cours d'une attaque contre un navire ennemi, ou encore, au-dessus de champs de bataille, pendant la Première Guerre mondiale et dans les premiers jours de l'aviation, espérant que, par miracle, votre appareil ne soit pas détruit par le tir de vos opposants.

L'histoire extraordinaire de sept aviateurs et de leurs combats au cours de l'une ou l'autre des deux guerres mondiales nous rappelle le destin d'hommes et de femmes qui ont accompli leur devoir bien au-delà de ce que l'on exigeait d'eux pour servir leur pays.

En plus de l'information sur ces sept récipiendaires de la Croix de Victoria, nous avons créé des [ressources pédagogiques](#) additionnelles pour les enseignants, à utiliser en classe.

HISTOIRE DE LA LITTÉRATURE CANADIENNE

Images de la vie canadienne : cahiers de coupures personnels et pages couvertures de livres de L.M. Montgomery



Dans cette exposition, nous vous invitons à explorer la vie de L.M. Montgomery (1874-1942) et son imagination visuelle à partir de pages choisies de ses albums de coupures et des couvertures de ses livres. Ces ressources ont été tirées de cinq collections d'archives et de musées canadiens. C'est la première fois que les visiteurs pourront voir en un même endroit un [échantillon des images](#) que Montgomery collectionnait, créait et inspirait, dont des souvenirs, des photographies et des illustrations de pages couvertures.

Connue surtout pour *Anne of Green Gables* (traduit en français sous le titre *Anne... la maison aux pignons verts*) et la série *Emily*, Montgomery est un personnage important de notre histoire et une héroïne du 20^e siècle : auteure douée, photographe, correspondante et journaliste, elle tenait aussi un journal intime et créait des albums de coupures.

Ses œuvres publiques et privées nous font voir la culture canadienne telle qu'elle la voyait et l'imaginait. Les couvertures de ses livres nous laissent deviner comment les textes qu'elle inventait étaient interprétés et commercialisés. Les images présentées dans cette exposition vous donneront un aperçu du Canada que L.M. Montgomery a rendu célèbre dans le monde entier.

L'exposition comprend une section « Apprendre et s'amuser » et des « Conseils pour les enseignants » qui aideront ceux-ci et les bibliothécaires à encourager les élèves à choisir un livre d'un des auteurs les plus appréciés du Canada.

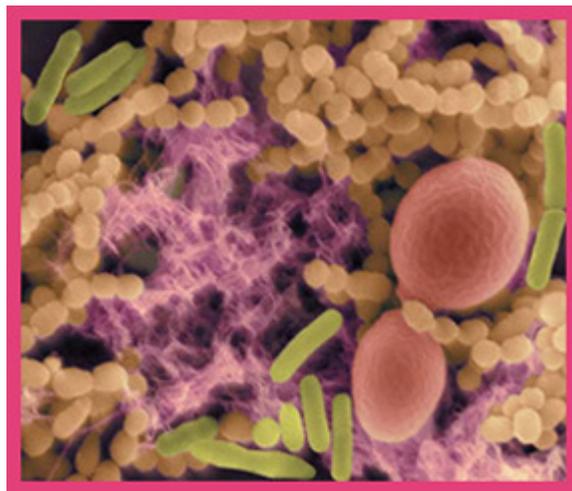
Le Centre des enseignants de museevirtuel.ca donne accès à des ressources fiables et bilingues qui ont été élaborées par des éducateurs de musées et des enseignants de partout au Canada. Régulièrement enrichi de fichiers audio et vidéo et d'images, il offre le plus récent matériel didactique pour animer des plans de leçons.

Accédez > Créez > Invitez

Accédez à des ressources d'apprentissage de musées. Parcourez différents types de contenu multimédia provenant de musées canadiens : textes, photographies, clips audio, animations Flash et vidéoclips.

Créez et partagez des plans de leçons. Créez vos propres plans de leçons et profitez du contenu élaboré par des enseignants et des éducateurs de musées de partout au Canada. Invitez les élèves à interagir à l'intérieur de votre classe ou bibliothèque virtuelle. Facilitez les projets en ligne et l'interaction au moyen d'outils de communication innovateurs : wikis, blogs et centre de messages.

SCIENCE



Les germes qui infectent les humains

Dans le monde des micro-organismes, il existe des espèces dangereuses qui peuvent nous rendre malades ou causer de graves épidémies. Cette exposition du Centre des enseignants permet aux bibliothécaires, aux enseignants et aux élèves de consulter la liste des maladies provoquées par des micro-organismes, de sélectionner de l'information et d'organiser un plan de leçon, ou encore de partager le contenu en ligne avec les élèves.

Dans cette exposition du Centre des enseignants, l'apprenant va :

- se familiariser avec le vocabulaire employé en microbiologie;
- expliquer les interrelations entre les progrès dans le domaine de l'imagerie et la compréhension actuelle de la cellule;
- identifier les micro-organismes infectieux, décrire la lutte que leur fait le système immunitaire et les renforts de la médecine moderne;
- décrire les bienfaits des micro-organismes.

museevirtuel.ca permet aux bibliothécaires du réseau scolaire d'utiliser le Web comme un outil pour stimuler l'intérêt des élèves qui veulent approfondir leurs connaissances de l'histoire, des arts et des sciences du Canada.

virtualmuseum.ca: A Helpful Resource for School Libraries

Carl McMullin
Senior Advisor, Business Development and Marketing
virtualmuseum.ca - CHIN
Department of Canadian Heritage

virtualmuseum.ca brings Canadian museums into your school library, with over 700 virtual exhibits, about history, geography, arts and science, from museums and galleries in every region of Canada.

virtualmuseum.ca has recently launched a new podcast series that will stimulate students' interest in history.



HISTORY MATTERS is an award-winning series* showcasing compelling stories inspired by exhibits hosted on virtualmuseum.ca. Each podcast links the present to the past, featuring a short, engaging audioclip that refers back to the richness of these exhibits, and of their impact on Canadian history. Go to virtualmuseum.ca and click [HISTORY MATTERS](#)).

*On June 21st, 2011, [History Matters](#) received the Gold Award in the category of Educational Podcast at the New York Festivals® Radio Program and Promotion Awards.

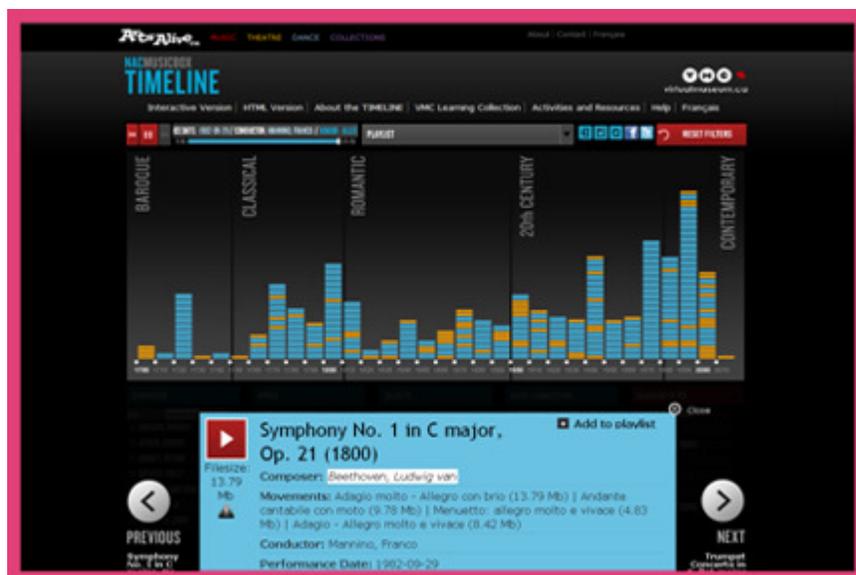
TRANSPORTATION HISTORY

Episode 1 of HISTORY MATTERS asks: “What event, more than 125 years ago, symbolized the birth of Canada as a modern nation?”

This episode of HISTORY MATTERS was inspired by: “Getting Here From There”, a Community Memories exhibit at virtualmuseum.ca by the Revelstoke Museum and Archives, of British Columbia.

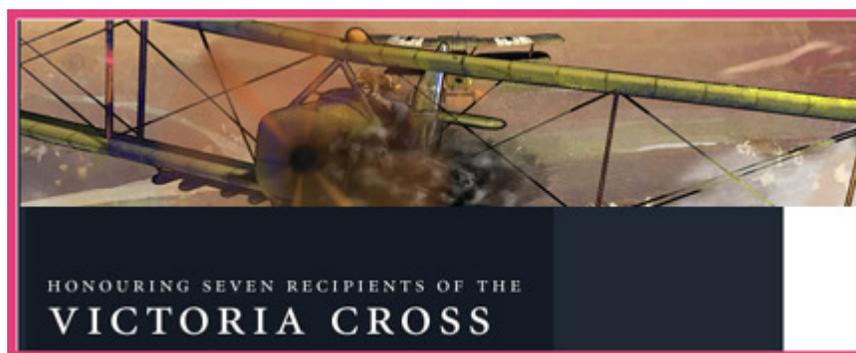
This episode is designed to open the door for your students to discover the history of trains, steamships and roads that made transportation in the Revelstoke District possible.

MUSIC HISTORY



If you are looking for a way to get your library visitors interested in music and music history, virtualmuseum.ca is pleased to announce the recent launch of the online resource, [NAC musicbox TIMELINE](#) (go to virtualmuseum.ca and search Timeline) produced by the National Arts Centre (NAC) in Ottawa. This innovative online portal showcases over 200 high-quality audio recordings of NAC Orchestra performances over its 41-year history, spanning 300 years of music history. It is a first of its kind in Canada for providing complete orchestral works for free by one of the country's greatest orchestras. While international in scope, the [NAC musicbox TIMELINE](#) also specifically highlights the contribution of Canadian musicians and composers on the world stage.

CANADIAN WAR HISTORY



Imagine yourself flying in a bomber at 20,000 feet in total darkness only to have your aircraft strafed and rendered inoperable by enemy fire, or facing an unrelenting barrage of anti-aircraft fire while attacking an enemy naval vessel or even flying over the battlefields of the First World War in the early days of aviation hoping against all odds not to be destroyed by enemy fire.

The amazing stories of these seven men and women and their actions – both in World War I and World War II – remind us of the men and women who have gone above and beyond the call of duty in service of their country.

In addition to information about these seven Victoria Cross recipients, we have created additional [educational resources](#) for teachers to use in the classroom.

HISTORY OF CANADIAN LITERATURE

Picturing a Canadian Life: L.M. Montgomery's Personal Book Covers and Scrapbooks



This exhibition invites you to explore L.M. Montgomery's life (1874-1942) and visual imagination through a sample of her personal scrapbook pages and book covers, found in five Canadian archival and museum collections. For the first time, viewers may see in one place a [sample of the images](#) Montgomery collected, created, and inspired, including souvenirs, photographs, and cover art.

Known best for Anne of Green Gables and the Emily books, Montgomery is a person of national historic significance and a hero of the Twentieth Century: gifted author, diarist, photographer, letter writer, keeper of scrapbooks, and newspaper woman.

Her public and private works show Canadian culture as she reflected and imagined it; the book covers suggest how some of her imaginings were interpreted and marketed. The images in this exhibition may give you special insight into the Canada Montgomery has made famous around the world.

The exhibit features a “Fun Learning” section and “Tips for Teachers”, which will be useful to teachers and school librarians to entice students to pick up a book from one of Canada’s best beloved authors.

THE TEACHER’S CENTRE @ virtualmuseum.ca

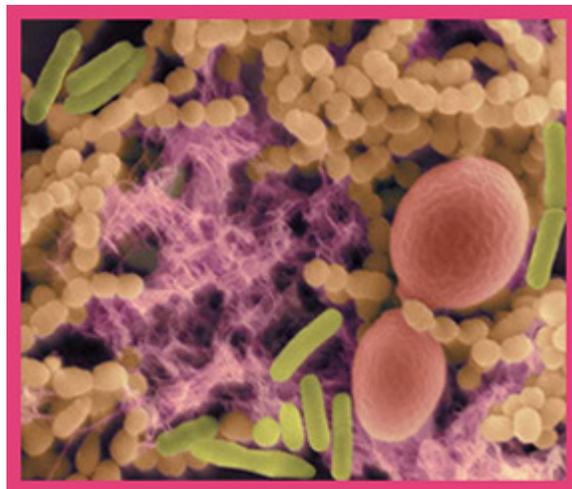
The virtualmuseum.ca Teachers’ Centre opens up access to dependable bilingual teaching resources developed by museum educators and teachers throughout Canada. Constantly augmented with audio, video, and images, it makes available the latest interactive teaching aids to bring lesson plans to life.

Access > Create > Invite

Access digital learning resources from museums. Browse various types of multimedia content from Canadian museums: text, photos, Flash animations, and audio and video clips.

Create and share lesson plans. Create your very own lesson plans and take advantage of content prepared by teachers and museum educators from across the country. Invite students to interact within your virtual classroom or library. Facilitate online projects and interaction through innovative communication tools: wikis, blogs and a message centre.

SCIENCE



Germs that Infect Humans

Our micro-world has dangerous species that can make us sick or cause serious epidemics. This Teacher`s Centre exhibit allows librarians, teachers and students to consult the list of diseases caused by microorganisms, to select information and organize a lesson plan, or share online with students.

In this Teacher`s Centre exhibit for example, the learner will:

- familiarize himself with the vocabulary used in microbiology
- explain the relationship between developments in imaging technology and the current understanding of the cell;
- identify which microorganisms are infectious, how the immune system fights against them, and the reinforcements of modern medicine;
- describe the benefits of microorganisms.

virtualmuseum.ca allows school libraries to use the web as a tool to stimulate interest in students to want to read more about Canada and its history, arts and science.

Reading and Remembrance Update 2011: Peacekeeping and Peacemaking

Angie Littlefield and Mary Cook
Project Managers



<http://www.readingandremembrance.ca/2011.html>

Let schools resound with young voices reading to remember those who served and serve in Canada's Armed Forces with the United Nations and NATO, and Canadians who helped, and who continue to help, to preserve global peace and protect fundamental human rights. Let us honour them for making sacrifices on our behalf, taking up the torch from the valiant veterans of WWII. They protect the democratic freedoms and values defended at a high cost by WWII veterans.

Reading and Remembrance 2011 features the changing nature of war, peacekeeping and peacemaking from WWII into the present. It is a complex world with dedicated individuals—well worth investigating.

Imagine thousands of school children learning to honour those who served and serve in countries all over the world. Let them appreciate the many different ways individuals and countries make a difference—for the good!

Thus reads the poster for Reading and Remembrance 2011, a commemorative project that promotes Remembrance in Canada. There are 30 new entry points this year: 10 lessons and 20 smaller Minutes. The readily downloadable material targets a broad spectrum of young people. From NORAD tracking Santa and Izzy dolls, to females in peacekeeping and Captain Goldstein's field notes from Afghanistan, young people are offered a rich fare to stimulate interest in history. The importance of Remembrance as a Canadian value shines through it all.

The format of the ready-to-use materials encourages literacy development and supports Character Education. The focus on individuals leads away from controversy. Through individual effort and sacrifice young people begin to understand the changing nature of war.

In 1945 Canada's Armed Forces had to adjust to the horrors of liberated concentration camps, the strain of supporting thousands of displaced persons and the threats of an ideological enemy willing to rush into a weakened Europe. Their lessons learned have permeated Canada's peacekeeping and peacemaking ever since. The path from 1945 to the present makes fascinating reading.

2011 Highlights

- French language/English language text embedded in two lessons encourages language study
- The lesson "The soldier, the diplomat and the journalist" promotes critical thinking
- New clusters for Black History Month and Asian Heritage Month
- A female-focused lesson, "This one's for the girls"
- Previously unpublished materials in "Afghanistan beyond the fighting"
- A Minute on an environmental issue, "What the DEW Line teaches us about the environment"

Peacekeeping and Peacemaking in the school context

Peer mediation, conflict-resolution, anti-bullying, school yard peacekeepers are programs that attempt to prevent or resolve conflict. They use different methods but share in common the desire to address the issues that underlie conflict.

The 10 lessons dealing with Peacekeeping and Peacemaking show the different methods which Canada, the United Nations and NATO used to address issues that underlay conflict in the seven decades since the end of WWII. These methods varied from the de-Nazification of Germany and the support of victims, to creating buffer zones between combatants in the Suez Crisis, the Korean conflict and Cyprus, to more active peacemaking that often looked like war in Africa, the Balkans and Afghanistan. Some methods worked better than others but when the efforts were focused on stabilization, support for recovery and help with infrastructure for a democratic and humanitarian future, the underlying issues to the conflict were addressed.

Teachers might use each lesson to relate to the various strategies in their school that deal with the prevention and resolution of conflict, starting with the School's Code of Conduct or the Classroom's Rules. What are the best ways to deal with conflict?

Ontario Power Generation, the founding and supporting sponsor of Reading and Remembrance, won the 2010 President's Award at the 2010 Annual Meeting of the Ontario History Society.

Those who served in Canada's Armed Forces with the United Nations, NATO and Canadians who helped preserve global peace and protect fundamental human rights, made sacrifices on our behalf. Let us honour them for taking up the torch from the valiant veterans of WWII.

LET SCHOOLS RING OUT WITH YOUNG VOICES
READING TO REMEMBER WHO CONTRIBUTES TO OUR FREEDOMS

2011 READING AND REMEMBRANCE:
Peacekeeping and Peacemaking

Reading and Remembrance 2011 features the changing nature of war, peacekeeping and peacemaking from WWII into the present. It is a complex world with dedicated individuals—well worth investigating.

Imagine thousands of Ontario school children learning to honour those who served and serve in countries all over the world. Let them appreciate the many different ways individuals and countries make a difference—for the good.

To register as a participating school contact ReadingAndRemembrance.ca

November 11, 2011

Photo Credit: Reimagined by Cristian-Buc Calborean | Reconciliation: The Peacekeeping Monument By O. Gosselin, Robertson | Peacekeeping Month: www.peacekeepingmonth.ca

ONTARIO POWER GENERATION
ARTS CENTRE
LIBRARY
Veterans Affairs Canada
Anciens Combattants Canada

Nouvelles ressources d'apprentissage d'Anciens Combattants Canada!

Alan Banman, M.Ed.
Anciens Combattants Canada



Anciens Combattants Canada (ACC) offre aux bibliothécaires scolaires et aux enseignants une vaste sélection de ressources bilingues gratuites sur le Souvenir et l'histoire militaire du Canada. Vous pouvez commander gratuitement la plupart de nos ressources en utilisant notre système de commande en ligne, ou télécharger les versions électroniques à partir du [site Web d'ACC](http://www.veterans.gc.ca/fra/commemoration) (<http://www.veterans.gc.ca/fra/commemoration>).



Matériel d'apprentissage de la Semaine des anciens combattants

Au fil des ans, ACC a distribué des millions d'exemplaires de nos journaux conçus pour les jeunes dans le cadre de la Semaine des anciens combattants. Ces journaux bilingues en couleur sont offerts en trousse de 30 exemplaires, ce qui convient parfaitement à l'utilisation dans une salle de classe ou dans une bibliothèque.

Le journal [Histoires d'animaux à la guerre](#), initie les jeunes de 5 à 11 ans au concept du Souvenir par l'entremise des animaux du Club du Souvenir. Cette année, ils visitent la Tour de la Paix à Ottawa et en apprennent sur les nombreuses façons dont les animaux ont aidé les hommes et les femmes en uniforme au fil des ans.



Le journal [Le Canada se souvient](#) s'adresse aux jeunes de 12 à 18 ans. Il examine des chapitres intéressants du patrimoine militaire du Canada, de la guerre d'Afrique du Sud à aujourd'hui. Il présente notamment des histoires sur les batailles de la Somme et de Beaumont-Hamel, l'engagement du Canada en Afghanistan et bien plus encore.



L'activité d'apprentissage des [Cartes postales de la paix](#) est très populaire et permet aux jeunes d'envoyer des cartes postales aux anciens combattants et aux membres des Forces canadiennes afin de les remercier personnellement pour leur contribution.

Les signets et [les affiches](#) de la Semaine des anciens combattants conviennent parfaitement pour l'utilisation dans une bibliothèque scolaire et ainsi mettre en évidence l'importance du Souvenir.

Un [guide de l'enseignant en ligne](#) est également offert. Pour commander ce matériel, vous pouvez utiliser notre [système de commandes de la SAC](#) en ligne. Commandez avant le 22 octobre pour assurer une prompte livraison.

New Veterans Affairs Canada Learning Resources!

Alan Banman, M.Ed.
Veterans Affairs Canada



Veterans Affairs Canada (VAC) offers school librarians and educators a wide selection of free, bilingual resources about Remembrance and Canada's military history. You can order many of our materials at no charge using our on-line ordering system, or instantly download electronic versions from the [VAC Web site \(http://www.veterans.gc.ca/eng/remembrance\)](http://www.veterans.gc.ca/eng/remembrance).



Veterans' Week Materials

Over the years, VAC has distributed millions of copies of our two Veterans' Week youth newspapers. These bilingual colour resources come in class sets of 30, ideal for use in a classroom or library.

[Tales of Animals in War](#) (ages 5 to 11) introduces concepts of remembrance using the Remembrance Clubhouse animal characters. This year, they visit the Peace Tower in Ottawa and learn about the many ways animals have helped men and women in uniform over the years.



The [Canada Remembers Times](#) (ages 12 to 18) explores interesting chapters from Canada's military heritage, from the South African War to today, including stories about the Battles of the Somme and Beaumont-Hamel, Canada's engagement in Afghanistan, and much more.



The [Postcards for Peace](#) learning activity allows youth to send postcards expressing their personal thanks to Veterans and Canadian Forces members for their contributions.

Bookmarks and [Veterans' Week posters](#) are ideal for use in a school library to highlight the importance of Remembrance.

An accompanying [on-line educator's guide](#) is also available. Order our materials through our on-line [Veterans' Week ordering system](#) by October 22 to ensure timely delivery.

VAC is always providing educators with new resources to help youth learn more about remembrance and military history. An exciting new development involves our multimedia learning resources on the First and Second World Wars. Our popular binders containing lesson plan ideas, historical publications, videos, songs, posters and more have been enhanced with new content and are now available on a single data disc for convenience of storage and use. [Order yours on-line](#) at no charge and check it out for yourself!



We have also created several new historical sheets, ranging from Newfoundlanders' experiences during the [Gallipoli Campaign](#) to [Canadian Forces involvement in Cambodia](#). Browse our [more than 40 historical sheets](#) and learn more about our country's military heritage.



Introduction
History
Personal Stories
Photo Gallery
Learning
Video
Christmas Day Honour Roll

Christmas at the Front

Christmas is a special time of year to be with family. Although we all benefit from Canada's military efforts, most of us have little understanding of war and its impact on everyday life around the world. We may often overlook the little things, such as the difficulties and heartache that soldiers and their families feel while being apart at Christmas. No one wants to be away from their loved ones during the holidays, but for Canadian troops and their families, it can be a sad reality.

In December 1944, Thérèse Perrault was nine years old, and although her belief in Santa Claus was not as strong as before, she still sent him several letters all the same. But she didn't ask for gifts; she asked that he give the doll she might have received to a little girl in war-torn Europe. All she really wanted was for Santa to send news of her big brother Richard, who had gone to the front. It had been months since her family had received his last letter . . .

*Arthabaska, Quebec
Monday, December 25, 1944
Dear Santa,*

VAC has also launched several new Web features and other multimedia resources over the past year on subjects like [Land of the Morning Calm - Canadians in Korea](#), [Black Canadians in Uniform](#), the [95th Anniversary of the Battles of the Somme and Beaumont-Hamel](#), [Christmas at the Front](#), the [Sicilian Campaign](#) (an interactive SmartBoard presentation) and much more. Explore our [Web site](#) today!

"There are tactile pleasures that begin
when the books are created. . .
This is in opposition to the loveless
experience of working on a computer."

Labelled by some as a Captain
Canada kind of story teller. . .

Writer and illustrator

David Collier

tells *SLiC* about his art and the enduring
appeal of real print



Portrait of David Collier by
Canadian Forces Artist Program artist [Scott Waters](#)

At the age of 42, David Collier re-enlisted in the Canadian Forces with the goal of going to Afghanistan to follow in the tradition of Canadian war artists documenting Canada's military history. He didn't make it to Afghanistan but he did immerse himself in military life. Intended for an adult audience, his latest graphic novel, *Chimo* (ISBN 1-894994-53-1), is an autobiographical account of that experience as well as a reflection on his life and art.

Collier was born in Windsor, Ontario in 1963. He served in the army in the 1980's and his early work appeared in military newspapers. In 1986 his comic strips appeared in Robert Crumb's *Weirdo*, magazine. His work has been published in numerous other comics anthologies, including *Duplex Planet Illustrated*, *Drawn and Quarterly*, *The Comics Journal*, and *Zero Zero* as well as Harvey Pekar's *American Splendor*. Collier's comics and illustrations have also been featured in *The Globe and Mail* and *The Saskatoon StarPhoenix*.

Collier's works include *Surviving Saskatoon* (Drawn and Quarterly, 2000) which documents the story of David Milgaard, a man who spent nearly 25 years in prison after he was wrongfully convicted of rape and murder and *Portraits from life* (Drawn and Quarterly, 2001), biographical comics about Grey Owl, David Milgaard, The Ethel Catherwood Story, Humphry Osmond and the artist's grandfather, Richard Collier, the artist's grandfather.

Having just returned from Glasgow, David Collier agreed to email his answers to some questions from *School Libraries in Canada* about his work as an “alternative cartoonist”:

SLiC - How was your trip to Glasgow? What were you doing there?

DC - I passed through Glasgow after visiting Dave "Rave" MacIntosh, who first published my comics in his Toronto monthly *The Nerve* (<http://rockcriticsarchives.com/features/nerve/nerve-intro.html>).

I hadn't seen Dave in the 25 years since he moved to a small village in the Scottish Highlands.

Before that, I had been in Holland, at a *Chimo* event organized by Antonio de Luca, the former art director of *The Walrus* who now works at Wieden + Kennedy, Amsterdam (<http://100euroshow.com/Chimo/>).

But the event that brought me to Europe in the first place was the Comics and Conflict Conference at the Imperial War Museum, London, organized by Paul Gravett, Alex Fitch and Ariel Kahn (http://www.paulgravett.com/index.php/articles/article/comics_conflicts/).

The link above is for an article I found fascinating, for what Gravett reported about the Pentagon encouraging PTSD sufferers to make autobiographical comics. This jibes with what underground comix pioneer Ron Turner told me as we sat on a panel at the MOCCA Los Angeles a few years ago. "Making these comics", Ron said, "is a marvelous method of self-growth."

There's so much interesting work being done right now that you could fit into the Comics and Conflict rubric- From the work of great French Cartoonists like Jacques Tardi, who's still creating comics around his grandfather's First World War of the trenches; and Emmanuel Gilbert who I believe has created the best work on Afghanistan in any medium, with his "The Photographer" comicbook, to North America's Joe Sacco's Middle East war comics.

Apart from getting robbed seemingly every time I blinked or turned my back--first, my sketchbook and papers; four days later, my suitcase-- it was a pretty good trip.

SLiC - Given the documentary content of most of your works, I am not sure that the label “graphic novelist” works for you. On the other hand, the term “cartoonist” has connotations that suggest light and humorous work. What terms would you choose to describe yourself and your work?

DC - When I have to deal with authority figures like police and border officials, I call myself a writer and illustrator, to give myself more gravitas.

SLiC - Last year you created a comic book to be included with the liner notes for Luke Doucet's CD *Steel City Trawler*. Doucet has said that you observe “otherwise mundane comings and goings of people in a city like Hamilton which is pretty colourful to begin with and . . . recast those observations in a really compassionate and yet, at the same time humorous, kind of ironic light.” What attracts you to document a particular subject in your graphic literature?

DC - Usually there's some strong personal connection before I undertake the huge effort that goes in to a comic book story. I drew a story about the life of 1928 Olympic Woman's High Jump Gold Medalist Ethel Catherwood for an early issue of my comic book *Collier's*, which was later collected in *Portraits from Life*. But well before that, in grades 5 + 6, I was the high jump chap of the schools I attended. And I remember reading in my school's library about the psychological tricks that Ethel Catherwood would use on her opponents and applying this trick at my school and district track and field meets. The connection to Ethel Catherwood got deep 20 years later when I was living in Saskatoon. I had drawn a few pages of her story and in the course of my research, going through newspaper archives, I found that Ethel Catherwood, "The Saskatoon Lily," had lived in the house directly behind mine and had learned to high jump in my backyard!

The "authentic" language and real-life situations that make David Collier's graphic narratives inappropriate for younger students, create an authenticity that engages more mature readers.

SLiC - Rather than following the conventional path of working as an artist embedded with a military unit, you re-enlisted in the military in the hope of documenting the war in Afghanistan. Why did you choose this route and how did it affect your work?

DC - I believe that art is about feelings. The artists and writers who have best captured life of soldiers and sailors--like Earl Birney, Kurt Vonnegut, Alex Colville and Jack Nichols--have themselves served in the military. Out of the struggle between the artist's need to be an individual and the military member's need to be part of a team comes great work.

SLiC - Who have been your greatest influences in your work as a cartoonist? How and why did they influence you?

DC - My friends Dennis Cote and Brat X- whom I made comics about after they died- and their friends Clara Bayliss, Mikel Pastic and Siubhan Gibson all got me started. They went as far as to buy me paper and pens.

For 20 years I complained how hard it all was to R. Crumb, who kept me going with regular letters like: "Well, the destiny of the artist is to be alienated... an outsider who observes & reflects--regurgitates--what he/she sees ... the pain of alienation is part of that trip, man ... go with it ... learn to thrive on that pain ... don't run away from it ... don't try to drink it away ... put it in your pen, like so much ink ... put it in the lines, man ..."

During the ten years I lived in Saskatoon, I often visited the studio of one of Crumb's peers, Dave Geary, one of Canada's first underground cartoonists and an incredible artist.

My grandfather, a former First World War Royal Marine made me his personal project when he was in his 80s and 90s. I found replying to his weekly letters made me a better writer.

Editors I've worked with who've encouraged me to take chances have included Dave Yanko at the *Saskatoon Star Phoenix* and Mary Schendlinger at *Geist*.

My parents.

And my artist wife Jennifer Hambleton and son James who's a great cartoonist at age 12. They're just back from the crazy European trip, also.

SLiC - What do you like most about your work?

I've always liked comics a lot and I know how good they can be. And I think I know the limits of my talents. So it's a pleasant surprise when something I draw turns out better than I thought I could do.

SLiC - What is the greatest challenge you face as a cartoonist.

DC - Remembering that it's never going to be easy, that struggle is what life's all about.

SLiC - Which of your works do you regard as most successful? Why?

DC - Whatever I've just finished.

SLiC - What are your favourite forms of "personal reading"? Do you have any favourite authors?

DC - My grade ten English teacher told the class that if we read all *The Globe and Mail* (then Canada's only quality newspaper), every day, we'd obtain the equivalent of an university education. And I still get enormous pleasure from my newspaper and *The New Yorker* subscriptions and all the library books I'm steered toward through them. On that trip I was telling you about, during a flight, I read an article in *The New Yorker* that was wholly absorbing. Everybody else on the plane was staring at these little screens on the seat backs. And I'd found an article in *The New Yorker* about the rediscovery of Lucretius' ancient text "On the Nature of Things" and how this event helped kick start the Renaissance. It felt as if the plane's cabin was the Dark Ages and I was being touched by this light.

SLiC - Do you have any recollection of the school libraries in the elementary and secondary schools that you attended? If so, what do you remember about them and why do these memories stand out?

DC - My first school library memory was one of rebellion.

In grade 3, attracted to a book on the shelf because I noticed the name "Collier" on the spine, I went to check out *The Teddy Bear Habit*, by James Lincoln Collier. But at the desk, the librarian tried to dissuade me, saying the book would be too mature for me. But I stuck to my guns and in the book I found a game-changing world of artists and Greenwich Village.

In middle school, our librarian was a rumpled, frowning man who nevertheless passed on his passion for acting and the printed word when he read to us. Through him, I was reading Mordecai Richler by grade 7.

SLiC - Which classes or teachers in your elementary and secondary schools had the most influence on you? Why did they have that impact on you?

DC - I've had history teachers who were Americans who have passed on some of the amazing stories in Canadian history. I've had teachers who I sensed were only barely keeping it together enough to make it to the classroom every day. (The struggles of people like this are an inspiration when you're going through

adolescence and dealing with your own demons.) I had a Music Vocal teacher who told us to push out with our diaphragms against our belts when we sing. I've had a lot of wildly different teachers and I remember a little from each of them.

SLiC - Why do you think graphic literature is becoming increasingly popular?

DC - My publisher has never mentioned anything about ebooks to me and I doubt if he ever will. I think there's something in the tactile pleasures of graphic literature, the smell of them, the warmth of the pages, the way they only get better -as opposed to most electronic devices- when you take them outside. (I always think of Samuel Johnson and the joy he'd get walking the few miles to the outside of London- which didn't take him long, in his day- sitting in a sunny field, reading). There are tactile pleasures that begin when the books are created, when the artist sharpen a pencil, dips the pen or brush in to the ink, the shiny look of the fresh ink when it's first put on the paper that I believe are passed on to the reader. This is in opposition to the loveless experience of working on a computer. (This is the second time I've gotten this far in this interview. The first time, everything disappeared out of the computer. So now I'm slowly, one finger typing all my answers over again--torture!!)

SLiC - How has your art evolved through your career?

DC - The closer I come to dying, the more meaningful it gets.

SLiC - How do you see the art evolving in the future?

DC - After I suffered the bad injury while serving in the Forces that I drew about in *Chimo*, I bought a boat the same colour as Tom Thompson's canoe. Paddling it everyday and recovering, I learned something new every day from the waves, wind and about myself. I hope to continue learning new things everyday through nature and books.

SLiC - Are you working on any new projects? If so, what attracted you to those new interests?

DC - I live close to train tracks, so maybe that's what attracted me to this book I'm drawing that has lots of train travel across Canada. But it's still too green a project to talk about. In the meantime, I have a book called Popular Press (http://www.conundrumpress.com/wp/?page_id=1672), coming out next spring.

SLiC - Is there anything else you would like to say to our audience of school librarians, teachers, consultants and school administrators?

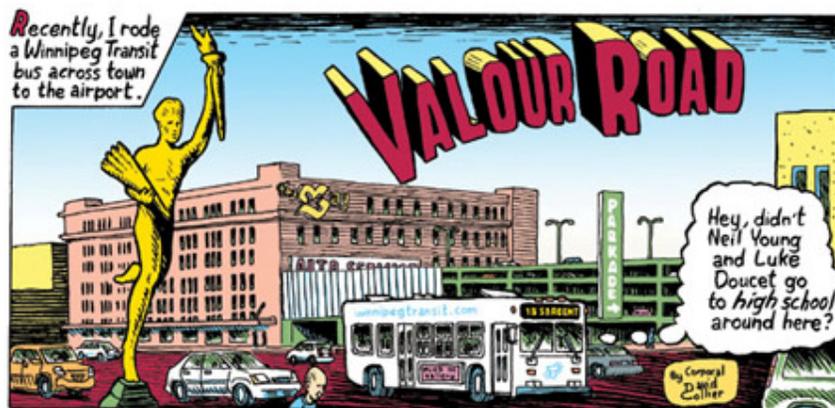
DC - As Mihaly Csikkszentmihalyi has pointed out through his research, the fewer BTU of energy people are using, the happier they are. So I definitely think Smartboards are a mistake. I ran a March Break cartooning workshop at the Canadian War Museum last spring. You could almost feel the room breathe with the sighs of relief from the kids, sitting on the floor with me behind our pencils, paper and clipboards, drawing (<http://www.forces.gc.ca/site/Commun/ml-fe/article-eng.asp?id=6893>).

I hope I got across the importance of books in schools. About six months ago I was searching for a story and author I'd read in school. I pawed through all the usual reference books with no luck. I even went as far as going to my local public school archives, physically looking through all the old school readers I might've used--which was an interesting exercise in itself. Then finally, in Margaret Atwood's book *Strange Things*, there it was: "The Old Woman", by Joyce Marshall.

For years, fellow cartoonists have been painting me as a Captain Canada kind of guy for the stories I've been drawing. But looking through the old school readers, I was stunned to realize that I'd already been taught my favorite stories in school- Grey Owl, Tom Thomson, the voyageurs --okay, not the story of Dr Humphrey Osmond, who coined the term psychedelic while working at a Saskatchewan insane asylum. I did the leg work for that one myself.

But so many stories I immersed myself in during my 20's and 30's, I was actually relearning from my school days.

SLiC - Thank you for your persistence in your struggle with the computer to complete this interview and for reminding us how the seeds planted by positive school experiences may bear fruit many years after graduation.



See, Valour Road was originally called Pipe Street. It was renamed after World War One, when three soldiers - from the same block; within eighteen months of each other - were awarded the Victoria Cross. That's a *NEW* monument we see today. For many years, the only marker was a small plaque erected by The Woman's Institute in 1923.



Frames from David Collier's *Valour Road* © Canadian War Museum.
Reproduced with the permission of the [Canadian War Museum](http://www.historica.ca)

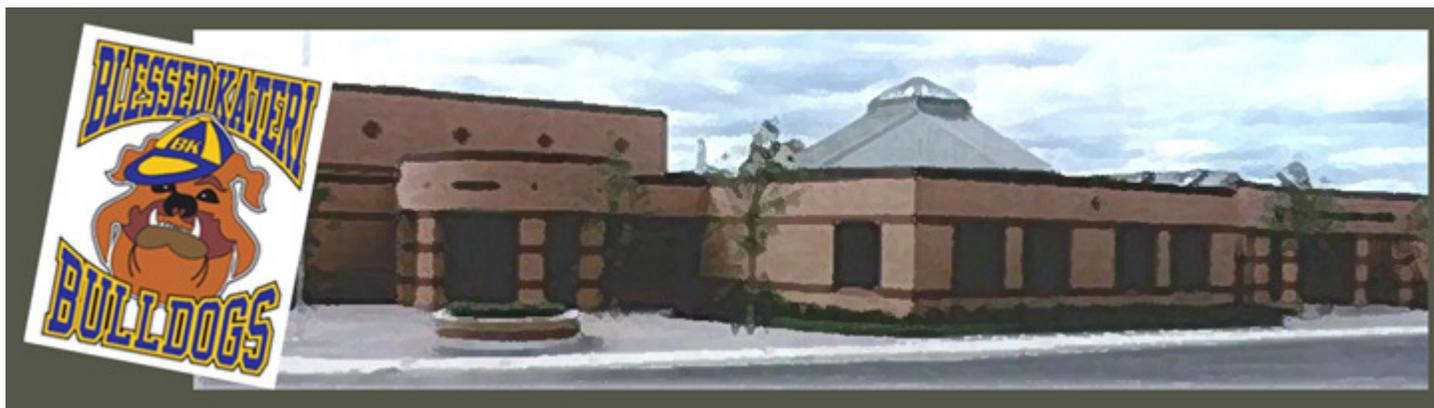
To find out more about Valour Road
<http://www.historica.ca/minutes>
from the Historica-Dominion Institute.

School Library Profile

Thank you to Colette Schneider, the library technician at Blessed Kateri School in Kitchener, Ontario, for this library profile. 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>



Blessed Kateri School, Kitchener

Blessed Kateri School is located in the Doon Pioneer Park area of Kitchener and opened in 1992. The school serves almost 200 families from various socio-economic backgrounds. There are presently 410 students from JK – Grade 8 attending the school. The population is considered to be culturally homogeneous and the numbers have remained fairly stable since the school opened. There are presently fifteen classroom teachers, four teachers that cover planning time and French classes, two Special Education Teachers and three Educational Assistants. There are two part-time secretaries, two full time custodians and one full time Library Technician. The school also shares space with a Childcare Centre.

At the beginning of the school year, some of the classes in the school participate in a bookmark exchange with other schools in our Board. Each student will decorate and recommend their favourite books on the bookmarks they are sending. I organize the class participation and distribute the bookmarks this is our version of Celebrate School Library Day and the ISLD bookmark project.

Each year the Silver Birch and Red Maple Books, Forest of Reading is offered in a “club” setting. Starting in December students join their appropriate groups and read the books in order to vote for their favourite in the spring. The Blue Spruce picture books are read to each Kindergarten and Primary class and the students in these classes vote for their favourites. It is an exciting time in the library.

Our school has a connection with our local branch of the Kitchener Public Library. Classes walk to the KPL for author visits, library orientation days and Literacy events. Each year a Book Fair is held in the library, both as a fund raiser and literacy event.



Students doing research in the library and the library's "sharing space"

Photo Credits: Colette Schneider

The Graphic Novel collection is the most popular with the Junior and Intermediate divisions, however, I've just created a YA collection--which is still very small--and it is the go-to shelf for the Intermediate girls. The Guinness Record Books and the Ripley's Books are in high demand, but so are the cookbooks. The Primary grades love the *I Spy* books and the *Fly Guy* series. Any diary format book like *The Wimpy Kid*, *Dear Dumb Diary* or the *My Story* series are very popular and I'm always looking for new series to purchase.

The appearance of Blessed Kateri's library is welcoming and warm. Both staff and students enjoy being in the room. With comfortable couches and beanbags, the children appreciate and take care of the furniture. They enjoy curling up with a book in this library.



Students curling up with good books and attending computer class

Photo Credits: Colette Schneider

The library is a shared space with a computer bank. When there is a computer class going on during a library visit (story time) it can be a challenge. I've found open communication with teachers and expecting courtesy from students -- from both computer and library classes -- enables our school community to successfully and fully utilize the library and computers.

Our School Board has a great Library Program that has been created by our Library Advisory Committee. This committee is made up of Library Technicians from the elementary schools, a High School MLIS Librarian, an elementary school principal, the School Board's Resource Centre Librarian and Library Technician. This committee over the past years has created a Library Program (Elements of a Quality Elementary School Library Program, EQESLP and School Information Literacy Continuum, SILC) that enables elementary Library Technicians to plan for successful library visits with students leaving elementary schools as informed and library literate users.

"If I have a piece of paper and a pencil, I'm happy"

Kim La Fave

tells *SLiC* about the joys of having pencil and paper in hand and the liberating effect of technology.

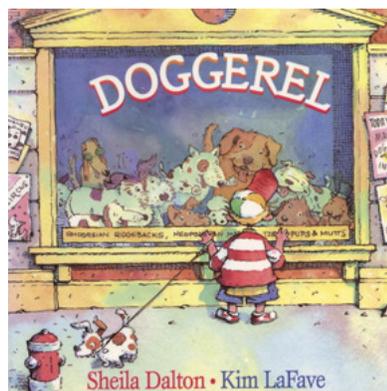


A native of North Vancouver, Kim La Fave graduated from the Alberta College of Art in Calgary before beginning his career as a freelance illustrator in 1978 in Toronto. He has illustrated many award-winning books for children including *Amos's Sweater* by Janet Lunn, which won the Amelia Francis Howard-Gibbon Illustration Award, the Ruth Schwartz Award and the Governor General's Literary Award for Children's Illustrations. He now lives and works in Roberts Creek, British Columbia and the west coast is the setting for his 2010 book, *Fishing with Guppy*, created in collaboration with former fisherman Gary Kent.

SLiC - You have illustrated a number of children's books including *Grandpa's Girls*, *Shin-chi's Canoe*, *Amos's Sweater* and *Shi-shi-etko*. What is the most rewarding aspect of this kind of work?

KL - If I have a piece of paper and a pencil, I'm happy. I enjoy the act of drawing, especially when I can capture, in a sketch, that same feeling I had when reading the manuscript for the first time. And of course its always a thrill when someone else likes one of our books too.

SLiC - In the late '90's you illustrated a number of books with dogs or cats in the titles such as *Catalogue*, *Doggerel* and *Andrew*, *Catch That Cat!* Are you a pet-lover or was that just what writers were writing about at that time?



<http://www.randomhouse.ca/catalog/display.pperl?isbn=9780385256230>

KL - I do like animals, we had two cats for 17 years...Milo and Skitters. Well...I liked them, they barely tolerated me. I'm not sure why there were so many cat and dog stories at that time, pure coincidence I'm sure.

SLiC - How did you get involved in the *Fishing with Guppy* project?

KL - *Fishing with Gubby* started out as this very simple idea...A day in the life of a salmon fisherman... an idea that never got past a few rough doodles because I didn't know enough about fishing to give it the authentic feeling I thought it deserved. So it sat on the shelf until I met Gary who had an endless supply of stories from his years as a commercial salmon fisherman. From there it grew from a day to a week and finally a whole season with Gubby.

SLiC - You have an extensive list of commercial clients ranging from American Express and Bacardi to the Toronto-Dominion Bank and the U.S. Mint. What kind of work do you usually do for commercial clients? What is the most interesting aspect of that work?

KL - When I was starting out everything was brand new, everything was interesting. Its exciting just to be working. Having to come up with visual solutions with sometimes very tight deadlines was a challenge. Now my time in the studio is spent working on picture books and paintings. I like the more relaxed pace and being able to spend more time with a story and a set of characters.

SLiC - Who have been your greatest influences in your work as an illustrator? How and why did they influence you?

KL - My influences come from all sorts of places...friends ,family, fellow artists and where I live. I like to look at what everyone is doing, how they use colour how they handle a figure how they compose a spread, what they choose to put in or leave out. It all has an influence on your work.

SLiC - Which of your personal qualities serve you best in your work as an artist and illustrator?

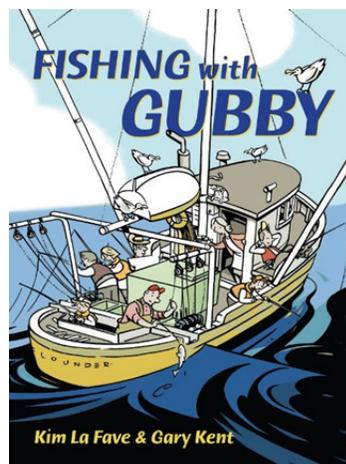
KL - The ability to focus. Sitting at your desk day in day out, I'm happy spending long days working alone in the studio, but I'm sure its not for everyone.

SLiC - Is technology changing your work? If so, how?

KL - Yes it has, I still work the images out with pencil and paper then it is completed in the computer. It has been quite liberating., being able to create multiple versions of an image allows you to explore all sorts of different possibilities.

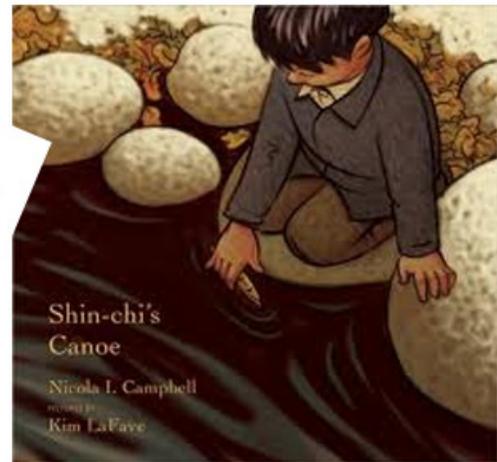
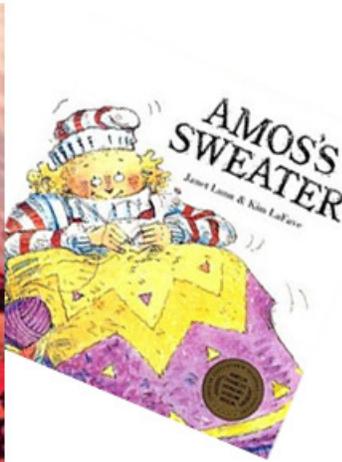
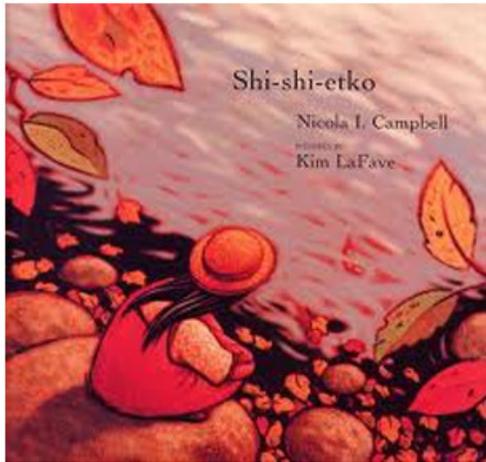
SLiC - Which of your works do you regard as most successful? Why?

KL - I guess *Fishing with Gubby*. Trying to fit as many of Gary's stories as I could into 48 pages was quite a challenge.



Cover Art: Harbour Publishing
<http://www.harbourpublishing.com/title/FishingwithGubby>

With *Shi-shi-etko* and *Shinchi's Canoe* it was difficult to find the right balance with these sensitive stories about a difficult subject, the native residential school experience. And *Amos' Sweater* I still love that character.



Cover Art: Groundwood Books

http://www.groundwoodbooks.com/gw_authors.cfm?author_id=362&type=illustrators

SLiC - What are your favourite forms of “personal reading”? Do you have any favourite authors?

KL - I'm a bit of a browser, my wife Carol...who is also a painter... is a voracious reader, I tend to pick up what ever she puts down on the coffee table. The last book was David Mitchell's *Cloud Atlas* .

SLiC - How has your art changed through your career? Are the changes due to your evolution as an artist or due to the nature of the projects you have taken on?

KL - Its a constantly evolving process, I find myself experimenting with different mediums and finding different ways to interpret a subject. Every new experience influences your thinking and affects how you work. You never know what you will be doing a couple of years down the road.

SLiC - Are you working on any new children's literature projects? If so, what attracted you to them?

KL - Gary Kent and I are starting to work on another book about fishing. Too early to tell what will come of it but that's OK, I enjoy my time with Gary... and I love to draw boats.

SLiC - Is there anything else you would like to say to our audience of school librarians, teachers, consultants and school administrators?

KL - I'm always impressed when I go to a school and see how much work the teachers and the students have done preparing for a school visit. Its very gratifying. Thanks to you all for making these visits such a pleasure.



DROP EVERYTHING AND...READ: Supporting School Libraries through Advocacy

Karen Lindsay and Jeff Yasinchuk

Like many great ideas, Drop Everything and Read (DEAR) began small. Surrey teacher-librarian Bonnie Chapman threw the idea out at the 2007 BC Teacher-Librarians' fall conference. Surrey schools were doing a district-wide read the following Monday. Would anyone else care to join them?

At that notice, the answer was mostly no, but the idea stayed in the mind of Karen Lindsay, then VP Advocacy of the BC Teacher-Librarians' Association. The following spring, she began preparations for a province-wide 20-minute read on National School Library Day, starting with her high school, where she had brought in daily free reading a few years earlier.

That first year, BC public schools were the prime target. The goal was to raise the profile of school library programs and increase the sense of cohesion between teacher-librarians across the province, while promoting pleasure reading for students. Every news outlet and all schools got press kits promoting the event.

The BCTLA had on its executive Al Smith, Teacher-librarian at Kelowna Secondary School, and a talented amateur photographer and designer. He created the smashing DEAR posters, which have since become collectors' items in BC schools. The CLA and the BC Teachers' Federation assisted with printing and distribution. Webmaster Val Hamilton set up a blog so participants could share their successes. Lindsay created a Facebook page to encourage readers from across the world to join BC in twenty minutes of quiet reading. Responses came in from as far away as Iceland and Israel.

From there, DEAR developed its own momentum. In 2008, the Vancouver Sun's education writer, Janet Steffenhagen threw down the gauntlet to the premier wondering in print why Lindsay's calls and e-mails requesting an official press release in support of the event were never answered. After all, then premier Gordon Campbell had gone on record saying that he wanted to make BC the most literate province in Canada. Days later, while attending the annual BCTLA Fall Conference, Lindsay got a call from the Office of the Premier requesting permission to quote her in an official press release in support of DEAR. The answer was an unequivocal yes, and DEAR got legs.

The DEAR Challenge has the advantage of being simple to understand, easy to do, measurable, and free. You begin by stating the correlation between reading and achievement. Put simply, those who read, succeed. It's an idea that anyone can get behind, and they do!

The DEAR Challenge continues to grow year after year with more BC schools, students, teachers, and parents participating than ever! In 2010, there were over 48 000 students, 16 000 teachers and administrators and hundreds of BC schools participating in DEAR Challenge.

This year DEAR is going national! With help from the Canadian Association of School Libraries (CASL) we are attempting to initiate a national campaign in support of Canadian School Libraries Day with DEAR as the spearhead. The BCTLA is proud to be a sponsor for this inaugural event! For more details about DEAR Challenge 2011 please visit <http://caslnetwork.ning.com> or our official DEAR website <http://dropeverythingandreadbc.ca>.

Although the DEAR Challenge continues to grow, it hasn't achieved all its goals. The BC government still refuses to make the fourth Monday in October BC School Library Month, and Lindsay's dream of seeing MLAs put aside their business for a few minutes' silent reading in the House has never come true. BC Teacher-librarians would love to see that kind of modeling on the six o'clock news, but protocols do not allow for such things.

Nevertheless, BCTLA DEAR can only be seen as a huge success. As the social networks continue to grow among teacher-librarians and school library advocates in Canada, so too will the effectiveness of the 'Drop Everything and Read Challenge'.

For past photos, details about ordering DEAR 2011 posters and DEAR t-shirts, and links to our Twitter feed (@DEAR_BCTLA) and Facebook page please visit <http://dropeverythingandreadbc.ca>.

Karen Lindsay, a teacher since 1977 and a BC teacher-librarian for ten years, is currently a teacher-librarian in Tunisia.

Jeff Yasinchuk is currently a teacher-librarian at L.V. Rogers Secondary School in Nelson, BC.

An Annotated Bibliography of Picture Books with Adoption Themes

Suzanna So-Har Wong
Ph. D. Student, University of Alberta
and
Dr. Linda Laidlaw
University of Alberta

Adoptive families some times encounter challenges in finding picture books that portray families like their own, especially if their family composition reflects additional diversity, such as in transracial adoptive families, single parent families, same-sex parents or blended families. As Laidlaw (2010) suggests, while books encountered in classrooms and school libraries typically present racial and cultural diversity, diversity in family composition, including adoptive family formation, tends not be as well represented.

Note: In selecting the books for this bibliography, we asked several parents and children from adoptive families and who had participated in an adoption research project to read and respond to a number of the included texts. We have included relevant comments where helpful. There are several picture books in this annotated bibliography that contain topics or address issues that may be sensitive or controversial for some communities or for individual children, depending on their circumstances. We have put an * to indicate these picture books.

References

Laidlaw, L. (2010). "New families, new texts: An exploration of viewing, text, and schooling from the perspective of being an 'other kind of family.'" *Language & Literacy: A Canadian Education E-journal* 12(1), 76-96. Retrieved from <http://ejournals.library.ualberta.ca/index.php/langandlit/article/view/9327/7415>

Bauer, M. (2007). *A mama for Owen*. New York, NY: Simon & Schuster.

This is a true story about a young hippopotamus who is washed out to sea by the 2004 tsunami. Stranded in a different land, Owen, the baby hippopotamus bonds with a 130-year-old giant tortoise. The tortoise adopts the young hippo and takes care of Owen with unconditional love.

Brennan, D. (2008). *Labours of love: Canadians talk about adoption*.

This books, while not directly aimed at children, provides descriptions and images that will be appreciated by adoptive families as well as being an adoption resource that is Canadian. This book is a collection of interviews with adoptive families and adoption professionals across Canada. Through the interviews, readers learn about the different adoption journeys of each family, representing some of the diversity across Canadian adoptive families.

Carlson, N. (2006). *My family is forever*. New York, NY: Puffin.

Families are formed in different ways – by birth or adoption. Some families look alike, and some don't. A family isn't about whom you look like or even where you were born; it's about family relationships. This book is about a transracial adoptive family. Unfortunately the illustrator drew stereotypical eyes for the

adopted Chinese girl (i.e., two ‘slanted’ thin lines for the eyes). A 7-year-old reviewer commented, “Why doesn’t the girl have any eyes”?

* Chen, Z. (2004). *Guji Guji*. La Jolla, CA: Kane/Miller.

This is a story about Guji Guji, a crocodile adopted by a family of ducks. He thinks he is a duck, like his siblings. Guji Guji waddles and paddles like a duck. What will Guji Guji do when a group of crocodiles show up one day? Can a crocodile raised to believe he is a duck, reject his own kind when they show up? Some readers find the battle between the crocodiles and ducks a bit violent, and one parent reviewer was concerned that birth parents are reflected in a negative light.

Czech, J. (2002). *The coffee can kid*. Washington, DC: Child & Family.

As 6-year-old Annie and her Caucasian adoptive father go through the contents of an old coffee can that contains some old baby pictures of her from Korea, her father helps her make connections to her past. This story may provide an opportunity for similar kinds of adoption story discussions for adoptive families.

D’Antonio, N. (1997). *Our baby from China: An adoption story*. Morton Grove, IL: Alert Whitman.

The author and her husband travel to China to learn about the birthplace of their daughter. It uses the photo album format with a short caption for each photo. There are many sightseeing types of photos which have little relevance to the adoption story, although such travel experiences can be common to international adoption. Once the adoptive parents reached the orphanage, the pace picks up. The story ends with the new family’s arrival back home to the U.S.

Eldridge, S. (2007). *Forever fingerprints: An amazing discovery for adopted children*. Warren, NJ: EMK.

This is a story about Lucie, a little girl who begins to ask questions about her birth family and story after a visit with her pregnant aunt. This book uses a relative’s pregnancy as a springboard for discussions on birthparents and birthplace. In addition to the story, it has a Forward and an Afterward with useful tips for adoptive parents on addressing children’s questions and helping to facilitate discussions.

Fox, M. (2008). *Ten little fingers and ten little toes*. New York: Harcourt.

The musical repetition of “ten little fingers and ten little toes” is a delight to young children. While this book is not specifically about adoption, Helen Oxenbury’s illustrations embrace the diversity and ethnicity of many boys and girls.

Friedman, D. (2009). *Star of the week*. New York, NY: Bowen.

It is Cassidy-Li’s turn to be “Star of the Week” in her kindergarten class. She collects photos of all the important people in her life for the poster but she does not have a photo of her birthparents. With a little help from her family, she comes up with the perfect way to include them.

Friedrich, M. (2004). *You’re not my real mother!* New York, NY: Little, Brown.

As a little girl sees her reflection in the mirror one day, she notices that she does not bear any resemblance to her mother. Lovingly, her adoptive mom begins to tell her all the things she does as a mom and addresses what “real” can mean. This book tackles the differences of transracial adoption, explained in simple terms.

Fry, Y. (2001). *Kids like me in China*. St. Paul, MN: Yeong & Yeong.

Nine-year-old Ying Ying revisits the orphanage where she lived during her first year of life. This personal narrative shares information as well as a child's thoughts and feelings about her identity and her adoption from China.

Hamanaka, S. (1994). *All the colors of the earth*. New York, NY: Mulberry.

While not an adoption specific text, this book explores the many different colors of people by comparing things in nature to show diversity in our world. It has beautiful artwork.

* Haan, de, L. & Nijland, S. (2000). *King & king*. Toronto, Canada: Tricycle.

A queen decreed that her son be married by the end of the summer. So began the search for a perfect match for the prince. Lo and behold ... his name was Lee and it was the most unexpected wedding of the year. *King & King* is a contemporary tale about finding true love and living happily ever after. This book may be considered as controversial for some parents and communities.

* Haan, L. & Nijland, S. (2000). *King & king & family*. Toronto, ON: Tricycle.

The newlyweds, King Lee and King Bertie travel into the noisy jungle for their honeymoon. On their return they discover they have a stowaway in their suitcase, a girl from the jungle. The kings adopt her and then they all live happily ever after. This book may be considered as controversial for some parents and communities.

Heo, Y. (2009). *Ten days and nine nights*. New York, NY: Schwartz & Wade.

This book presents a new perspective on the adoption experience: an older-sister-to-be waits for her mother returning from Korea with her newly adopted baby sister. The older-sister-to-be counts down the days until her adopted baby sister's arrival. There are many wordless pictures showing her mother's journey and the text is very simple.

Kasza, K. (1992). *A mother for Choco*. New York, NY: G.P. Putnam.

Choco is a little yellow bird with striped feet who lives all alone. He wishes he has a mother, but who could his mother be? He encounters various animals who tell him that they cannot be his mother because of various physical differences between them. One day he meets a bear who would love to be his mother regardless of their difference. She introduces Choco to the rest of her family, who are all very different from one another.

Kates, B. (1992). *We're different, we're the same*. New York, NY: Random.

Featuring favorite characters from Sesame Street, this book teaches young children about racial harmony. It emphasizes how people and characters may differ in size, shape, colour, and other physical differences, but are the same in many other ways. While not specifically about adoption, the simple rhyming text shows and celebrates racial diversity.

Kerley, B. (2005). *You and me together: Moms, dads, and kids around the world*. Washington, DC: National Geographic Society.

This book presents photographs of families around the world. They are beautiful pictures from the National Geographic archive, which can teach children about diversity of people and families in the world. A map shows the location of each photograph and helps the reader connect to each place. All the photographs show families engaged in shared activities.

Kinkade, S. (2006). *My family*. Watertown, MA: Charlesbridge.

This book celebrates the diversity of families and shares the differences, similarities, and activities of families around the world. Interracial, adoptive and extended families are represented, and some of the children featured have disabilities. One 'gap' is that same-sex families are not portrayed.

* Kitz, C. (2003). *We see the moon*. Warren, NJ: EMK.

This is a story written from the child's viewpoint, asking questions about birthparents. What do their parents look like? Where are their birthparents now? Using the moon as a connection, children remember the family that is always with them in their hearts. The illustrations are beautiful Chinese peasant paintings. It is a read-aloud book for readers of all ages. One caution in using this book is that it also addresses the sadness and loss that is a part of adoption.

Kitze, C. (2003). *I don't have your eyes*. Warren, NJ: EMK.

This book addresses the topic of physical differences between adoptees and their parents. Children who look different from their parents will be empowered by this book. It encourages children to look beyond physical features and to notice shared characteristics and other similarities. This is a good read-aloud book for children in Kindergarten to grade 3.

Leman, K. and Leman II, K. (2007). *My adopted child, there's no one like you*. Grand Rapids, MA: Fleming H. Revell.

This book deals with the "family tree" school assignment, a task often difficult for adopted children to complete. The message of this book is that every child is special and celebrates the adopted child. Dr. Leman is an internationally known psychologist, humourist, and radio and TV personality.

Lester, J. (2005). *Let's talk about race*. New York, NY: Harper Collins.

This book begins with "you are a story" and "I am a story". Individual difference is the theme of this book and the text encourages kids to celebrate diversity and uniqueness. The illustrations are unconventional and powerful.

Lewis, R. (2002). *I love you like crazy cakes*. New York, NY: Little Brown.

This is the story of a single mother's trip to China to adopt a baby girl. The return home is chronicled, with neighbours, friends, and family welcoming the new baby girl, as well as acknowledgement of sorrow for the Chinese mother who wasn't able to keep her baby.

Lewis, R. (2007). *Every year on your birthday*. New York, NY: Little Brown.

Each year, on the birthday of her adopted Chinese daughter, a mother thinks about the place that her daughter left behind, and the mother who gave birth to her child. She gives thanks for the joy and love that she has been blessed with. This is a follow up story to *I love you like crazy cakes*.

Little, J. (2001). *Emma's yucky brother*. New York, NY: Harper Collins.

When Emma learns that her family is adopting a 4-year-old boy, she is thrilled. She has always wanted a little brother and is convinced Max will be the best little brother ever. Unfortunately, Max is not what Emma has anticipated. This story helps children to understand the process of acceptance.

London, J. (1993). *A koala for Katie: An adoption story*. Morton Grove, IL: Albert Whitman.

When four-year-old Katie and her parents visit the zoo, Katie wants to know where babies come from. Knowing she was adopted, she wonders if the baby koala could be happy with a new mommy. The pictures interact well with the words on the page. This book is appropriate for early readers or for shared reading.

Maclear, K. (2010). *Spork*. Toronto, ON: Kids Can.

His mother is a spoon. His father is a fork. He is a bit of both. He's Spork! He does not fit in the strictly controlled world of the cutlery drawer. The spoons dislike him because he's too pointy, while the forks reject him for being too round. He never gets chosen to be at the table at dinnertime until one day something unusual happened. This "multi-cutlery" tale is funny and a perfect story for addressing diversity and issues of bi-cultural identity.

Mallinos, J. (2007). *We are adopted*. Hauppauge, NY: Barron.

This book features international adoption from Russia. A little girl is excited about her new baby brother. The book shows the new family attending a picnic with a group that has adopted children from all over the world. The children and families learn about each other's birth countries. It has two pages of guidelines for parents about adoption and activities such as creating a family album, a recipe book and a "frame of fame" for the whole family.

McQuinn, A. (2009). *My friend Mei Jing*. New York, NY: Annick.

This book was nominated as one of the Canadian Children's Book Centre's 2010 Best Books. While not an adoption-focused book, it addresses diversity and similarities. Two friends, Mei Jing and Monifa, are very different but they both love art, the color purple, and want to be veterinarians when they grow up. Both have grandmothers that make really weird food. Despite their differences, they are best friends.

* Mandelbaum, P. (1990). *You be me I'll be you*. La Jolla, CA: Kane/Miller.

This book may not be appreciated by all families due to the way in which skin colour and race are addressed. In this book, Anna, a biracial child and her White father talk about their appearance and what they each don't like about their characteristics. It is believable until the father starts rubbing coffee grounds on his face and they use flour to lighten the daughter's skin. While this book will be seen as inauthentic to some readers, some may find it playful with "cute" illustrations.

Molnar-Fenton, S. (1998). *An Mei's strange and wondrous journey*. New York, NY: DK.

This story is based on a six-year-old Chinese-born girl's point of view, telling the tale of her adoption, and how she gradually accepts her adoptive parents and her new home. While some audiences may find parts of the book sad, particularly the scene of abandonment by the birth mother, an afterword provides additional information about the circumstances of Chinese birthparents.

* Okimoto, J. & Aoki, E. (2002). *The White Swan express: A story about adoption*. New York, NY: Clarion.

This is a story of four baby girls from a Chinese orphanage and the American families who adopt them. The families consist of a single mother, a lesbian couple, and other eager parents who become acquainted at the White Swan Hotel in Guangzhou while waiting to meet their children. The story shows some of the processes the families must go through in adoption before they can go home with their babies.

Parr, T. (2001). *It's okay to be different*. New York, NY: Little, Brown.

This book is full of vivid colours, simple drawings and encouraging statements. The variations of the title with different colours and typeface capture the reader's imagination. Illustrations and text celebrate diversity and presents diverse families sensitively and in ways that allow for different interpretations that might fit a variety of different family compositions. This is a book suitable for all ages.

Parr, T. (2003). *The family book*. New York, NY: Little, Brown.

Parr introduces children to a variety of families. The illustrations are full of vibrant colours and all the figures are outlined in black. There are some families with stepmoms, stepdads, stepsisters, or stepbrothers; adoption is also addressed. Other families have two moms or two dads, while some children have only one parent. Despite the differences among families, they are alike in many different ways. This book celebrates the diversity of family groups.

* Parr, T. (2003). *We belong together: A book about adoption and family*. New York, NY: Little, Brown.

Parr writes about families that have chosen each other through adoption. He uses his trademark illustrations with cheerful, warm, and brilliant colours. Interestingly, apart from the subtitle, the story never uses the word adoption nor refers to the adoption process. Some adoptive parents, including our own reviewers, have found this a disappointing book, in comparison to his others, critiquing the message that it presents of adoptees as 'needy' and does not address how adoption fills the needs of the adoptive family.

* Richardson, J. & Parnell, P. (2005). *And tango makes three*. New York, NY: Simon & Schuster.

This is the true story of Silo and Roy, two male penguins who paired up in New York's Central Park Zoo, hatched an adopted egg with the assistance of their keeper and raised the penguin baby. Tango was the first penguin hatchling in Central Park Zoo to have two fathers.

Rosove, L. (2001). *Rosie's family: An adoption story*. Ontario, Canada: Asia Press.

This is a story about belonging in a family in spite of differences. Rosie is a beagle who was adopted by schnauzers. She feels different from the rest of her family, so she asks many questions about her adoption. This book discusses a number of issues that some adopted children may face.

Sanson, A. (1999). *The little green goose*. Zürich, Switzerland: North-South Books.

This is a story of a goose who desperately wants to be a father. One day the goose finds an egg, takes it home and sits on it. Eventually, it cracks open and out pops a green chick with scales! Little goose does not look like his father or any other animals in the barnyard. This book is about family members caring and loving each other.

Say, A. (1997). *Allison*. New York, NY: Walter Lorraine.

When Allison finds out that she is adopted, her world becomes an uncomfortable place. She has many questions: why she was given up? What is her real name? Do other children have parents who are far away? Allison's doll becomes her only solace until she finds a stray cat and learns the true meaning of adoption and parental love.

Thomas, E. (2004). *The red blanket*. New York, NY: Scholastic.

This book, based on the author's experience, is about the forming of a family. After the mother in the story learns she has been qualified to adopt a baby from China, she purchases a red blanket for her new baby. Over the years this red blanket has become threadbare and frail but the mother and daughter relationship has strengthened.

Young, E. (2006). *My Mei Mei*. New York, NY: Philomel.

Antonia wants a "Mei Mei", a little sister, more than anything else in the world. When she finally meets her adopted Mei Mei in China, she is disappointed. Mei Mei can't walk or talk; instead, she cries and steals attention from her parents. As time goes on Antonia grows to love Mei Mei and becomes a good big sister.

Thank you to Suzanna So-Har Wong and Dr. Linda Laidlaw for sharing their work. If you have original research that you would like to share with the Canadian School Library community that has not been published elsewhere, please submit it to *SLiC* for consideration for publication. Send submissions to sliceditor@gmail.com.

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 that satisfy the needs and interests of school library patrons.

Fiction

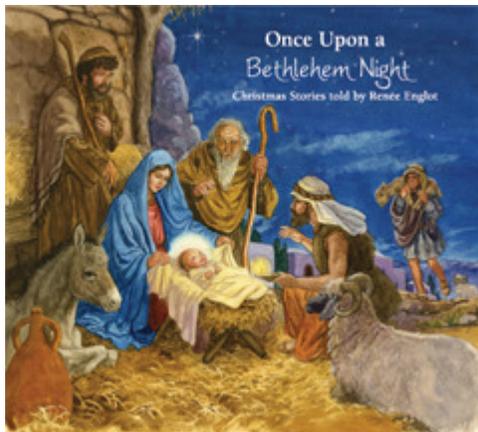
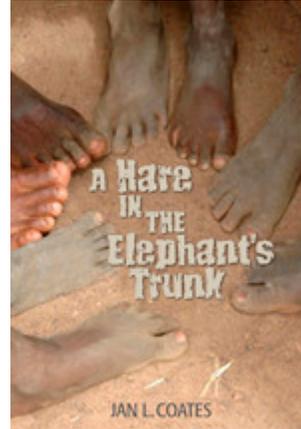
A Hare in the Elephant's Trunk

by Jan L. Coates

Red Deer Press, 2011.

286 p. Ages 12 +. ISBN 978-0-88995-451-9.

When civil war strikes a Southern Sudanese village, a seven-year-old embarks on a seven-year search for refuge, during which the boy and his young friends are confronted with war, starvation, dehydration, raging rivers and animal attacks. Gradually, the boy realizes that fighting doesn't improve anything and begins to embrace a belief in education as the road to peace and stability.



Once Upon a Bethlehem Night: Christmas Stories

told by Renée Englot

Renée Englot, 2011.

74 minutes, Grades 2-8, available at www.ReneeEnglot.com

This storytelling CD features twelve tales of the first Christmas. Many are based on old legends of the people, animals and even plants who visited and assisted at the manger. Stories range from 2 to 12 minutes. Several stories feature musical accompaniment. Lesson plans are available for download.

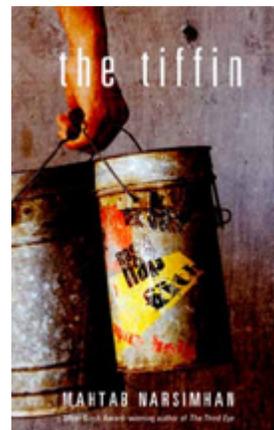
The Tiffin

by Mahtab Narsimhan

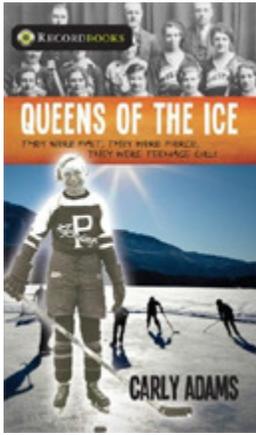
Coromorant Books, 2011.

176 p. Ages 12 +. ISBN 9781770860391.

The dabbawallas of Mumbai deliver lunches all over the city, and for every six million lunches sent, only one will fail to reach its destination. *The Tiffin* is about that one time when a box goes astray, changing lives forever.



Non-Fiction

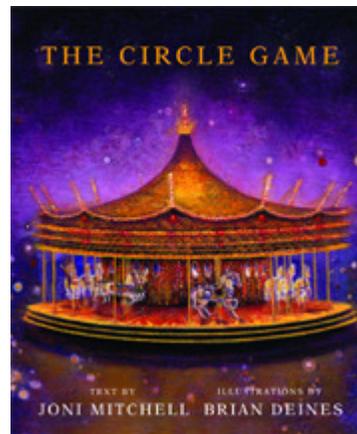


Queens of the Ice
 by Carly Adams
 Lorimer, 2011.
 134 p. Age 12+. ISBN 9781552777206 .

The all-girls Preston Rivulettes hockey team struggled against gender discrimination and the hard times of the great depression to become Canada's best women's hockey team in those challenging days.

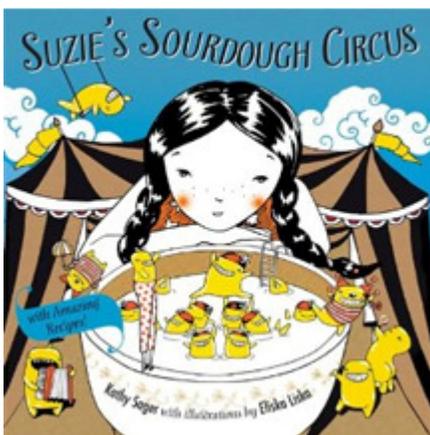
The Circle Game
 by Joni Mitchell with illustration by Brian Deines
 Cormorant Books, 2011.
 32 p. Ages 3-6. ISBN 9781770860421 .

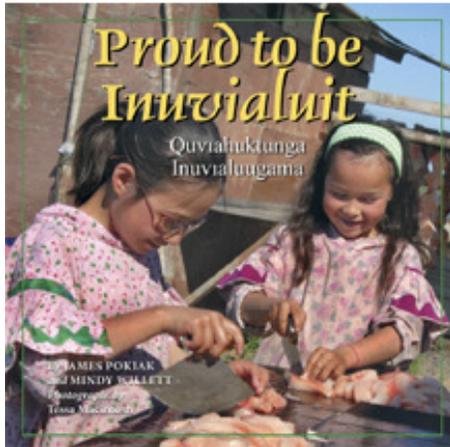
Brian Deines' artwork introduces a new generation to one of the songs that helped Joni Mitchell to define youth culture forty years ago.



Suzie's Sourdough Circus
 by Kathy Sager with illustrations by Eliska Liska
 Harbour Publishing, 2011.
 44 p. Grades 4 – 8. ISBN 978-1-55017-556-1 .

This combination story book and recipe book tells the tale of the *Cirque de Sourdough* that catches a young





Proud to be Inuvialuit
 by Mindy Willett, James Pokiak, and Tessa Macintosh
 Fifth House Publishers, 2011.
 32 p. Grades 4 – 8, Ages 8+. ISBN 978-1-89725-259-8 .

The Inuvialuit are the most westerly Canadian Inuit. Join a family from Tuktoyuktuk, NWT, above the Arctic Circle on the shore of the Arctic Ocean as they go on a trip to harvest beluga whale; join them and learn how the beluga whale is interlinked with Inuvialuit culture.

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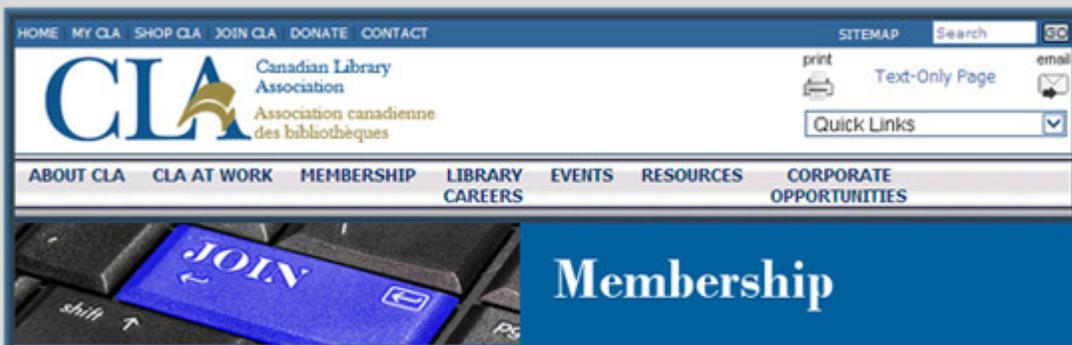
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