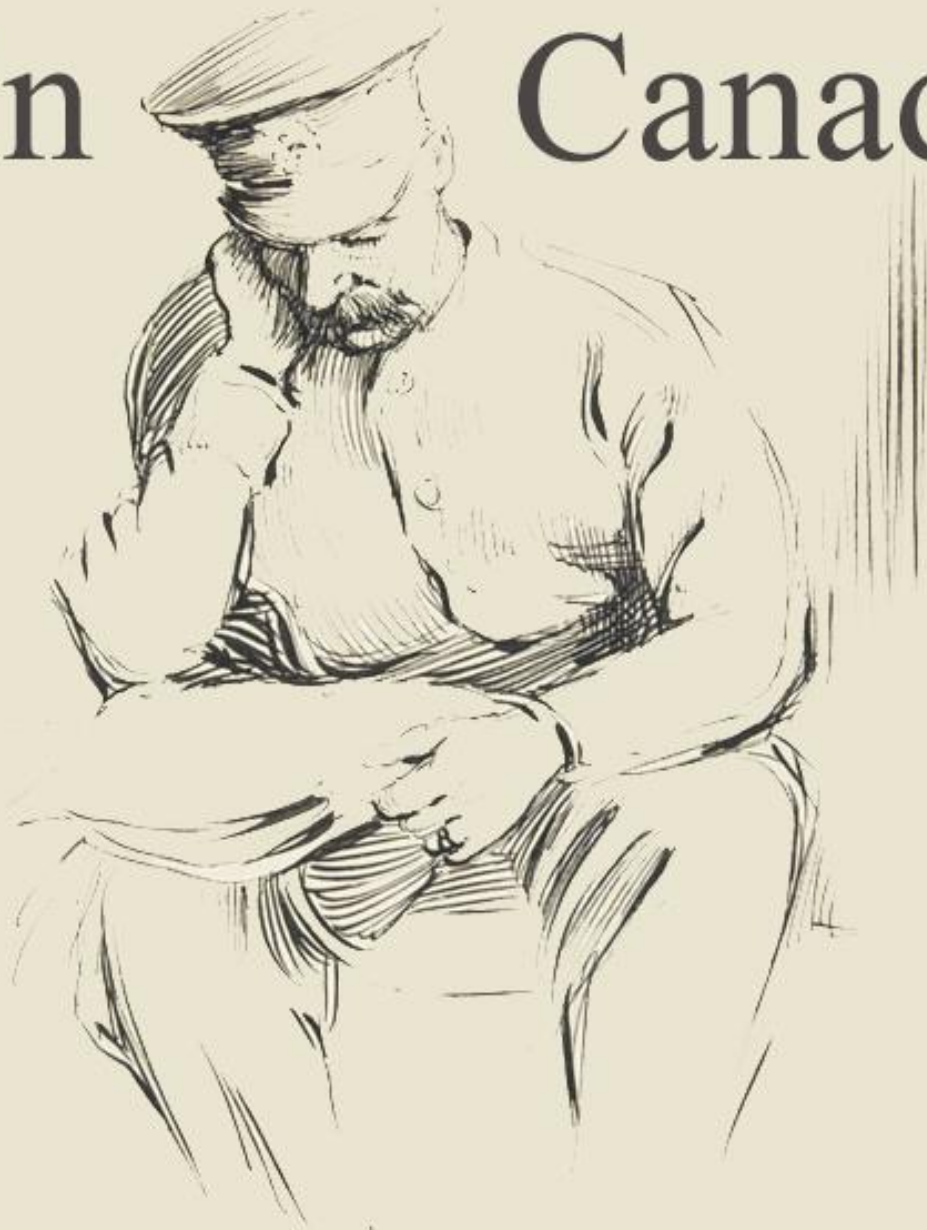


School Libraries in Canada



An On-line Journal of
the Voices for School Libraries Network
of the Canadian Library Association

ISSN 1710-8535

Fall 2014

In commemoration of the 100th anniversary of the First World War

Lest We Forget

War in Books for Young Readers

THE 27TH ANNUAL HELEN E. STUBBS MEMORIAL LECTURE

Marching in Quick Time with Linda Granfield

Though her books about war and remembrance have become Linda Granfield's signature titles, her route to them has been unplanned and adventure-filled.

Thursday, October 23, 8 p.m.

Community Room

Lillian H. Smith Branch, 239 College St.

THE 8TH ANNUAL SYBILLE PANTAZZI MEMORIAL LECTURE

The Sanctuary of Story with Kit Pearson

Fiction can be both a comforting refuge and a place of transformation, especially for children trapped in the turmoil of war.

Thursday November 13, 8 p.m.

Community Room

Lillian H. Smith Branch, 239 College St.

EXHIBIT

**Lest We Forget: War in Books
for Young Readers**

An exhibit of children's books and book art related to war, from the Battle of Trafalgar to present day.

September 15 – December 6, 2014

The Osborne Collection

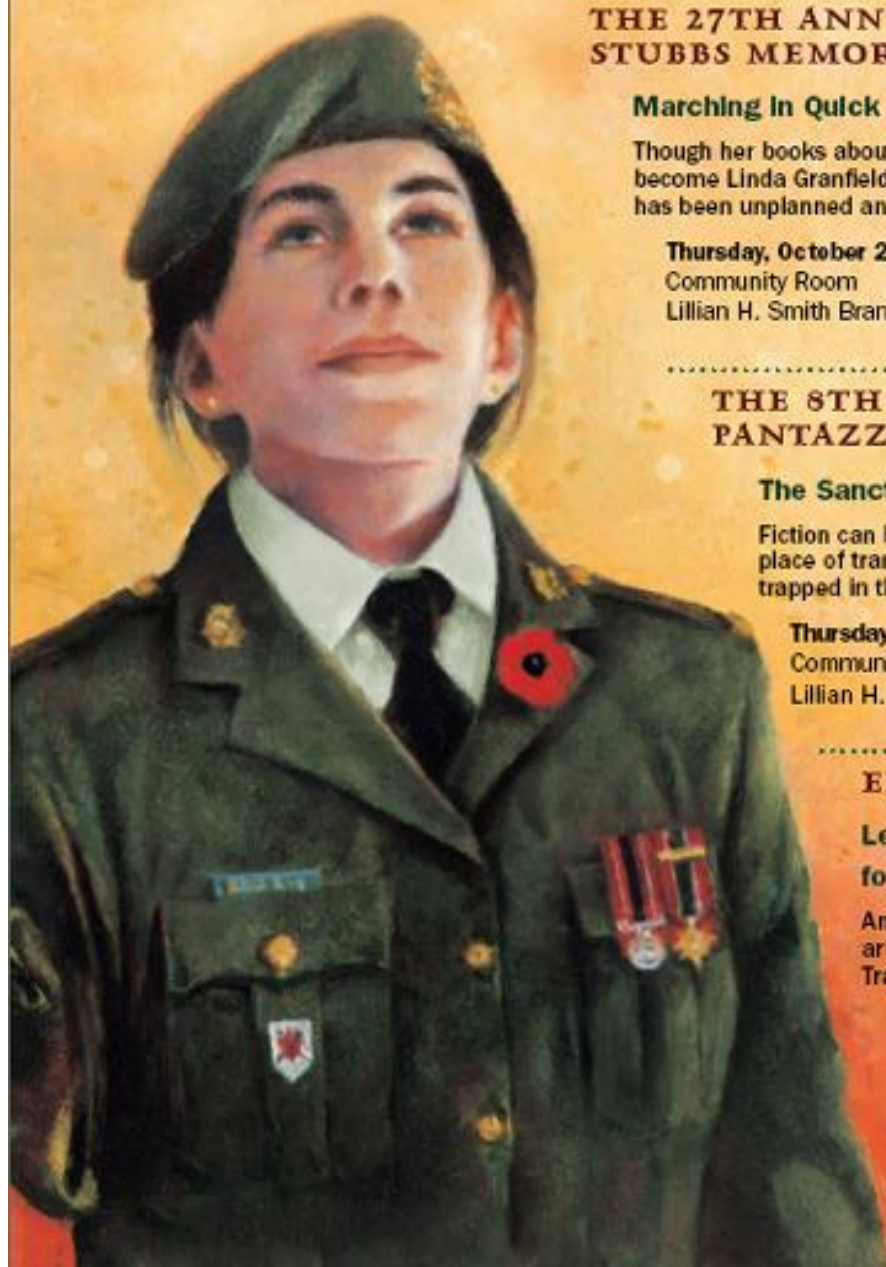


Illustration © 2013 by Brian Deines from *The Road to Afghanistan* by Linda Granfield, published by North Winds Press, an imprint of Scholastic Canada.

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School Libraries in Canada

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Fall 2014

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Thank you to retired teacher-librarians Diana Gauthier and Helen Lee for their assistance with this issue.

Thank you to retired teacher-librarian Helen Lee for her assistance with this issue.



SLiC Editorial

Portrait of a seated soldier

Derrick Grose

Editor

School Libraries in Canada

When I look at the cover of this issue of *School Libraries in Canada* and see William Redver Stark's "Portrait of a seated soldier reading a book," I wonder what he is reading. Is he studying a manual that will help him to win a promotion, or is it a book of military strategy that will contribute to a military victory? Could it be a religious work providing solace after the death of a comrade, or a comedy offering distraction from separation from family and friends and other miseries of war? Regardless of the answer, it is clear that this book is providing him with something that he needs.

That was during the First World War—a war that began a century ago. What would we see in a similar portrait of a modern soldier? Would he be doing research on the internet or in an e-book? Would he be watching a video, or playing a game on a tablet, or would he be Skyping his family or friends on a cell phone? Or, would he be reading a book? Certainly, our modern soldier would have many more options than his predecessor did, a century ago.

That is the reason I am distressed by a recent controversy about school libraries in Quebec. According to a CBC report, education minister Yves Bolduc, in defending education budget reductions, said that no child would die or stop reading because of fewer books in school libraries. He argued that libraries are already well-equipped with books bought over the last twenty years (www.cbc.ca/news/canada/montreal/yves-bolduc-education-minister-says-schools-have-enough-books-1.2744138). Subsequently the minister apologized for his clumsy statement, acknowledged the importance of reading and promised to provide support to encourage school boards to "prioritize purchasing books in their library budgets" (www.cbc.ca/news/canada/montreal/yves-bolduc-apologizes-for-library-

[book-comments-1.2747150](#)).

While I applaud the provision of funding for books for school libraries, I am concerned about the implication that the provision of books constitutes sufficient support for school libraries. I am afraid that a promise to buy books is a public relations ploy designed to deflect questions about adequate staffing and the provision of technology to prepare life-long learners in a world that is very different from the one inhabited by the seated soldier reading the book. I am worried about important educational decision makers not understanding the distinction between book collections and school libraries and learning commons. I am worried about important educational decision makers not understanding the role of the school library in helping students to become critical thinkers who have learned the safe and appropriate use of a wide variety of media to access information and discover the cultural heritage of humanity. I am worried about important educational decision makers not understanding that books, as wonderful as they are, are not sufficient to meet the needs of learners a century after the beginning of World War I.

I hope that this issue of *School Libraries in Canada* will help educators find resources that will be useful to students as they learn about the First World War and, even more importantly, as they cultivate a high level of literacy incorporating critical thinking skills as well as safe, effective and ethical research practices.

Cover Image Credit: William Redver Stark / Library and Archives Canada / e008315478

Copyright: Expired

collectionsCanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=3028979

Library and Archives Canada offers extensive resources for learning about World War I. Visit the collection at www.bac-lac.gc.ca/eng/discover/military-heritage/first-world-war/Pages/introduction.aspx.

First World War Centenary: Online Resources for Teachers and Students

The Canadian War Museum (warmuseum.ca) is dedicated to promoting a better understanding of Canada's military history in all its personal, national and international dimensions. To mark the centenary of the First World War (1914–1918), the Museum has developed a series of online exhibitions, activities and other resources to help Canadians comprehend more fully the meaning and ongoing relevance of one of the most important conflicts in our nation's history.

The War Museum's numerous online materials related to the First World War serve as excellent teaching tools to engage students at all grade levels. Listed below are some of the key sources of information for teachers.

CANADA AND THE FIRST WORLD WAR



United we Stand

Embroidered patriotic postcards produced by French and Belgian women during the war were popular souvenirs for the soldiers. This design shows the alliance between Great Britain and France.

George Metcalf Archival Collection

The online exhibition and educational website *Canada and the First World War* (warmuseum.ca/cwm/exhibitions/querre/home-e.aspx) draws on the Canadian War Museum's vast collections, providing an authoritative and stimulating interpretation of the history of Canada and its role in the First World War.

The site offers access to more than 700 interpreted artifacts, including photographs, art, letters and diaries, as well as more than 6,800 additional images. The unparalleled depth of Canadian subject matter includes a comprehensive range of topics and lesson plans, primary resource packs, book lists and recommended links.

Canada and the First World War allows teachers and students to explore the First World War chronologically or by theme, region or person.

The website's Introduction (warmuseum.ca/cwm/exhibitions/querre/how-war-start-e.aspx) explains the circumstances and actions that led to war breaking out in the summer of 1914. It lists the countries involved, as well as significant events affecting Canada, such as the battle at Beaumont Hamel and the *War-time Elections Act*. It provides maps, and an analysis of the war's short- and long-term outcomes.

The History section (warmuseum.ca/cwm/exhibitions/querre/history-fww-e.aspx) examines Canada's contributions to the First World War and the war's impact on the country. The topics are arranged into themes and sub-themes. These categories help teachers and students find more than one hundred interesting and informative articles on a wide range of subjects related to the First World War. Each is illustrated with images from the Canadian War Museum's National Collection:

Going to War	<ul style="list-style-type: none">• Origins and Early Phases• Canada Enters the War
Battles and Fighting	<ul style="list-style-type: none">• Land Battles• Weapons on Land• Tactics and Logistics on Land• Air War• Sea War
Life at the Front	<ul style="list-style-type: none">• Trench Conditions• Trench Culture• Medicine• Behind the Front Lines• Military Structure
Life at Home During the War	<ul style="list-style-type: none">• Recruitment and Conscription• The War Economy• The Home Front• Voices for Peace• "Enemy aliens"• Wartime Tragedies
People	<ul style="list-style-type: none">• In Uniform• Canadian Leaders• Generals
After the War	<ul style="list-style-type: none">• Veterans• Legacy• History• Remembrance



Lunch in the Trenches

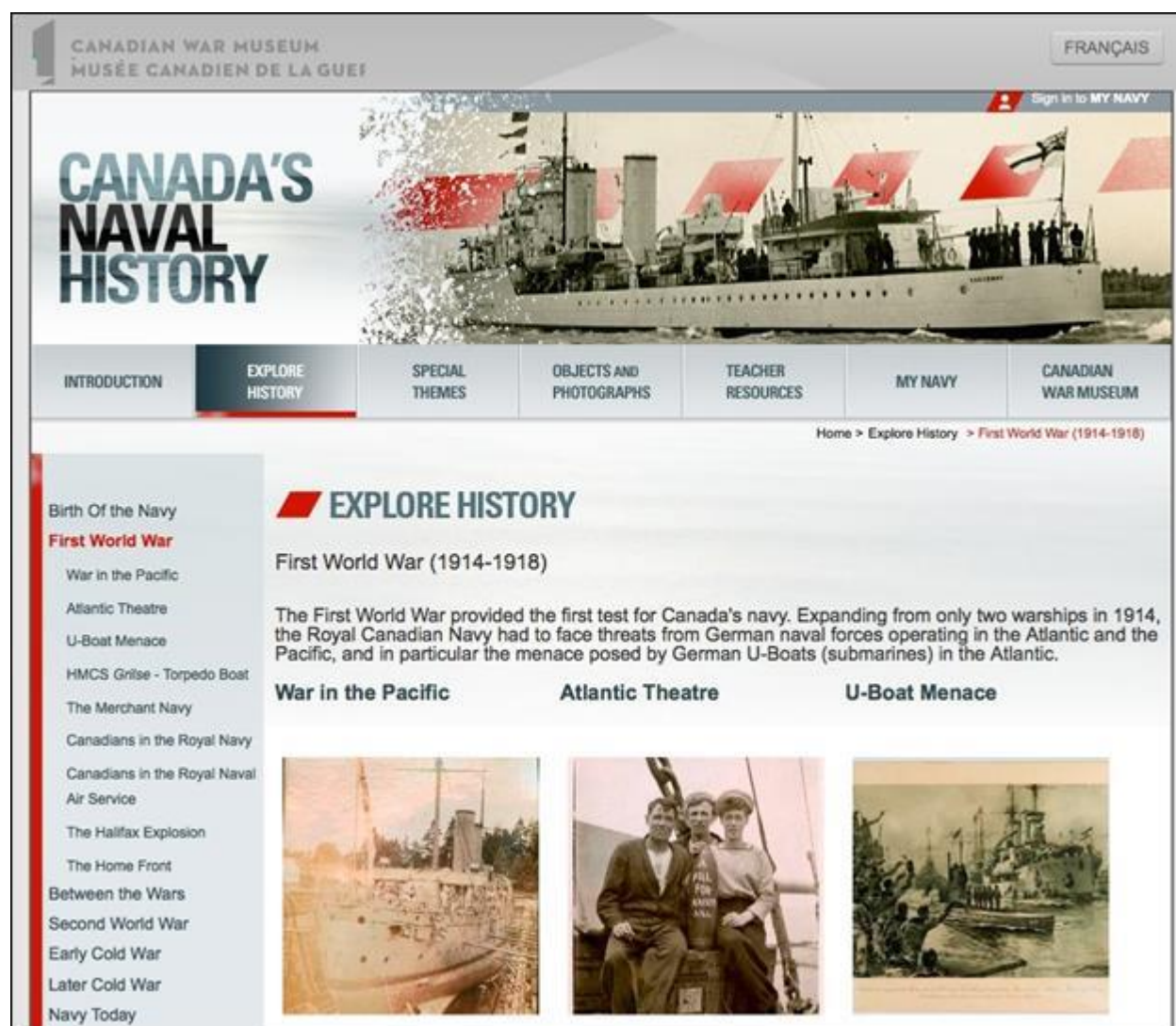
Two soldiers eat slices of bread while propped up against sandbags. Bread rations usually arrived in 3-pound loaves that were shared among several soldiers. Food was bland and monotonous, but no one ever starved.

George Metcalf Archival Collection

The website's Objects and Photos (warmuseum.ca/cwm/exhibitions/guerre/objects-photographs-e.aspx), grouped by type and with detailed captions, illustrate the story of Canada and the First World War.

The Teacher Resources (warmuseum.ca/cwm/exhibitions/guerre/teacher-res-e.aspx) have been developed to complement history and social sciences curricula across the country. This section includes links to lesson plans for Grades 7 to 12 (Secondary 1 to 5 in Quebec), book lists for different age groups, several downloadable files of First World War photographs and documents, and links to other related resources.

CANADA'S NAVAL HISTORY



Canada's navy is an important national institution, a symbol of nationhood and an influential presence in many Canadian communities. The online exhibition Canada's Naval History(warmuseum.ca/cwm/exhibitions/navy/home-e.aspx) provides a wide range of resources for teachers, including lesson plans and primary material suitable for students of Canadian history and those with an interest in art and photography.

The site features unique artifacts, photographs, art, posters, ship models, plans and audiovisuals that tell Canada's compelling naval history, including the period from 1914 to 1918.

In the module's Explore History section (warmuseum.ca/cwm/exhibitions/navy/explore_history-e.aspx), a subsection devoted to the First World War includes pages that focus on the following topics:

- **War in the Pacific**

- Atlantic Theatre
- U-Boat Menace
- HMCS *Grilse*: Torpedo Boat
- The Merchant Navy
- Canadians in the Royal Navy
- Canadians in the Royal Naval Air Service
- The Halifax Explosion
- The Home Front

The Special Themes section (warmuseum.ca/cwm/exhibitions/navy/special_themes-e.aspx) views the navy through art and culture, while Objects and Photographs(warmuseum.ca/cwm/exhibitions/navy/objects_photos-e.aspx) presents a selection of photographs, uniforms, insignia, weapons, artwork, letters and other documents.

The Teacher Resources (warmuseum.ca/cwm/exhibitions/navy/teacher-e.aspx) section provides material developed for primary through to senior grades, based on social sciences and history curricula. It includes activities, handouts, resource packages, book lists and recommended links.

Finally, the My Navy page (warmuseum.ca/cwm/exhibitions/navy/sign_in-e.aspx) provides a way to collect images and information related to the subject.

Canada's Naval History was created by the Canadian War Museum in collaboration with Canadian Culture Online, a Canadian Heritage program.

warmuseum.ca/cwm/exhibitions/navy/home-e.aspx

CANADIAN WARTIME PROPAGANDA




Propaganda is the organized dissemination of information to influence thoughts, beliefs, feelings and actions. The posters and photographs in the online exhibition Canadian Wartime Propaganda(warmuseum.ca/cwm/exhibitions/propaganda/index_e.shtml) demonstrate how words and images were used in Canada in the service of war, and provide powerful opportunities for teaching students about marketing, stereotyping, public opinion and critical thinking.

Whether sentimental reminders of the need to support “the boys” at the front, or jingoistic, viciously drawn attacks on “the Hun” (Germans), the occasional wordiness of First World War posters, as well as their period imagery, require some decoding in order to be understood by young readers today.

In addition to a selection of First World War propaganda posters, this module provides a Visit Our Collection page (warmuseum.ca/cwm/exhibitions/propaganda/collection_e.shtml), where educators and students can search for posters in the National Collection.


warmuseum.ca/cwm/exhibitions/propaganda/index_e.shtml

THE BATTLE OF VIMY RIDGE, APRIL 9–12, 1917



CANADIAN WAR MUSEUM
MUSÉE CANADIEN DE LA GUERRE

FRANÇAIS
BACK TO EXHIBITIONS



The Battle of Vimy Ridge
The Sculptures on the Vimy Memorial
Vimy Ridge Maps
Canada and the First World War
References
About the Museum



The Battle of Vimy Ridge, 9-12 April 1917

Tim Cook


Many historians and writers consider the Canadian victory at Vimy a defining moment for Canada, when the country emerged from under the shadow of Britain and felt capable of greatness. Canadian troops also earned a reputation as formidable, effective troops because of the stunning success. But it was a victory at a terrible cost, with more than 10,000 killed and wounded.

The Canadian Corps was ordered to seize Vimy Ridge in April 1917. [Map] Situated in northern France, the heavily-fortified seven-kilometre ridge held a commanding view over the Allied lines. The Canadians would be assaulting over an open graveyard since previous French attacks had failed with over 100,000 casualties.

To capture this difficult position, the Canadians would carefully plan and rehearse their attack. To provide greater flexibility and firepower in battle, the infantry were given specialist roles as machine-gunners, rifle-men and grenade-throwers. These same soldiers underwent weeks of training behind the lines using models to represent the battlefield, and new maps crafted from aerial photographs to guide their way. To bring men forward safely for the assault, engineers dug deep tunnels from the rear to the front. Despite this training and preparation, the key to victory would be a devastating artillery barrage that would not only isolate enemy trenches, but provide a moving wall of high explosives and shrapnel to force the Germans to stay in their deep dugouts and away from their machine-guns. “Chaps, you shall go over exactly like a railroad train, on time, or you shall be annihilated,” warned Canadian Corps commander Sir Julian Byng.

In the week leading up to the battle, Canadian and British artillery pounded the enemy positions on the ridge, killing and tormenting defenders. New artillery tactics allowed the gunners to first target, then destroy enemy positions. A nearly limitless supply of artillery shells and the new 106 fuse, which allowed shells to explode on contact, as opposed to burying themselves in ground, facilitated the destruction of hardened defences and barbed wire. The Canadian infantry would be well supported when it went into battle with over 1,000 artillery pieces laying down withering, supportive fire.

Attacking together for the first time, the four Canadian divisions stormed the ridge at 5:30am on 9 April 1917. More than 15,000 Canadian infantry overran the Germans all along the front. Incredible bravery and discipline allowed the infantry to continue moving forward under heavy fire, even when their officers were killed. There were countless acts of sacrifice, as Canadians



“In those few minutes I witnessed the birth of a nation.”
BGen A.E. Ross

The online exhibition The Battle of Vimy Ridge, April 9–12, 1917(warmuseum.ca/cwm/exhibitions/vimy/index_e.shtml) offers opportunities to learn more about the battle and its context. Teachers and students can read about the Canadian sculptor Walter Allward’s exquisite monumental works for the Vimy Memorial in France in a fascinating article entitled History as Monument: The Sculptures on the Vimy Memorial(warmuseum.ca/cwm/exhibitions/vimy/sculptures_e.shtml). They can also study a series of Vimy Ridge Maps (warmuseum.ca/cwm/exhibitions/vimy/vimy_maps_e.shtml), and explore the chronology of the First World War.

warmuseum.ca/cwm/exhibitions/vimy/index_e.shtml

DISPATCHES: BACKGROUNDEERS IN CANADIAN MILITARY HISTORY



Dispatches (warmuseum.ca/education/online-educational-resources/dispatches) is a series of scholarly articles, several of which discuss the history of the First World War:

A Touch of Home: The War Services of the Salvation Army

(warmuseum.ca/education/online-educational-resources/dispatches/a-touch-of-home-the-war-services-of-the-salvation-army)

Canada's Air Force in War and Peace

(warmuseum.ca/education/online-educational-resources/dispatches/canadas-air-force-in-war-and-peace)

Canada's War Art

(warmuseum.ca/education/online-educational-resources/dispatches/canadas-war-art)

French Canada and Recruitment during the First World War

(warmuseum.ca/education/online-educational-resources/dispatches/french-canada-and-recruitment-during-the-first-world-war)

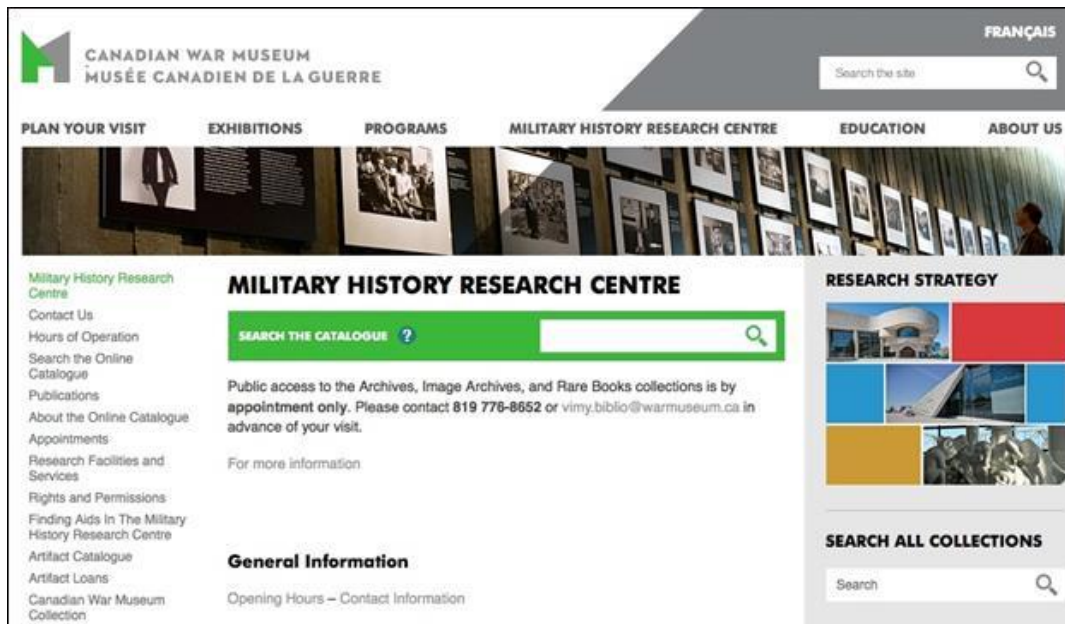
History as Monument: The Sculptures on the Vimy Memorial

(warmuseum.ca/education/online-educational-resources/dispatches/history-as-monument-the-sculptures-on-the-vimy-memorial)

Into the Blue: Pilot Training in Canada, 1917–1918

(warmuseum.ca/education/online-educational-resources/dispatches/into-the-blue-pilot-training-in-canada-1917-18)

MILITARY HISTORY RESEARCH CENTRE



The Canadian War Museum's Military History Research Centre (warmuseum.ca/military-history-research-centre) houses extensive national collections of primary and secondary research material that document Canada's military history from the colonial period to the present. The George Metcalf Archival Collection, for example, contains photographs, original letters, diaries, scrapbooks, logbooks, maps, blueprints, oral history tapes and other archival documents related to the First World War.

Along with its First World War Centenary exhibition projects, the Canadian War Museum is digitizing a large proportion of these archival collections, as a means of ensuring their long-term preservation while making them available online. Thousands of original photographs, glass slides and excerpts from personal diaries can be found by searching the Canadian War Museum Library and Archives (warmuseum.ca/military-history-research-centre/search-the-online-catalogue).

Digitization is continuing on selected pilot logbooks, soldiers' trench newspapers, sheet music and audio recordings. Over the centennial period, the Museum will be adding these materials, along with enhanced pedagogical games, tools and resources, to its very popular online exhibition Canada and the First World War (warmuseum.ca/cwm/exhibitions/guerre/home-e.aspx).

ADDITIONAL RESOURCES AND LINKS FOR TEACHERS AND STUDENTS

Remembrance Day

November 11 is a day of national commemoration for the more than 100,000 Canadians who have died in military service. The online exhibition Remembrance Day (warmuseum.ca/cwm/exhibitions/remember/remembranceday_e.shtml) provides opportunities to learn more about the history of Remembrance Day and Armistice Day, the history and significance of the poppy as a symbol of remembrance, and John McCrae's famous poem *In Flanders Field*.

warmuseum.ca/cwm/exhibitions/remember/remembranceday_e.shtml

Remembrance Day Webcast

Every year on November 11, at exactly 11 a.m., sunlight shines through a single window in the Museum's Memorial Hall to frame the headstone representing Canada's Unknown Soldier. This moving event is also webcast at warmuseum.ca/remember (link live as of November 1, 2014).

Over the Top

Over the Top (warmuseum.ca/cwm/games/overtop/index_e.shtml) is an online game that immerses intermediate students in life in the trenches during the First World War. Part history and part adventure story, Over the Top allows players to determine the outcome of the story by making decisions at key moments.

The adventure is also a pedagogical learning tool that helps students better understand the nature of trench warfare, and helps them gain a greater appreciation for the bravery and sacrifice of Canadians who fought overseas. Playing the game exposes students to the challenges faced by front-line Canadian troops in the First World War, and they learn words, expressions, strategies and technologies used in trench warfare.

Over the Top also offers teachers materials they can download for classroom use (warmuseum.ca/cwm/games/overtop/teachers_e.shtml), and covers themes such as *Propaganda and Censorship* and *First World War Poetry*.

warmuseum.ca/cwm/games/overtop/index_e.shtml

Les Purs Canayens

Les Purs Canayens (warmuseum.ca/cwm/exhibitions/purscan/pur01eng.shtml) is a small but interesting online exhibition of First World War recruitment posters aimed specifically at French Canadians.

Canadian War Museum Centenary Commemoration Projects

To mark the centenary of the First World War, the Canadian War Museum, in collaboration with its partners, will play a leading role in stimulating a national discussion among Canadians about the meaning and ongoing relevance of this conflict through a variety of exhibitions and other programs. (warmuseum.ca/centenary/)

A FINAL WORD

In addition to the First World War resources highlighted above, the Canadian War Museum is a rich treasure trove of information for students and teachers. Browse our website or plan a visit to the Museum itself:

Other Online Exhibitions

(warmuseum.ca/exhibitions/online-exhibitions)

School Programs

Discover the various programs available to school groups visiting the Canadian War Museum (warmuseum.ca/education/programs/school-programs).

Search the Canadian War Museum Library and Archives

Find documents and information in the Museum's Library and Archives catalogue (warmuseum.ca/military-history-research-centre/search-the-online-catalogue).

Student Resources

(warmuseum.ca/education/student-resources)

Teacher Resources

(warmuseum.ca/education/teacher-resources)

Canadian Museum of History Teaching Resources

(historymuseum.ca/education/teacher-resources)

Centenaire de la Première Guerre mondiale : Ressources en ligne à l'intention des enseignants et des élèves

Le Musée canadien de la guerre (museedelaguerre.ca) s'emploie à favoriser une meilleure compréhension de l'histoire militaire canadienne dans toutes ses dimensions : personnelle, nationale et internationale. Pour souligner le centenaire de la Première Guerre mondiale (1914-1918), le Musée a conçu une série d'expositions, d'activités et d'autres ressources en ligne afin d'aider la population du Canada à approfondir sa compréhension du sens et de la pertinence toujours actuelle de l'un des conflits les plus importants de l'histoire de notre nation.

Les nombreux documents en ligne du Musée sur la Première Guerre mondiale sont d'excellents outils d'apprentissage pour stimuler la participation des élèves de tous les niveaux scolaires. Voici quelques-unes des principales sources d'information pour les enseignants.

LE CANADA ET LA PREMIÈRE GUERRE MONDIALE



United we Stand (L'union fait la force)

Les cartes postales patriotiques brodées réalisées par des Françaises et des Belges pendant la guerre étaient des souvenirs populaires pour les soldats. Ce modèle montre l'alliance entre la Grande-Bretagne et la France.

Collection d'archives George-Metcalf

United we Stand (L'union fait la force) L'exposition en ligne et le site Web pédagogique **Le Canada et la Première Guerre mondiale** (museedelaguerre.ca/cwm/exhibitions/guerre/home-f.aspx) mettent en valeur les vastes collections du Musée canadien de la guerre, offrant ainsi une interprétation stimulante et sûre de l'histoire du Canada et de son rôle dans la Première Guerre mondiale.

Le site donne accès à plus de 700 artefacts avec interprétation, notamment des photographies, des œuvres d'art, des lettres et des journaux intimes, ainsi que plus de 6 800 images. Le matériel canadien présente une profondeur sans précédent : il comprend une large gamme de plans de leçons et de sujets, des trousseaux de ressources primaires, des listes de livres et des recommandations de liens.

Le Canada et la Première Guerre mondiale permet aux enseignants et aux élèves d'explorer la Première Guerre mondiale de façon chronologique ou thématique, par région ou par personne.

L'Introduction du site Web

(museedelaguerre.ca/cwm/exhibitions/guerre/home-f.aspx) explique les circonstances et les actes qui menèrent au déclenchement de la guerre à l'été 1914. On y mentionne les pays impliqués, ainsi que les événements importants qui eurent des répercussions sur le Canada, comme la bataille de Beaumont-Hamel et la Loi des élections en temps de guerre. On y trouve aussi des cartes et une analyse des résultats de la guerre à court et à long terme.

La section sur l'Histoire (museedelaguerre.ca/cwm/exhibitions/guerre/history-fww-f.aspx) illustre les contributions du Canada à la Première Guerre mondiale et l'impact de celle-ci sur le pays. Les sujets sont organisés par thèmes et par sous-thèmes. Ces catégories aident les enseignants et les élèves à trouver plus d'une centaine d'articles intéressants et instructifs sur un très grand nombre de sujets liés à la Première Guerre mondiale. Chaque article est illustré d'images tirées de la collection nationale du Musée canadien de la guerre :

L'entrée en guerre

- Origines et premières phases
- Le Canada entre en guerre

Batailles et combats

- Batailles terrestres
- Armes terrestres
- La guerre sur terre
- La guerre aérienne
- La guerre en mer

La vie au front

- Les conditions dans les tranchées
- La culture des tranchées
- Médecine
- Derrière les lignes de front
- Structure militaire

La vie au pays pendant la guerre

- Recrutement et conscription
- L'économie de guerre
- Le front intérieur
- Voix pour la paix
- « Sujets d'un pays ennemi »
- Tragédies d'un temps de guerre

Les gens

- En uniforme
- Leaders canadiens
- Généraux

Après la guerre

- Les anciens combattants
- Legs
- Histoire
- Se souvenir



Un dîner dans les tranchées

Deux soldats mangent des tranches de pain adossés à des sacs de sable. Les rations de pain étaient normalement distribuées en pains de trois livres partagés entre plusieurs soldats. La nourriture était insipide et monotone mais personne n'a jamais été affamé.

Collection d'archives George-Metcalf

La section Objets et photos du site Web (museedelaguerre.ca/cwm/exhibitions/guerre/objets-photographs-f.aspx), regroupée par type et présentant des légendes détaillées, illustre l'histoire du Canada et de la Première Guerre mondiale.

Les Ressources pour les enseignants (museedelaguerre.ca/cwm/exhibitions/guerre/teacher-res-f.aspx) ont été conçues dans le but de compléter la matière des cours en histoire et en sciences sociales donnés partout au pays. Cette section comprend des liens vers des plans de leçons pour les années scolaires 7 à 12 (secondaire 1 à 5 au Québec), des listes de livres pour différents groupes d'âge, plusieurs fichiers téléchargeables de photographies et de documents de la Première Guerre, et des liens vers d'autres ressources connexes.

L'HISTOIRE NAVALE DU CANADA



La Marine du Canada est une importante institution canadienne, un symbole de l'autonomie nationale et une présence influente dans de nombreuses collectivités canadiennes. L'exposition en ligne sur L'histoire navale du Canada (museedelaguerre.ca/cwm/exhibitions/navy/home-f.aspx) offre un vaste éventail de ressources pour les enseignants, y compris des plans de leçons et des sources primaires pour les élèves étudiant l'histoire du Canada et ceux qui s'intéressent à l'art et à la photographie.

Le site offre des artefacts, des photos, des œuvres d'art, des affiches, des maquettes de navires, des plans et des éléments audiovisuels exceptionnels qui racontent la passionnante histoire navale du Canada, y compris celle de la période 1914-1918.

Dans la section Explorez l'histoire (museedelaguerre.ca/cwm/exhibitions/navy/explore_history-f.aspx), la sous-section consacrée à la Première Guerre mondiale comprend des pages portant sur les sujets suivants :

- La guerre dans le Pacifique
- Le théâtre de l'Atlantique
- La menace des U-boote
- Le torpilleur NCSM *Grilse*
- La marine marchande
- Des Canadiens dans la Royal Navy
- Des Canadiens dans le Royal Naval Air Service
- L'explosion de Halifax
- Le front intérieur

La section Thèmes spéciaux (museedelaguerre.ca/cwm/exhibitions/navy/special_themes-f.aspx) examine la marine dans l'art et la culture, tandis que la section Objets et photos (http://museedelaguerre.ca/cwm/exhibitions/navy/objects_photos-f.aspx) présente une sélection de photos, d'uniformes, d'insignes, d'armes, d'œuvres d'art, de lettres et d'autres documents.

La section Ressources pour les enseignants (museedelaguerre.ca/cwm/exhibitions/navy/teacher-f.aspx) présente des documents conçus pour les élèves du primaire et du secondaire, à partir des programmes scolaires en sciences sociales et en histoire. Elle comprend des activités, des documents à distribuer, des ensembles de ressources, des listes de livres et des recommandations de liens.

Enfin, la page Ma marine (museedelaguerre.ca/cwm/exhibitions/navy/sign_in-f.aspx) offre une possibilité de stocker des images et de l'information en lien avec le sujet.

L'histoire navale du Canada a été créée par le Musée canadien de la guerre en collaboration avec Culture canadienne en ligne, un programme de Patrimoine canadien.

museedelaguerre.ca/cwm/exhibitions/navy/home-f.aspx



La propagande est la diffusion systématique d'informations dans le but d'influencer les pensées, les croyances, les sentiments et les actions des gens. Les affiches et photographies présentées dans l'exposition en ligne La propagande de guerre au Canada (museedelaguerre.ca/cwm/exhibitions/propaganda/index_f.shtml) illustrent comment, au Canada, les mots et les images furent mis au service de la guerre. Elles offrent des occasions précieuses d'enseigner aux élèves le marketing, les stéréotypes, l'opinion publique et la pensée critique.

Qu'il s'agisse d'appels aux sentiments rappelant la nécessité de soutenir les « gars » au front, de formules patriotiques ou d'attaques agressives contre les « Boches » (les Allemands), la verbosité inhabituelle des affiches de la Première Guerre et leur imagerie, typique de l'époque, nécessitent un certain décodage pour que les jeunes puissent les comprendre de nos jours.

Outre une sélection d'affiches de propagande de la Première Guerre mondiale, ce module offre la page Visitez notre collection (museedelaguerre.ca/cwm/exhibitions/propaganda/collection_f.shtml), où les enseignants et les élèves peuvent chercher des affiches dans la Collection nationale.

museedelaguerre.ca/cwm/exhibitions/propaganda/index_f.shtml

LA BATAILLE DE LA CRÊTE DE VIMY, 9-12 AVRIL 1917

La bataille de la crête de Vimy (9-12 avril 1917)

La bataille de la crête de Vimy
Les sculptures du Mémorial de Vimy
Cartes de la crête de Vimy
Le Canada et la Première Guerre mondiale
Références

A propos du Musée



Musée canadien de la guerre
5, place Vimy
Ottawa, Ontario
K1A 0M6
Tél. (819) 776-8800
Sans frais: 1-800-555-5621

La bataille de la crête de Vimy, 9-12 avril 1917

Tim Cook

Bon nombre d'historiens et d'auteurs considèrent la **victoire canadienne à Vimy** comme un moment déterminant pour le Canada, celui où le pays sortit de l'ombre de la Grande-Bretagne et se sentit capable de grandeur. C'est à ce moment que les soldats canadiens se sont mérités la réputation de troupes redoutables et efficaces. Mais cette victoire a eu un coût élevé avec plus de 10 500 morts et blessés du côté canadien.

Le Corps d'armée canadien reçut l'ordre de s'emparer de la **crête de Vimy** en avril 1917 [Voir les cartes]. Cette crête de sept kilomètres de long, solidement fortifiée, dans le Nord de la France, dominait les lignes alliées. Les Canadiens donneraient l'assaut sur ce qui était considéré comme un véritable cimetière car les précédentes attaques françaises avaient échoué, leur infligeant plus de 100 000 pertes.

Les Canadiens devaient planifier et répéter avec soin leur attaque afin de s'emparer de cette position. Pour accroître la souplesse et la puissance de feu au combat, l'infanterie se vit confier des rôles spécialisés de mitrailleurs, de carabiniers et de grenadiers. Ces mêmes soldats s'entraînèrent durant des semaines derrière leurs lignes avec des maquettes du champ de bataille et de nouvelles cartes établies à l'aide de photos aériennes pour guider leur avancée. Pour amener les hommes jusqu'au lieu de l'assaut en toute sécurité, les ingénieurs creusèrent de longs tunnels depuis l'arrière du front. L'élément clé de la victoire devait être un barrage d'artillerie roulant qui isolerait non seulement les tranchées ennemies mais formerait aussi un mur d'explosifs et d'obus qui forcerait les Allemands à rester terrés dans leurs abris, loin de leurs mitrailleuses. « Les gars, vous allez progresser comme un train, à l'heure, sinon vous serez anéantis », déclara sir Julian Byng, commandant du Corps d'armée canadien.



Au cours de la semaine précédant la bataille, l'artillerie canadienne et britannique pilonna les positions ennemies sur la crête, tuant et harcelant les défenseurs. De nouvelles tactiques permettaient aux artilleurs de cibler puis de détruire les positions ennemies. Des réserves presque illimitées d'obus, ainsi que la nouvelle fusée 106, qui permettait aux obus d'exploser au contact au lieu de simplement s'enfouir dans le sol, facilitaient la destruction des places fortes et des barbelés. L'infanterie canadienne serait bien appuyée par plus de 1000 pièces d'artillerie qui produiraient un feu destructeur soutenant sa progression.

« Au cours de ces quelques minutes, j'ai été témoin de la naissance d'une nation. »
- BGén A.E. Ross

L'exposition en ligne La bataille de la crête de Vimy, 9-12 avril 1917

(museedelaguerre.ca/cwm/exhibitions/vimy/index_f.shtml) offre des possibilités d'en apprendre davantage sur la bataille et son contexte. Les enseignants et les élèves peuvent lire l'article intitulé Mémoire d'un monument : les sculptures du Mémorial de Vimy et découvrir les magnifiques œuvres monumentales du sculpteur canadien Walter Allward, créées pour le Mémorial de Vimy en France (museedelaguerre.ca/cwm/exhibitions/vimy/sculptures_f.shtml). Ils peuvent également étudier une série de cartes de la crête de Vimy (museedelaguerre.ca/cwm/exhibitions/vimy/vimy_maps_f.shtml) et explorer la chronologie de la Première Guerre mondiale.

museedelaguerre.ca/cwm/exhibitions/vimy/index_f.shtml



Planifier une visite scolaire
Ressources à l'intention des élèves
Ressources à l'intention des enseignants

ÉDUCATION

Le recrutement au Canada français durant la Première Guerre mondiale

Dépêches: Documents d'information sur l'histoire militaire du Canada

Serge Durlinger, Ph.D.

Au cours de la Première Guerre mondiale, avant l'ère de la radiodiffusion, les affiches représentent un des moyens utilisés pour communiquer des messages aux populations. Certaines sont tirées par dizaines de milliers par le gouvernement canadien pour annoncer des collectes de fonds ou pour encourager le service volontaire dans ses forces armées.

HEURES DU MUSÉE

Lun, mar, mer, ven : 9 h 30 à 17 h
Jeu : 9 h 30 à 20 h
Sam, dim : 9 h 30 à 17 h

[Voir l'horaire complet](#)

ADRESSE

Musée canadien de la guerre
1, Place Vimy
Ottawa (Ontario) K1A 0M8
Tél : 1-800-555-5621

[Voir la carte](#)

Dépêches (museedelaguerre.ca/education/ressources-pedagogiques-en-ligne/depeches/) est une série d'articles scientifiques, dont plusieurs portent sur l'histoire de la Première Guerre mondiale :

Les services de guerre de l'Armée du Salut

(museedelaguerre.ca/education/ressources-pedagogiques-en-ligne/depeches/les-services-de-guerre-de-larmee-du-salut/)

Les forces aériennes du Canada dans la guerre et la paix

(museedelaguerre.ca/education/ressources-pedagogiques-en-ligne/depeches/les-forces-aeriennes-du-canada-dans-la-guerre-et-la-paix/)

L'art de guerre canadien

(warmuseum.ca/education/online-educational-resources/dispatches/canadas-war-art/)

Le recrutement au Canada français durant la Première Guerre mondiale

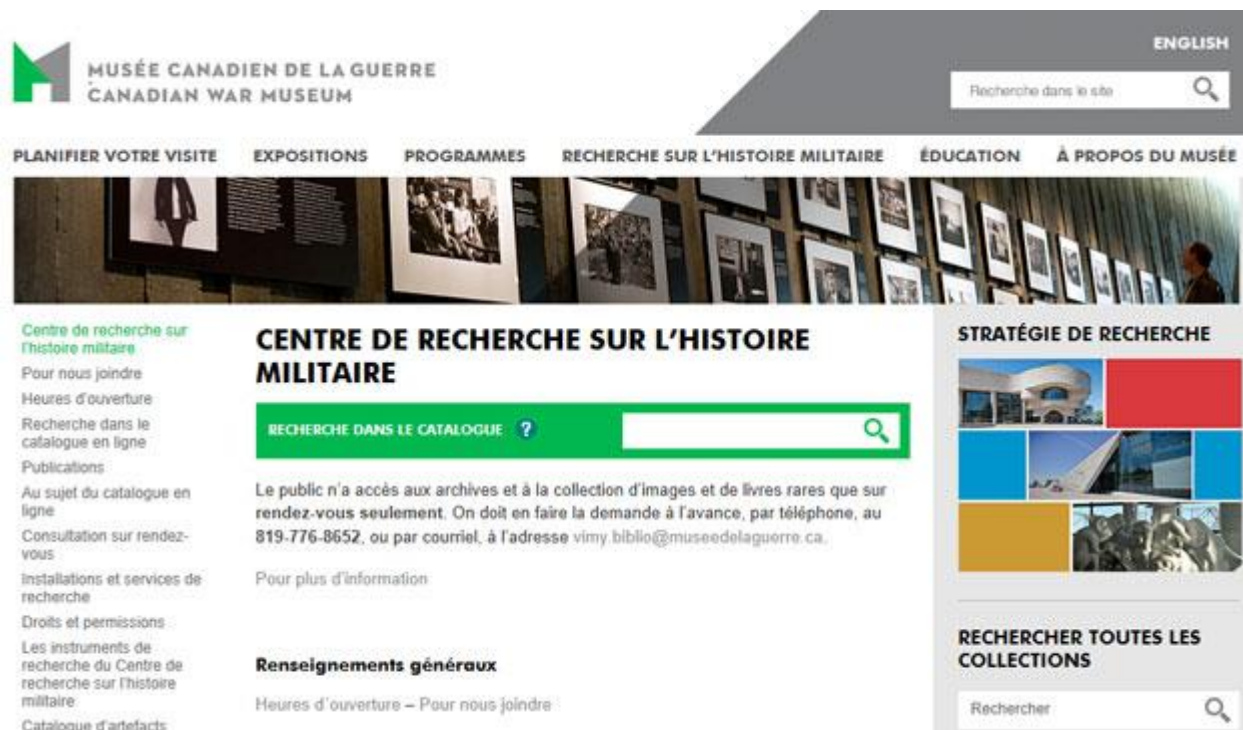
(<http://www.museedelaguerre.ca/education/ressources-pedagogiques-en-ligne/depeches/le-recrutement-au-canada-francais-durant-la-premiere-guerre-mondiale/>)

Mémoire d'un monument : les sculptures du Mémorial de Vimy

([Mémoire d'un monument : les sculptures du Mémorial de Vimy](#))

L'entraînement aérien au Canada, 1917-1918–1918

(museedelaguerre.ca/education/ressources-pedagogiques-en-ligne/depeches/lentrainement-aerien-au-canada-1917-1918/)



Le Centre de recherche sur l'histoire militaire du Musée canadien de la guerre (museedelaguerre.ca/centre-de-recherche-sur-l-histoire-militaire/) abrite d'importantes collections nationales contenant des documents de recherche primaire et secondaire sur l'histoire militaire du Canada, depuis la période coloniale jusqu'à nos jours. La Collection d'archives George-Metcalf, par exemple, contient des photographies, des lettres originales, des journaux intimes, des albums de découpages, des livres de bord, des cartes, des plans, des enregistrements de récits oraux et d'autres documents d'archives traitant de la Première Guerre mondiale.

En plus de ses projets d'expositions pour souligner le centenaire de la Première Guerre mondiale, le Musée canadien de la guerre procède à la numérisation d'une grande partie de ces collections d'archives, dans le but d'en assurer la conservation à long terme tout en les rendant accessibles en ligne. Il est possible de trouver des milliers de photographies, de lamelles de verre et d'extraits de journaux intimes originaux en consultant la Bibliothèque et les archives du Musée canadien de la guerre (museedelaguerre.ca/centre-de-recherche-sur-l-histoire-militaire/recherche-dans-le-catalogue)

Se poursuit la numérisation d'un choix de livres de bord de pilotes, de journaux de soldats dans les tranchées, de partitions de musique et d'enregistrements audio. Pendant la période du centenaire, le Musée ajoutera ces documents, en plus de jeux, d'outils et de ressources pédagogiques améliorés, à sa très populaire exposition en ligne Le Canada et la Première Guerre mondiale (museedelaguerre.ca/cwm/exhibitions/guerre/home-f.aspx).

RESSOURCES ADDITIONNELLES ET LIENS POUR LES ENSEIGNANTS ET LES ÉLÈVES

Jour du Souvenir

Le 11 novembre est une journée nationale où nous commémorons les plus de 100 000 Canadiens morts en service militaire. L'exposition en ligne Jour du Souvenir (museedelaguerre.ca/cwm/exhibitions/remember/remembranceday_f.shtml) donne l'occasion d'approfondir sa connaissance de l'histoire du jour du Souvenir et du jour de l'Armistice, de l'histoire et de la signification du coquelicot, symbole du souvenir, et de lire le fameux poème de John McCrae, *Au champ d'honneur*.

Webémission sur le jour du Souvenir

Chaque année, le 11 novembre, à 11 heures précises, la lumière du soleil entre par l'unique fenêtre de la salle du Souvenir du Musée pour éclairer la pierre tombale représentant le Soldat inconnu du Canada. Ce moment touchant fait aussi l'objet d'une webémission à l'adresse museedelaguerre.ca/souvenir/ (le lien sera activé le 1er novembre 2014).

À l'assaut

À l'assaut (museedelaguerre.ca/cwm/games/overtop/index_f.shtml) est un jeu en ligne destiné aux élèves de cycle intermédiaire. Il les plonge dans la vie dans les tranchées au cours de la Première Guerre mondiale. À la fois expérience historique et récit d'aventure, À l'assaut permet aux élèves de déterminer l'issue du récit en prenant des décisions à des moments clés.

Cette aventure est en outre un outil pédagogique qui aide les élèves à mieux comprendre la nature de la guerre de tranchées et à mieux apprécier la bravoure et le sacrifice des Canadiens qui ont combattu outre-mer. En jouant, les élèves s'exposent aux défis que les soldats canadiens de première ligne ont dû affronter pendant la Première Guerre mondiale, en plus d'apprendre des termes, des expressions, des stratégies et des technologies utilisées pendant la guerre de tranchées.

À l'assaut propose aussi aux enseignants du matériel à télécharger pour leurs cours (museedelaguerre.ca/cwm/games/overtop/teachers_f.shtml), et aborde des thèmes comme la *Propagande et la censure* et la *Poésie de la Première Guerre mondiale*.

www.museedelaguerre.ca/cwm/games/overtop/index_f.shtml

Les Purs Canayens

Les Purs Canayens Les Purs Canayens (museedelaguerre.ca/cwm/exhibitions/purscan/pur01fra.shtml) est une exposition en ligne de petite envergure mais intéressante. Elle présente des affiches spécialement destinées à recruter des Canadiens français pendant la Première Guerre mondiale.) is a small but interesting online exhibition of First World War recruitment posters aimed specifically at French Canadians.

Projets de commémoration du centenaire au Musée canadien de la guerre

Afin de souligner le centenaire de la Première Guerre mondiale, le Musée canadien de la guerre, en collaboration avec ses partenaires, jouera un rôle essentiel pour susciter un dialogue national entre Canadiens à propos de la signification de ce conflit et de l'intérêt qu'il continue d'éveiller, grâce à toute une série d'expositions et d'autres programmes. (museedelaguerre.ca/centenaire/)

LE MOT DE LA FIN

En plus des ressources consacrées à la Première Guerre mondiale présentées ci-dessus, le Musée canadien de la guerre constitue une vaste mine de renseignements pour les élèves et leurs enseignants. Explorez notre site

Web ou planifiez une visite en personne au Musée :

Autres expositions en ligne

(museedelaguerre.ca/expositions/expositions-en-ligne/)

Programmes scolaires

Découvrez les divers programmes offerts à des groupes d'élèves en visite au Musée canadien de la guerre

(museedelaguerre.ca/education/programmes/programmes-scolaires/).

Consultez la bibliothèque et les archives du Musée canadien de la guerre

Trouvez des documents et de l'information dans le catalogue de la bibliothèque et des archives du Musée

(museedelaguerre.ca/centre-de-recherche-sur-l-histoire-militaire/recherche-dans-le-catalogue).

Ressources à l'intention des élèves

(museedelaguerre.ca/education/ressources-a-lintention-des-eleves/)

Ressources à l'intention des enseignants

(museedelaguerre.ca/education/ressources-a-lintention-des-enseignants/)

Musée canadien de l'histoire – Ressources pour les enseignants

(museedelhistoire.ca/education/ressources-pour-les-enseignants)

Teddy ... could provide an innocent perspective, like a child

SLiC interviews
Stephanie Innes
co-author of
Bear in War
and
Bear on the Homefront



Teddy Bear
CWM 20040015-001
© Canadian War Museum

Stephanie Innes is the great-granddaughter of Lieutenant Lawrence B. Rogers, a Canadian soldier from East Farnham, Quebec, who was killed by enemy shell fire at the battle of Passchendaele. As the author of *A Bear in War* and *Bear on the Homefront*, she has documented aspects of both world wars from a child's perspective for an audience of six years of age, and up. She lives in Tucson, Arizona where she is the medical reporter for *Arizona Daily Star* as well as an adjunct instructor of journalism at the University of Arizona.

SLiC - When did you first meet Teddy, the stuffed bear who narrates your books about the lives of children during the two world wars?

SI - The first time I met Teddy was not very memorable since I did not know very much about his story. He was so tiny and dusty and was missing his legs. He'd been sitting in a briefcase in my parents' basement for years, along with more than 200 letters between my great-grandfather and his family during World War I. Great-aunt Aileen had talked about him a little bit when I was a kid but I either didn't listen very well or didn't understand.

I didn't appreciate Teddy's significance until I read the letters. I read them in 2002 before my mom submitted the letters and Teddy to The Dominion Institute and the *Globe & Mail*, which had put out a joint call for World War I memorabilia.

My family knew there would be a lot of memorabilia submitted and we were surprised that Teddy made such a big impression. *Globe & Mail* reporter Rod Mickleburgh wrote a beautiful story about Teddy and my great-grandfather and that's how Teddy became so well-known

After Rod's story was published, the Canadian War Museum asked us to donate Teddy, which we did.

The first time I visited Teddy at the museum was before the book was written and that was a more emotional experience for me. I almost felt as though I was seeing Teddy for the first time because I had read the letters by then and truly understood his significant connection to people I loved, and to an important period in history. By that time great-aunt Aileen had died so I couldn't ask her so many of the questions I still have about Teddy.

SLiC - How did the idea of writing a book with the bear as the narrator evolve?

SI - The book started out as a chapter book for older kids. Once Key Porter Books decided it should be a children's picture book, Teddy seemed an obvious choice for a narrator because he could provide an innocent perspective, like a child.

We were all concerned about writing a book for young children that involves a death. Teddy provided a perfect vehicle to tell that difficult story.

SLiC - How does your collaboration with your co-author, Harry Endrulat, work?

SI - Harry is a longtime children's book editor and when he read the story that Rod Mickleburgh wrote about Teddy in the *Globe & Mail*, he thought it would make a good book.

With Rod's help, Harry contacted my family. My family sent Harry to me. Since I am Lt. Rogers' great-granddaughter, and also a journalist who writes for a living, it made sense to collaborate. Harry had a contact at Key Porter Books and they were immediately interested.

There were many iterations of the book before it got to its final form. Basically we each wrote our own version and took the best scenes to make a final book. We had a lot of phone calls during the writing process. Thank goodness for our editor, Linda Pruessen! It's hard to write with two people but she was able to help pull the best material.

We usually agreed on wording but there were a few places we didn't, such as the beginning and the death scene. So we wrote a few different versions and Linda picked the best ones.

We also each bring unique strengths to the table. Harry is good at noticing things like changes in voice and plot inconsistencies. And he is good at visualizing, so pointing out when we could save some space because a scene might be better told through an illustration than with text.

I especially liked doing the research for both books. I took a week off work and went to the North York Public Library where they keep *Toronto Star* and other newspaper archives and found lots of stories about guest children, who are the subjects of *Bear on the Homefront*. A lot of situations and details in the book come directly from those articles. Of course, I also had my family connection and that helped immensely with research.

The book isn't terribly long but it took more than a year to create the version that was published.

SLiC - What challenges did you face in creating the voice of Teddy?

SI - Teddy's voice provided a relatively easy way to tell the story. He was seeing everything for the first time. So it was just a matter of imagining that, accessing our childhood selves. How would war seem to someone who knows nothing about it? How would you explain that to a child?

I tried it out on my niece, who was eight at the time, and was constantly sending drafts to my family members – both kids and parents. Harry did the same thing.

The feedback we got was really important and helped us make Teddy's voice as child-like and real as possible. We did not want him to sound silly or simple of course, since children are neither. Kids have a lot of depth, just not a lot of experience. We wanted Teddy to ask the same questions a child would ask.

SLiC - With the help of vintage photographs and Brian Deines evocative art work you have captured a feeling of life in the Eastern townships during the First World War. Do you still have connections with that countryside or did you have to rediscover it through research?

SI - Reading and re-reading the letters heightened my connection to the area.

My great grandmother, May Weaver Rogers never liked living in the Eastern Townships and moved back to Montreal with Howard and Aileen before the war was over. She was a city girl and was lonely living on a farm. So while I spent a lot of time in Quebec with relatives as a child, it was almost solely in the Montreal area. That's where my mom grew up and it's the place my grandfather and great-aunt always considered home.

As it turns out, I have distant relatives in the Eastern Townships and they came to our book launch at the Canadian War Museum, when *A Bear in War* was released. I met them for the first time. We are still in touch through social media.

A representative of a historical organization in East Farnham also came to the book launch because she is researching the history of English speakers in that area and we occasionally exchange messages.

My great-grandmother May was an artist who did oils and pastels of the Eastern Townships. I have one on my wall in Tucson, so I do feel a connection through her art.

SLiC - How did you select which details of everyday life (travelling by sleigh under a buffalo blanket, warming the bed with irons, etc.) to include in the story?

SI - Fortunately we ran the book by some historians before it was published and they helped out with some of those details.

We had to take out the word "driveway," and we also took out references to electricity.

A lot of the details came straight from the letters. Others like the buffalo blanket came from talking to people who had grown up on farms, or who had some familiarity with farm life at the turn of the century.

SLiC - In *A Bear in War*, Lieutenant Rogers' daughter, Aileen, wears a leg brace because she suffers from polio. What is the importance of this detail to the story?

SLiC - Lt. Rogers and his wife May exchanged letters about Aileen because her polio was a big concern to both of them. Many children in the early 1900s were paralyzed or even died from polio.

The polio was important to the book because it separated Aileen from the other kids. She couldn't run or skip or do the same level of sports as other kids. That's why Teddy was so important to her. Teddy never judged. He didn't care what Aileen could or couldn't do. Teddy just wanted to be her friend and that's why she trusted him with all her secrets. He is the ideal friend and confidant.

SLiC - There is no reference to the polio when Aileen is working as a nurse escorting guest children to their Canadian homes in *Bear on the Homefront*. Did she recover from polio or simply adapt to living with its consequences?

SI - She more or less recovered. Aileen walked with a limp her entire life. She never was able to do a lot of sports or anything, but the polio did not prevent her from doing her job as a nurse. A lot of kids suffered much more severe effects from polio, so she always looked at her outcome as positive.

SLiC - What do you see as the most important similarities and the most important differences between childhood during the time of *A Bear in War* and today?

SI - Kids are kids no matter when they are born. They see the world with the same wonder and innocence. They love their families and they love teddy bears! Kids who have read the book often write us stories about their own teddy bears and the kinds of stories their bears would tell.

The biggest difference between kids living in 1915 East Farnham, Quebec and kids growing up now is really technology. Aileen's family did not even have a telephone and kids now have computers, cell phones, ipads, things like that. And not very many kids live on farms anymore.

Fortunately we are not living through a world war right now and that certainly made life much more difficult for any child growing up during World War I or World War II, too.

SLiC - What aspects of writing children's books do you enjoy the most? Why?

SI - The best part is writing for kids. I have a lot of respect for children. They aren't jaded or bitter like a lot of adults and they are so smart and eager to learn. They are open to new ideas and new situations.

I've never met a kid who isn't curious, unless something bad has happened to them. Even then, they are usually still curious and often still optimistic.

As a journalist, my job is to translate complicated material into something that is understandable for readers. So in that way, what I do for a living is very similar to writing a children's book.

However, a children's book typically has prettier language than a newspaper article! And it's helpful to show more than tell. Journalism involves a lot of telling.

It's fun but challenging with a children's book to think up scenes that will move a plot along. In *A Bear in War* those scenes included going to the post office, doing chores, and visiting Lt. Rogers' pre-war training camp.

As a journalist I also appreciated the extra time we have to write a children's book. We can go back, revise sentences, re-organize and make it as perfect as possible. In journalism we are always battling the clock.

The nice part of writing a children's picture book is collaborating with other people, like the illustrator and the art director. *For A Bear in War* and *Bear on the Homefront*, the illustrator Brian Deines and the art director Martin Gould really bring the stories alive and have made both books memorable. The books couldn't succeed without the beautiful illustrations or Martin's layout and use of archival material.

SLiC - What aspects of journalism do you find most rewarding?

SI - The most rewarding part of journalism for me is bringing wrongdoing to light. People who abuse their power need to be held accountable. Very often the people misusing their power are in government positions using taxpayer money. Journalism is a wonderful vehicle to expose wrongdoing.

SLiC - What were your favourite books when you were a child? What was their appeal? How have you been influenced by those books?

SI - I loved a lot of books. The first book I ever read by myself in kindergarten was called *Ann Likes Red*. My first memories of reading books on my own when I was really young were the Raggedy Ann and Andy series by Johnny Gruelle. They were picture books and I used to read them under my covers with a flashlight when I was supposed to be asleep.

As I got older I loved *When Hitler Stole Pink Rabbit*, *Anne of Green Gables* (and all the Anne books), *Little House on the Prairie*, *Cheaper by the Dozen*, and *A Tree Grows in Brooklyn*. I also liked *Deenie* by Judy Blume, *I'm Nobody Who are You?* by Mary Anderson, *The Bells on Finland Street* by Lyn Cook and of course *Catcher in the Rye*.

SLiC - What book would you recommend as having been most important to you as a teenager or as an adult? Why has it been so important to you?

SI - That's hard to say just one because I've loved so many books. I am a bookworm. *The Book Thief* by Marcus Zusak, which is for young adults (though I read it as an adult) made a very lasting impression on me because the story is so

moving, the characters were so lovingly created, and the language is like poetry.

I also enjoy the simplicity and beauty of *Night* by Elie Wiesel and the way Donna Tartt so richly created her characters in *The Goldfinch*. My favorite author will always be Alice Munro and I began reading her when I was about 13 or 14, starting with the short story collection, *Something I've been meaning to tell you*.

Half of my family is from Southwestern Ontario and that's where I got my English degree (University of Western Ontario), so it's partially sentimental. But I love the economy and poetry of a good short story and I very much admire how Alice Munro finds beauty in the ordinary and how her writing makes the ordinary fascinating.

SLiC - What is your best memory of a school library either as an elementary or high school student, or as an adult visiting a school? What makes the memory special?

SI - I went to Harrison Road Public School in North York and there were lots of things about school I did not like at all. Mostly I didn't like sitting behind a desk all day and listening to someone else talk at us!

But one of my very best memories of childhood was the librarian at Harrison Road. She knew everything! She knew I loved to read and encouraged me to read some great biographies of famous women that were written for kids. My favorites were Marie Curie and Florence Nightingale. Florence Nightingale was a rebel in my eyes, standing up for what she believed and wanted. I took those lessons to heart. I loved the Harrison Road library.

It's very distressing now to go to schools that don't have librarians because of budget issues. I think budgets should be cut elsewhere. Our school librarian was the most important and valuable part of my elementary school experience.

SLiC - Do you have any other children's writing projects in the works? If so, what aspect of the project is most exciting to you?

SI - I've had the same project in the works for more than two years and right now it is more frustrating than exciting. But it is an exciting subject! I am working on a children's book about Christina Taylor-Green, the little girl with political aspirations who died on Jan. 8, 2011 during an assassination attempt on then U.S. Congresswoman Gabrielle Giffords.

Christina-Taylor's story is an incredible one and I am working closely with her family. The problem is that her story includes some sadness and tragedy. While kids process death differently than adults, it's their parents who buy the books. So getting publishers to invest in this book has not been easy. I've had a lot of rejections. I am still trying, though.

I am also excited about talking to kids about *Bear on the Homefront*. It will be released in the fall, so no one has read it yet.

SLiC - Is there anything else you would like to say to the readers of *School*

Libraries in Canada?

SI - School librarians rock! I have met so many cool librarians at Ontario schools during *Bear in War* visits.

School librarians are the only reason that many kids are reading *A Bear in War* and the only reason we were able to publish a second book.

I have talked at dozens of schools and met lots and lots of kids who rely on school librarians to provide them with an education they don't get in the classroom. How are kids supposed to understand war if they only learn from a history book? They need librarians to help bring war alive by introducing them to characters in literature.

If it were up to me, every school would employ a full-time librarian. They also need bigger budgets to buy books.

SLiC - Thank you for taking the time to respond to our questions and for your work in helping contemporary children to understand what life was like for children like them during the World Wars.



Bear in War (ISBN 9781927485125) and *Bear on the Homefront* (ISBN 9781927485132)

**A world
without war
is the
ultimate victory**



**Lest We Forget:
War in Books for Young Readers**
An exhibit at the Osborne Collection of Early Children's
Books, Toronto Public Library
239 College St. (4th floor),
September 15-December 6, 2014.
Print catalogue available, 104pp.
ISBN 9780920601730
\$15 +tax and shipping.

Leslie McGrath

**Senior Department Head,
Osborne Collection of Early Children's Books
Toronto Public Library**

The Osborne Collection of Early Children's Books, Toronto Public Library, spans the development of English-language children's literature. The Collection includes books, art, archives and ephemera, and it ranges from cuneiform tablets from 2000 B.C.E. and a fourteenth-century manuscript of Aesop's fables to modern notable books, including novelties such as pop-ups and miniature books. Located on the fourth floor of the Lillian H. Smith branch, the Collection welcomes researchers and visitors and hosts class visits, in which Osborne staff give a presentation and show interesting artifacts to students, who then tour the exhibit area. The nature of this Collection makes it accessible to students from grade 4 through postgraduate level, and exhibits during the school year are intended to provide an overview of subjects that supplement classroom discussions of important topics.

This autumn's exhibit is entitled "Lest We Forget: War in Books for Young Readers." Timed to commemorate the hundredth anniversary of the beginning of World War I, the exhibit, curated by Elizabeth Derbecker, includes books for and about children in war, viewed through the lens of children's literature. Original art from children's books, war games and ephemera serve to illustrate all the ways adults sought to convey their messages to children.

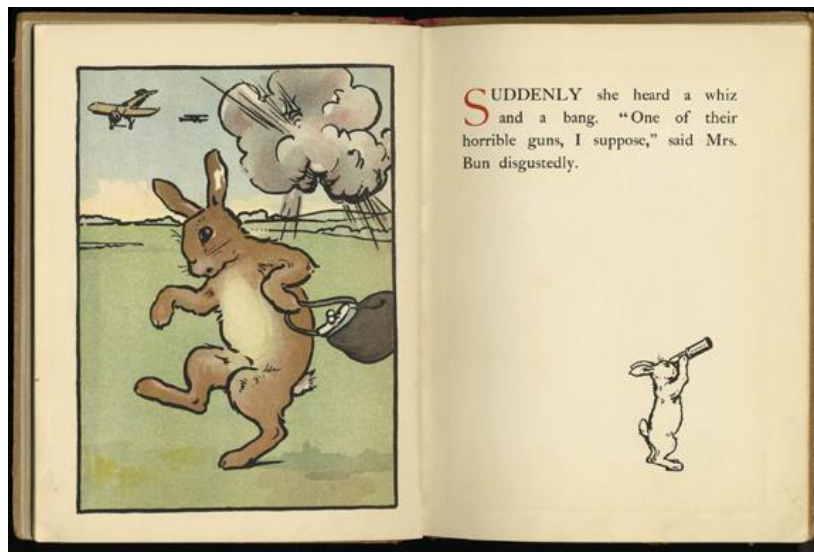


Image from *Mrs. Bunny's Refugee*,
written and illustrated by Angusine MacGregor
(London and Glasgow: Blackie and Son, [ca.1918]).

From the active participation of children in battles 200 years ago as ship's boys and drummers, contemporary books reflect jingoism and stories of youthful heroes rising through the ranks, worshipping their heroic commanders. With the beginnings of conscription in World War I, the role of children gradually changed. Conscription limited enlistment (theoretically, at least) to those eighteen and older, and books depicted children rather as the object and subject of propaganda; keeping the "home fires burning" and being used as symbols of the reasons for which battles were fought. Children's books reflected the stress of losing parents, siblings and friends, and some reflected difficulties of life at home with parents busy with war work, compounded by hardship and shortages of food and clothing.

From the outset of World War II contemporary books emphasized the role of the children in "doing their bit." Some are little-known stories of how the efforts of children affected national history. Few people today know of the gallant story of the children of Norway who smuggled their nation's gold to safety on American-bound fishing vessels under the very eyes of the Nazis. Danish children acted as messengers during that country's heroic efforts to save Jews fleeing the Holocaust. Children's books written retrospectively include accounts of incarceration as prisoners of war, and living under the threat of genocide. Sadly these stories are reflected anew in modern books written about survivors of the Rwanda genocide, and in accounts of the struggles that engulf so many parts of the world today. Yet throughout all the stories, so many of which are dark tales, there is a bright thread of hope for a better, more secure future. This exhibit illustrates the effort and sacrifices of previous generations to achieve peace, and the dangers endured by children in so many troubled times and places. The lesson of the past is that to live without fear should be the right of every child and that a world without war is the ultimate victory for which we all must strive.

We invite teachers to bring students from grades 4 and up to the Osborne Collection. Exhibit tours are preceded by a brief presentation about the history of books, and for senior grades can be combined with a visit to the Merrill Collection of Science Fiction, Speculation and Fantasy and to the fine collection of circulating books for young readers, both located downstairs, at the Lillian H. Smith branch of the Toronto Public Library. Teachers are also invited to our related autumn lectures: "Marching in Quick Time," with Linda Granfield, 8 p.m. on October 23, and "The Sanctuary of Story," with Kit Pearson, 8 p.m. on November 13. Admittance is free.

Digital Literacy: Opportunities in the Learning Commons

by Anita Brooks Kirkland,
President, Ontario Library Association

Despite online technology having been part of education for more than two decades, barriers persist in its meaningful integration into learning. As technology becomes increasingly mobile and social, the digital divide of access to hardware has morphed into a digital literacy divide. Our students may have facility with using technology, but mostly lack the ability to use technology in learning contexts, applying deeper skills of critical thinking, information literacy and communication.

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

([Brooks Kirkland, 2010](#))

The good news is that digital literacy is finally being understood as an essential component of overall literacy, and education leaders now understand the need to move beyond “pockets of excellence” in the meaningful integration of technology into learning. ([Fullan, 2013](#)). New research provides extraordinary insight into the digital lives of youth and the attitudes and aptitudes of educators.

Despite our seemingly increased dependence on mobile technologies and online networks, the digital literacy divide has become firmly entrenched in society. Being literate today means being digitally literate, and citizens lacking the sophisticated critical thinking skills to thrive in our networked environment are at a great disadvantage.

There has never been such a great opportunity to leverage the collaborative learning model of the library as a learning commons and the professional leadership of teacher-librarians to address issues around digital literacy.

Despite the clear and compelling urgency to address this problem meaningfully in school, many barriers remain. The mythology of the digital native / digital immigrant divide persists, and fuels lack of confidence amongst many educators. ([Brooks Kirkland, September 2014](#)). Kids’ facility with mobile devices and

Although an ability to use technology is a foundational component, digital literacy requires more than just a comfort with software and apps and

online networks gives a false impression of deeper literacy. Educators who may perceive their students as having superior knowledge when it comes to technology sometimes fail to understand or address the competencies necessary to be literate in the deeper contexts that technology involves.

([Brooks Kirkland, 2010](#))

digital platforms and devices. It is built on strong critical thinking skills and an understanding of online rights and responsibilities.

([MediaSmarts 2014](#))

What the Research Says

Canada's MediaSmarts has conducted a large longitudinal study on youth and digital literacy. Phase III of its [Young Canadians in a Wired World](#) study was recently released as a series of reports. These comprehensive findings are synthesized with other recent research in the paper, "Myths, realities and opportunities: What the research says about digital literacy" ([Brooks Kirkland, 2014](#)), written for [Treasure Mountain Canada 2014](#), a research symposium on the school library learning commons.

Collectively, the research demonstrates that kids' digital skills as they relate to navigating social situations online are far more sophisticated than many adults give them credit for. The research also provides compelling evidence of lack of deeper critical literacy skills when it comes to using online technologies. Exploring this new research helps to debunk the current mythology of the digital native, and reveals opportunities for leadership from the learning commons.

Synthesis of current studies ([Brooks Kirkland, 2014](#)) uncovers several myths worthy of extirpation, and reveals meaningful opportunities for educators to help their students develop the deeper critical skills necessary to be literate in today's technology-enabled society.

Digital Literacy and Learning: Myths and Opportunities

Myth: Kids are naturally tech-savvy. In fact, kids' use of technology is most sophisticated in areas most relevant to their needs: social interaction and entertainment. Being comfortable with technology does not translate into deeper context skills, like assessing the quality of information, using technology for creative expression, and ethical use of information.

Opportunity: Increase technological literacy with authentic learning tasks. Fully integrate technology into learning tasks. Take advantage of wireless networks and mobile devices to make technology available when and where it's needed, rather than an isolated event, like the weekly visit to the computer lab. Explore models for technology integration ([Brooks Kirkland, 2014](#)), and find the intersection of good pedagogy, knowledge creation, and learning technologies.

Myth: Kids don't care about privacy. Adults are often perturbed by their perception of kids' over-willingness to share personal information online. Kids are indeed very social online, but that does not translate into indiscriminate sharing. Kids are very aware of their audiences, and are knowledgeable about how to control who sees what. However, kids have very limited understanding of data privacy issues.

Opportunity: Help kids understand broader concepts of data and privacy. Integrate exploration of issues around "big data" and data privacy into inquiry and research instruction. Explore how personal data influences search rankings and advertising in search engines, social media and e-commerce.

Myth: Cyberbullying is out of control. Cyberbullying is far less of a factor online than sensationalized media reports might have us believe. Much behaviour that is characterized as bullying is more likely an online expression of “teen drama” - relationship conflicts that are part of everyday life.

Opportunity: Connect digital citizenship to character education. Resist the temptation to characterize all negative online behaviours as cyberbullying. Connect online conduct to character education and assessment of learning skills. Avoid reactionary approaches and one-size-fits-all initiatives. Delve into the research to understand risk factors. Be proactive and mindful in working with students who may be at particular risk.

Myth: Tech-savvy means information-savvy. When asked to name their favourite websites, predominant themes are online videos, gaming and social networking. Researchers give a mixed assessment of students’ ability to understand information in context and to evaluate sources. There is very low awareness of the digital ethics around copyright and plagiarism.

Opportunity: Integrate information literacy learning into inquiry in authentic ways. Students are most likely to learn deeper skills that are authentic to their needs, including their success at school. Integrate information skills in ways that are relevant to the particular assignment. Provide students with meaningful feedback and include information skills as part of the overall assessment.

Myth: Most kids are engaged in creative activity online. Creative uses of digital media, such as posting homemade videos or mash-ups are still relatively uncommon. The majority of students do indeed create at a basic level, posting comments or photographs on social media sites, but almost exclusively for social purposes, outside of school.

Opportunity: Provide opportunities for students to use digital tools for collaboration, communication and creativity. Give students choice in media for expressing ideas. Emphasize the connection between the purpose for writing, intended audience, and choice of appropriate medium. Leverage the connected, social and participatory capacity of technology for collaborative writing and creative expression.

Note: Please explore the paper "Myths, Realities and Opportunities: What the Research Says about Digital Literacy" (Brooks Kirkland, 2014) for more detailed and documented references to current research about youth digital literacy.

Teachers’ Perceptions of Digital Literacy

While many teachers integrate digital literacy in meaningful and innovative ways into instruction, many more lack confidence and underestimate their own expertise. Indeed in one study teachers consistently rated their own knowledge as below average, despite outpacing the general population in almost all areas of technology use and despite having received explicit professional development about online collaborative writing. ([Pew Internet, 2013](#)).

The myth of the digital native / digital immigrant divide still prevents many teachers from understanding their own capacity to learn to use online technologies. Researcher Dana Boyd suggests that not disputing the popular fears and platitudes about youth and technology is inherently regressive. As she puts it, “I believe that the digital natives rhetoric is worse than inaccurate: it is dangerous. Because of how society has politicized this language, it allows some to eschew responsibility for helping youth and adults navigate a networked world.” (Boyd, 2014).

Teacher-Librarians: Coaching and Collaborative Leadership

We have discovered the sophistication of technology for learning that can take place through social motivation. The challenge is to foster authentic uses of technology in school: learning that is connected, social and participatory.

Although young people don't need coaxing to take up Internet technologies and their skills quickly improve relative to their elders, without guidance they remain amateur users of information and communications technology (ICT), which raises concerns about a generation of youth who are not fully digitally literate, yet are deeply immersed in cyberspace.

MediaSmarts: [Digital Literacy Fundamentals](#)

Technology for learning is a cornerstone of the school library program. The collaborative nature of the learning commons model provides a positive environment for teacher-librarians and teachers to work together on integrating the deeper context skills that our students need and want to learn. Teacher-librarians can act as peer coaches for their colleagues, and model learning how to learn with and about technology.

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With thirty years of experience in public education, most recently as the library consultant at the Waterloo Region District School Board in Ontario, Anita Brooks Kirkland is now an independent consultant for libraries and learning. She writes and presents frequently, and has particular expertise in instructional strategies for discovery and guided inquiry, information literacy and digital fluency, the virtual library space and the library as a learning commons. Currently Anita is a school librarianship instructor for the [Ontario Institute for Studies in Education](#) (OISE), University of Toronto. Anita is the 2014 president of the [Ontario Library Association](#). Learn more about Anita at: www.bythebrooks.ca

School Library Profile

Vanier Catholic High School Whitehorse, Yukon

Thank you to Janet Clarke, a teacher-librarian at Vanier Catholic High School, Whitehorse, Yukon, 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>



Wheaton Valley, Yukon, photo: J. Clarke

VANIER CATHOLIC SECONDARY SCHOOL LIBRARY, WHITEHORSE, YUKON

Contact: janet.clarke@yesnet.yk.ca

<http://vanierlibrary.weebly.com>

Whitehorse is a little city with lots to offer. Dubbed the "Wilderness City" it is situated on the Yukon River and surrounded by mountains. Many of its 25 000 residents live here because of the many outdoor activities this wilderness paradise has to offer. Vanier Catholic Secondary is the smallest of three high schools in the city with about 350 students in grades 8 to 12. Our library has over 14 000 books in its collection including a growing number of ebook selections. We have a computer lab adjoining the library with 24 computers as well as having 4 in the library.

Two teacher-librarians share the one full-time position and we have a library clerk who works 13 hours per week.



Current Faves

Our fiction collection enjoys the highest circulation by our students. Current popular picks are the Maze Runner series, Allegiant, The Fault in Our Stars and If I Stay. Increasingly, graphic novels are accounting for a large part of our statistics. We can't keep Black Bird, Amulet, Attack on Titan, or Pysren on the shelves. Next to our circulation desk, we have several shelves displaying titles for reluctant readers so that they can make quick choices while we have them as a captive audience in the library.

Events

Our Library hosts many events and presentations throughout the year from university information sessions to We Day webcasts. We are currently displaying the "Anne Frank House" in our library, and have student guides leading tours of the exhibit.

Write 4 Rights

In December it's time for "Write 4 Rights", when we hold a school-wide letter writing campaign through Amnesty International.

DEAR

Every other Friday, we hold a school-wide "Drop Everything and Read" or DEAR.

Contests

Each September, we hold a bookmark contest. Here are some past winners.!

Transition to Learning Commons

The teacher-librarian community is small in Whitehorse and while we have full-time staff in our library, many smaller libraries do not. It is difficult to manage all of the changes and demands that new technologies bring.

We have been in contact with library experts in BC and to this end, we have followed their lead in transitioning to a Learning Commons model for our school. One early purchase in this process were two cafe tables. These are extremely popular with students and add much to the vibrant learning centre we are creating.



The myriad functions of the photograph during the First World War

Katherine Stauble

"this was the first [war] in which photography played a significant role beyond documentation"



Katherine Stauble
Writer, National Gallery of Canada

Among the most memorable 20th-century war photographs are Robert Capa's image of a falling soldier in the Spanish Civil War and Nick Ut's of a Vietnamese girl running naked during a napalm bombing. Reproduced in millions of newspapers and magazines worldwide, these stirring images are works of photojournalism, made to inform the public about newsworthy events.

A recent book demonstrates that war photography can have a broader and sometimes subtler use than you might expect. *The Great War: The Persuasive Power of Photography* (Ottawa : National Gallery of Canada; Milan: 5 Continents Editions, 2014, available at shopNGC.ca), explores the myriad functions of the photograph during the First World War, from personal object to tool for recruitment, morale-boosting, historical documentation, strategic planning, propaganda and counter-propaganda.

This large 143-page book contains essays by Ann Thomas, Curator of Photographs at the National Gallery of Canada, and Anthony Petiteau, of the Musée de l'Armée in Paris. Illustrated with 80 black-and-white and colour photographs, the catalogue accompanies an exhibition of the same name, on view at the National Gallery until November 16, 2014.

Photography had considerable "persuasive power" during the Great War. Although not the first war to be photographed--the American Civil War and Crimean War came first--this was the first in which photography played a significant role beyond documentation.

In the opening section, titled "Remember me...: the personal portrait," Thomas discusses

those familiar portraits of soldiers in uniform--the ones many of us have hanging on our walls--as well as photographs of their families back home. These portraits, she writes, “helped First World War combatants and families face uncertain futures and lent some semblance of continuity to their lives by affirming the social relationships critical to their identities.”

Fernand Cuville(France, 1887–1927), Russian Soldiers at the Convent of Les Cordeliers, February–April, 1917, ink-jet reproduction of original autochrome, 9 × 12 cm. Médiathèque de l'Architecture et du Patrimoine, Montigny-le-Bretonneux. CVL00046. © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY.



The author includes moving excerpts from soldiers’ letters. One mother writes to her son, “How I do wish I could see you! ... There is one thing I want you to do for me... go to a photographer and get your picture taken.” In another letter, an officer begs his wife to send a family picture: “I do wish I had a photograph of you all, Get one taken & send me one as soon as you can.”

Unidentified photographer,
Unidentified Soldier and
Wife 1914–18, gelatin
silver print, 9 × 14 cm.
Private collection.



Early in the war, the Allied Forces banned photography on the battlefield, except by official photographers such as those working for the Canadian War Records Office, established in 1916 by Sir Max Aitken (later Lord Beaverbrook).

For the Allies, official photographs had multiple purposes: to provide a visual record of events, help with strategic planning, illustrate victory over the enemy, boost support, and thwart German propaganda. Primarily, writes Thomas, they were made “to persuade the stakeholders, soldiers and civilians, of the rightness and winnability of the war.” Consequently, these images seldom showed corpses, except those of the enemy.

Still, the official photographs reproduced in *The Great War*--and made by both sides of the conflict--evoke the tremendous loss of life and the stark evisceration of the land. In Frank Hurley’s image of the Western Front, burned tree trunks seem to go on forever, and Paul Castelnau’s colour photograph of the glorious Reims cathedral rising above shattered buildings is mournfully poetic.

Thomas tells us that William Ivor Castle’s famous view of Canadian soldiers taking Vimy Ridge used multiple negatives--the historical equivalent of Photoshop. Darkroom manipulation was a common journalistic technique at a time when camera equipment was cumbersome, slow and fragile, making it difficult to capture battlefield action.

William Ivor Castle(Great Britain, 1877–1947), 29th Infantry Battalion advancing over "No man's Land" through the German Barbed Wire and Heavy Fire during the Battle of Vimy Ridge, 1917, printed 2014, ink-jet print, 320 × 610 cm. Library and Archives Canada, Ottawa (a001020).



The military used both aerial photography and battlefield panoramas--made from multiple images stitched together--for intelligence gathering and tactical planning, focusing on strategic sites such as bridges, railways and ammunition depots. Although aerials and panoramas appear devoid of people, Thomas suggests that the human element is indeed present. She quotes historian Peter Barton: “every panorama seethes with invisible humanity... all had gone underground during daylight to protect themselves.”

Stereoscopic photographs also enjoyed considerable popularity during the Great War, as Anthony Petiteau writes in his essay. These double photographs are seen through a special device for a 3-D effect, allowing viewers to “penetrate to the very heart of the battlefield,” writes Petiteau.

The Great War tells an intriguing story about the influence of photography at a turning point in history.



The Great War: The Persuasive Power of Photography
ISBN 9788874396788

To read more, visit [**ngcmagazine.ca**](http://ngcmagazine.ca)
([**www.ngcmagazine.ca/exhibitions/**](http://www.ngcmagazine.ca/exhibitions/photography-in-the-first-world-war-from-portraits-to-propaganda)
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Oliver Twist had a story!

Marsha Skrypuch

"my books allow me to be
the voice of those whose
stories have been suppressed"



Marsha Skrypuch with student sign carrier and introducer for the first-ever London Forest of Reading events, taken May 12, 2014.

Marsha Skrypuch was born in Brantford, Ontario, on December 12, 1954 and that was where she grew up. When her inability to read caught up with her, she was forced to repeat Grade Four. She responded by borrowing *Oliver Twist*, the thickest book in the Children's section of the Brantford Public Library, and spending a year renewing that novel and teaching herself to read. After becoming hooked on reading, she began writing for her high school newspaper and completed an Honours B.A. in English. She took a detour through the male dominated field of industrial tool sales, a Master's in Library Science and the birth of her son before finding her way back to writing, first as a reviewer and freelance writer, and then as an author. In 1996 her first children's book, *Silver Threads*, came out. Since then she has had eighteen more books published for children and young adults, including *Dance of the Banished*. This most recent young adult novel is about a Kurdish immigrant's internment in Canada during World War I and his fiancée's struggle to survive the war in the Ottoman Empire and then to somehow find him. In addition to readers' choice wins like the Manitoba Young Readers' Choice Award, the BC Red Cedar, the Crystal Kite Award and two OLA Silver Birches, Marsha has received the Ukrainian Order of Princess Olha, the highest honour bestowed on citizens of foreign countries, for her picture book, *Enough*, about the genocidal famine in Ukraine. Most recently, Marsha has been appointed to the Canadian First World War Internment Recognition Fund Endowment Council, which supports projects to commemorate Canada's internment operations in World War I. Marsha is particularly honoured to be on the council this year, as it is the centennial of the internment operations.

SLiC - In your writing career you have been a journalist, a children's book writer and a young adult author. What aspect of each of these kinds of writing do you find most rewarding?

MS - Each of these kinds of writing comes with its own rewards and in many ways they blend into each other. What I love about being a freelance journalist is that I meet so many interesting people. It was during my early years as a freelancer that I discovered most of the stories that would become the seeds to my novels. A large portion of my early freelancing was doing book reviews. What a dream assignment for a burgeoning writer – to be paid for reading and writing about books!

For me, to be published in book form is an honour in itself. I am acutely aware of the fact that there are many aspiring authors who would be grateful to have even one book published and here I am, on number nineteen. I don't decide who the audience will be when I embark on a story. I let the characters speak for themselves. As an example, *Last Airlift* is for middle grade readers, as is *Making Bombs for Hitler*, but *Dance of the Banished* is for young adults, but all three books would appeal to an overlapping readership.

There is one reward that transcends all else: my books allow me to be the voice of those whose stories have been suppressed.

SLiC - What personal quality do you think is most important for a successful writer?

MS - Persistence.

SLiC - What has been the importance of your Ukrainian heritage in your life and in your writing?

MS - Many people assume I must have been immersed in all things Ukrainian since childhood, but I wasn't. My parents divorced when I was young and I was raised by my mother, whose ancestors came here in the 1700s. I didn't know much about my Ukrainian heritage until I was an adult. My paternal grandfather came to Canada just before WWI and he was interned as an enemy alien at Jasper Internment Camp but I didn't find out about that until I read an Op-Ed in the *Globe & Mail* in the late 1980s about the internment. I did know that he had claimed to have been imprisoned unjustly, but it was that article that launched my research into what really happened to him. One story leads to another, and before I knew it, I had plunged myself into the deep history of Ukraine, including life under Stalin and Hitler. Had I been steeped in Ukrainian culture as a kid, all of this might have seemed boring to me.

SLiC - Early in your career you sold the film rights to *Shadows in the Sand*, an unpublished novel. Financial motivations aside, would you like to see your books translated into film? Why?

MS - For me personally, it would be neat to see a film producer's perspective of these stories that have lived in my head for so long. Aside from that, I think my books would give moviegoers something different. I would love for a wide audience to understand the nuances of WWII portrayed in my WWII trilogy (*Stolen Child*, *Making Bombs for Hitler*, *Underground Soldier*). Ditto for *Dance of the Banished* and WWI.

SLiC - On your website you include "Writing Tips" to support other writers. What has been the importance of mentors and of mentoring in your writing career?

MS - Writers by their very nature are solitary beings but it's darned hard to stay in a vacuum and hone your craft. I attended the inaugural Humber School for Writers Summer Workshop in 1992. I had just written the first draft of my first novel and didn't know what to do next. That week at Humber was a transformational

experience and it set the course of my writing career. I had the good fortune of being in Jane Urquhart's group and during our one-on-one she told me that I had a lot of work to do on that manuscript, but that I was a good writer. The key benefit to that program was the critique process. I realized that doing critiques is as important to a writer's development as getting them. In order to continue with the critique experience, I joined an online critique group. This was in 1992, before the internet. It was in a Compuserve forum called the Litforum and participation was via a dial-up modem and you paid by the minute. I eventually became the sysop for the kids' writing section and formed Private Kidcrit with the onset of the internet. I migrated this private crit group over to my own website a few years ago. It is the longest running online children's crit group on the internet. At any given time we've got about 30 participants and they all know that they have to crit and post regularly or I'll boot them out. Over the years many kidcritters have become published and I have to say that there is nothing more thrilling for me than to see a newbie writer hone skills in kidcrit, then pass on what they've learned to the next newbie writer. Former and current kidcritters are one big family and we try to get together in real life whenever possible. Often when I'm out of province doing presentations, a kidcritter will sneak in to listen, then we'll go out for coffee afterwards. Anyone who'd like to join kidcrit is welcome, as long as they've written the first draft of a children's story and they're willing to consistently give and get critiques. Email me at marsha@calla.com.

I was thrilled to be asked to teach at the Humber School for Writers' Summer Writing Workshops and I did that for a few summers. It was neat to be able to give back and I was honoured to receive the Calliope Award for mentorship and excellence in writing from Humber School for Writers in 2010.

SLiC - If you were capable of teaching yourself to read *Oliver Twist* in Grade Four, what were the obstacles to your becoming engaged as a reader before then?

MS - I was a student in the early 1960s and back then, we were supposed to learn how to read with tedious books like the Dick and Jane series. To me, there was no point in learning to read if all it would get me was Dick and Jane. Dr. Seuss was just becoming popular and while his books were not tedious, they terrified me. To this day I have nightmares of being attacked by the *Cat in the Hat*, and *Green Eggs and Ham* still makes me gag. I tuned out. Failing Grade Four was a wake-up call. I decided that I had to teach myself to read and so I chose *Oliver Twist* because it looked interesting. Also, it was thick, so I figured even a good reader would take a while to read the whole thing so I wouldn't look out of place if I kept on renewing it.

And *Oliver Twist* had a story! Even though it was hard for me to decode the words, it was worth the effort because the story was just so darned interesting. After reading *Oliver Twist*, I read other fat novels. I completely missed out on what most of my contemporaries were reading and didn't actually read children's fiction again until I was doing my library degree.

SLiC - What was it about Charles Dickens' writing style that won you over to reading?

MS - Dickens writes about the urchins and orphans and unfortunates whose

stories are largely left untold. He also writes from a child's point of view, with a child solving the problem. This was different than many of the prescriptive books of the 60's where all problems were solved by adults. After reading Dickens I decided that I wanted to be a writer when I got older and I wanted to write the same sort of books, but Dickens used too much description for my taste and so I figured I'd write on similar topics but would leave out the words people tend to skip over.

SLiC - What was different about the teachers who were most successful in cultivating your interest in reading in either elementary or high school?

MS - I wasn't the easiest student to deal with, what with the dyslexia and being a daydreamer. The teachers who most influenced me were those who didn't write me off as unteachable, but who encouraged me to learn in my own way.

Jim Cameron was my principal and grade 8 teacher at St. Bernard's School in Brantford. I still had the shame of failing Grade Four hanging over my head, but he was so encouraging. When we got the results of our grade 8 provincial tests back, he took each student into his office for a one-on-one counselling session. He showed me on a graph where my standing was – basically off the chart in a good way – and I was gobsmacked. He told me I could do anything I wanted. It took me awhile to even comprehend what he was saying because I had it so stuck in my mind that I was a failure. I won an art award that year, and he took me into each classroom and the kids applauded. I was also the editor of our school yearbook. The highlight of my career as a writer was to do a presentation at a school in Brantford where Jim was the principal. After he introduced me I showed the kids my own grade 8 report card and the encouraging comments he made and they thought that was pretty nifty.

In grade ten I got sent to the Vice-Principal's office for asking too many questions in English class. The VP pulled out my grade nine provincial test scores and decided that the problem wasn't me, but the class. He placed me in enriched and accelerated English and I had Mr. Ed Neely for the rest of high school English. Mr. Neely opened my mind to so many different kinds of books and writing and he was so enthusiastic and encouraging. It was also neat to be in a class of students who were all passionate about good books and creative writing.

What both Mr. Cameron and Mr. Neely had in common was that they were flexible about learning styles and they encouraged their students to follow their own dreams and not be caught up in what someone else might want them to do. I had many superb teachers over the years, but these two stand out as mentors.

SLiC - What were the most valuable lessons you took away from your Master's program in Library and Information Science?

MS - How to do in-depth research. Because my books are all on topics that haven't been written about, they each take a ton of research. For example, in order for me to write my Armenian Genocide trilogy (*The Hunger/Nobody's Child/Daughter of War*) I did about ten years of research, which included sourcing first person accounts, newspapers of the time, physical artifacts and maps. It was slightly

easier to do the primary research for my first two books set during the WWI internment operations (*Silver Threads*, and *Prisoners in the Promised Land: The Ukrainian Internment Diary of Anya Soloniuk*) because they were set in Canada. I flew to Amos, Quebec, where Spirit Lake Internment Camp had been, and also to Jasper, Alberta where my grandfather had been imprisoned. I sourced camp guard diaries, letters, photographs, and log books – it took about five years.

Dance of the Banished combines these two areas of research, and this meant that I could go back to my collected files as preliminary research, but there was so much different about this novel from the previous five books I'd written set during WWI. Ali and Zeynep were not Ukrainian and they were not Armenian. It took me quite some time to figure out exactly who they were, and once I did that, I had to recreate what their daily life would be like a hundred years ago, Zeynep in Anatolia and Ali in Brantford and Kapuskasing. Without the training I had received at library school I don't think I would have been up to the detective work.

What makes me chuckle is a question I get asked a lot by students about research: "So, do you just google it?"

I wish!

SLiC - If you could recommend two books, one fiction and one non-fiction, as having been most influential for you, what would they be? Why would you recommend them?

MS - *Black Like Me* by John Howard Griffin

This non-fiction book was written by a white man who chemically darkened his skin so that he could experience life first hand as a black man in the 1950s southern US. A powerful book about literally stepping into another person's shoes and feeling what it would be like to live their life. Griffin's writing style is stripped down and bare and oh so eloquent because of that. I read this book when I was about eleven years old and it cemented my desire to write stories that make a reader step into other people's shoes.

The Magus, by John Fowles

I first read this novel in high school, then read it again and again, getting something different from it with each reading. I love how it plays with the concept of reality depending on whose perspective we are in. It had a profound effect on me because it showed how as a writer you shouldn't be able to anticipate the turns your story will take. A writer's duty is to create characters who are then set free on the page. The exhilaration of writing comes when your characters do things that seem outside of your own imagination but are breathtakingly right for the character.

SLiC - What is the most interesting aspect of your work with the War Internment Recognition Fund Endowment Council?

MS - Several years ago, the federal government officially acknowledged the injustice of the WWI internment operations and they set aside a fund to help

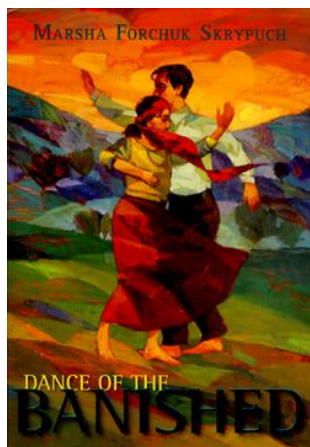
educate the public so such an injustice would never be repeated. If you ask most Canadians about internment in Canada, they'll mention the Japanese internment of WWII. The WWI internment is completely off their radar. The few people who have heard of the WWI internment think it was only Ukrainians who were interned, and while the majority of those interned were Ukrainian, there were many other groups affected as well, for example, Croats, Bosnians, Polish, Serbian, Armenians and Alevi Kurds. Some of these communities are not even aware that their own people were targeted in WWI. I love being a part of this Council whose goal is to direct funds to worthy projects to ensure that these various stories are researched, preserved and disseminated. This is a unique part of Canadian history and I am honoured to facilitate others in its telling.

SLiC - What other projects are you working on these days?

MS - I have a few non-fiction projects down the pipeline: two biographical novels and one picture book. Two are about Vietnamese war survivors and one is about a Ukrainian girl in WWII whose mother was executed for hiding Jews.

SLiC - Thank you for taking time from your summer travels to answer our questions about your work and for your stories that help children and young adults to see how human beings find the strength and courage to overcome adversity.

MS - It has been a pleasure.



Dance of the Banished
ISBN 9781927485651

Visit Marsha Skrypuch's website at www.calla.com.

School Library Profile

Bluefield High School
Hampshire, Prince Edward Island

Thank you to Jill Coffin, the teacher-librarian at Bluefield High School in Hampshire, Prince Edward Island, 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>



Bluefield is located just west of Charlottetown, surrounded by farm land in a rural setting. Bluefield takes in students from an area of over 1000 square kilometers and has a school population of 750 students. The feeder communities have thriving economies in areas such tourism, farming, fishing, and cultural arts.



The school has 750 students in grades 10-12, 45 teachers and one teacher-librarian. The book collection includes over 8000 books including approximately 3500 English Fiction, 3500 English Non-fiction and 1000 French. Popular books include *Street Pharm* by Allison Van Dieppen, *The Art of Racing in the Rain* by Garth Stein, *Playing with Fire* by Theo Fleury and *Tweak* by Nic Sheff. Popular authors include Eric Walters, Jodi Picoult, John Green and Ellen Hopkins. There are 20 computers in library and an additional 30 in a connected lab.



The library is extremely well utilized by students and staff. It is a constant buzz of activity and really functions as more of a learning commons environment. The library supports Bluefield's Co-op program by accepting co-op students to work in apprenticeship roles. The Peer Helping course is also supported in a similar way. Many of Bluefield's special needs students visit the library daily and work on social and cognitive development skills with the teacher-librarian, peer helpers and educational assistants. Various theme displays are exhibited throughout the year to promote awareness on topics like anti-bullying, GLBTQ, the environment, post graduation pathways and mental illness, just to name a few. Additionally, Bluefield has a book club that shares and celebrates all types of reading and has participated in past CBC Canada Reads – Battle of the Book Clubs events.



Bluefield library is strategically located in the center of the school. It has four seminar rooms and a computer lab attached. A large reading room is a popular space for students. It has group tables and comfy chairs and has been completely painted in a mural depicting many literary settings. There is a grand dome skylight in the main library area which provides much natural lighting. This is one of my favorite features.



As previously mentioned, the library is extremely well used. Many students prefer to spend time in the library on their study periods and lunch time. Coupled with having anywhere from 25-75 in-class students using the facility at any given time, it can get a little loud. That being said, the teacher-librarian does encourage open use of the space as long as respect is shown for all using the library.



The teacher-librarian and school library are seen as priorities by Bluefield's administration. The principal recognizes the importance of an effective school library to enhance literacy levels and student engagement in learning. Bluefield has a 100% teacher-librarian position and a healthy yearly budget to maintain and improve the resources available to students and staff.

The heart of my inquiry: how young men and women coped, endured, and made sense of war

Tim Cook

Military historian
and author



Tim Cook
(Photo Credit: Sarah Cook)

Born in Kingston, Ontario in 1971, Canadian military historian and author Tim Cook is an historian at the Canadian War Museum, an adjunct research professor at Carleton University, and the award winning author of numerous books about Canada and the two World Wars; these include *No Place to Run: The Canadian Corps and Gas Warfare in the First World War* (2000), *Clio's Warriors: Canadian Historians and the Writing of the World Wars* (2006), *At the Sharp End: Canadians Fighting the Great War 1914-1916* (2007), *Shock Troops: Canadians Fighting the Great War 1917-1918* (2008), *The Madman and the Butcher: The Sensational Wars of Sam Hughes and General Arthur Currie* (2010) and *Warlords: Borden, Mackenzie King, and Canada's World Wars* (2012). *The Necessary War*, the first book in his two volume history of the Second World War, will be released this fall.

SLiC - What attracted you to the study of military history?

TC - Gifted and passionate teachers and professors attracted me to the study of military history. While my grandfather flew in Bomber Command during the Second World War, my family was not one with a direct link to the Canadian Forces. But at my high school in Ottawa, Colonel By, I was lucky to have a number of excellent teachers, including John Reeder and Steve Caldwell. Both were extremely knowledgeable about their subjects, dedicated to finding ways to connect the past to the present, and generous in spirit. They used multi-media, such as it was in the early 1990s, but also told good stories that engaged the mind. These teachers, and others in the Social Sciences, especially Pam Cowan who taught a fascinating class called "Man and Society," which was infused with thinkers, sociologists, and psychiatrists from the past, provided an important foundation for my interest in history.

My parents, too, who were both scholars of Canadian history, with my mother Sharon, a high school teacher for 20 years before moving into the discipline of education at the University of Ottawa, also encouraged me at every turn, provided stimulating discussions, and always had books around the house. These

instructors, both formal and informal, provided a strong foundation in history which I took with me when I did my undergraduate degree at Trent University. I was not sure that I wanted to major in history at Trent but I was lucky again to find gifted professors who opened up the complexities of the past to me, and set me on my current trajectory into writing about history, teaching it at university, and presenting it at the Canadian War Museum.

SLiC - What, if anything, do you remember best about school libraries when you were in elementary and/or secondary school?

TC - Colonel By had a solid library of books and I remember spending many of my spares poking through the shelves and reading. This was before the days of the accessible internet, and I think fondly of those times in quiet study.

SLiC - What is your best memory from any library?

TC - When I was in Grade 12, my parents took my brother and me on a European trip that included a visit to the Western Front battlefields. Walking those silent cemeteries, passing the row upon row of crosses, with the fallen Canadians buried there, had a tremendous impact on me. I went on that trip reading Stephen King's *It*, and I returned reading a history book on the First World War. I was not converted to being a full-on fanatic from the trip, but I remember talking to the teacher-librarian at our school about books on military history and being shown a rather large shelf from which I selected a few to read. That had an impact on me.

SLiC - What were your favorite books as a child and as a teenager? What was their appeal for you?

TC - I was a late bloomer with reading, but when I got into it, from about grade 3 onwards, I was rarely without a book. I went through the normal suspects, ranging from Gordon Korman to Stephen King, and I read widely into science fiction and fantasy. I did not read much history, although I had a burst in grade seven of reading military histories of the Second World War.

SLiC - What aspects of your work at the Canadian War Museum do you enjoy the most?

TC - At the CWM, I have a number of jobs as an historian. My primary task is to curate exhibitions. These can be shows borrowed from other institutions or, more commonly, exhibitions we produce inhouse. The historian comes up with the idea, researches into the topic, devises a story line, selects artifacts, images, art, and other interpretative devices, and then works with a team of designers and others to fully draw out the exhibition. It is exciting and challenging work and usually takes about two years from start to finish. Other tasks include research into material cultural artifacts and the development of interpretative programs, such as educational tours.

SLiC - In your opinion, what aspect of your work has contributed the most to your success in winning awards ranging from the C.P. Stacey award for most distinguished book in Canadian military history (2000) to the 2009 Charles Taylor Prize for Literary Non-Fiction (2009)?

TC - I have always been drawn to the personal stories of Canadians in combat. How young men and women coped, endured, and made sense of war have been at the heart of my inquiry. To get at this history, I rely heavily on the powerful diaries, letters, and memoirs of combatants. These eye witnesses to history offer deep insight into war that is often lost in the official, archival record, although I research deeply into these documents too, as they offer important contextualizing information. My books have been recognized with awards because of both this archival research and the engaging narrative that drives the story forward without losing sight of the fact that history is about individuals facing challenges.

SLiC - Who are the important literary influences on your writing? Why?

TC - The most influential book on shaping my career as an historian was British historian Richard Holmes's *Firing Line*. This book looked at the motivation of soldiers and other combatants in battle and I read it during the first year of my Master's. It offered a new appreciation of combat as a very human struggle and it showed how wars were won and lost through issues of morale and combat motivation. Among Canadian historians, I have always been attracted to the clear and crisp writing of Desmond Morton, Norman Hillmer, and Jack Granatstein.

SLiC - Why did World War I become the focus of much of your work?

TC - I first encountered the War through the writing of the soldier poets. I read Sassoon, Graves, Blunden, and Owen. Their powerful word pictures from the trenches fascinated me and left me wanting to know more about how the millions of soldiers made sense of the war. I began to read Canadian novels, memoirs, and plays, including the works by Will Bird, James Pedley, and Charles Yale Harrison. I visited archives to read the letters, diaries, and memoirs. These powerful works, by the soldiers themselves, provided much insight into the war experience. The additional study of the official records, maps, photographs, art, and artifacts offered other ways to understand and make sense of the war.

SLiC - What would you regard as a little known, but extremely interesting, aspect of World War I?

TC - I think most readers would be interested to know that, in the last two years of the war, chemical weapons were used on almost every battlefield and that soldiers fought most battles wearing their respirators. I also think it is important to note that the Canadian soldiers, while suffering terrible hardship and privation, found ways, for the most part, to cope and endure. This is a very personal side to the war and by reading the letters, diaries, and memoirs, one gets a better sense of the horror and heroism of the war of the trenches

SLiC - How did you decide on the title for your upcoming book, *The Necessary War*? Why is it your "next book"?

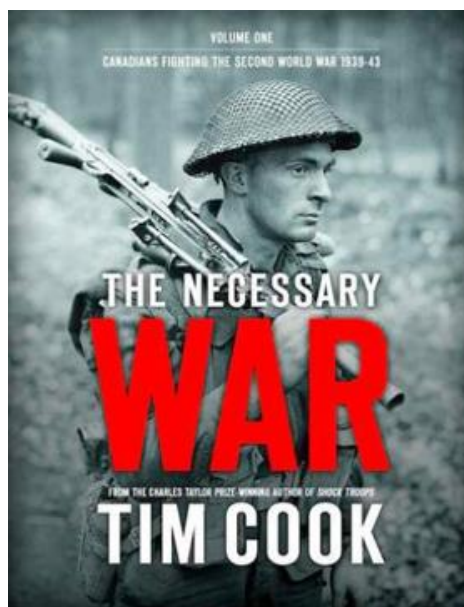
TC - *The Necessary War* is the first volume in a two book series on Canadians fighting the Second World War. My two volume Great War history was well received and I had been gathering evidence for years about the Second World War. But I wrote much of the book while I was very sick – recovering from the

ordeal of chemotherapy and radiation for lymphoma cancer. My first reaction was to put down tools during this difficult time, and I did for a while, but I returned to the writing as that was important to me. In fact, I took solace in the stories of young Canadians who faced even greater challenges 75 years earlier. The title comes from the idea that the war against Hitler and the Nazis had to be won. It was a war that others have called the Good War, but I think it was too barbaric, too awful, and too costly to use that moniker. But it was necessary, and most Canadians believed that at the time and most Canadians believe that to this day.

SLiC - Is there anything else you would like to say to our readers?

TC - There are two easily accessible and useful websites for teachers and librarians that might be of value. The Canadian War Museum's Canada and the First World War is a bi-lingual site with over 100,000 words of text and thousands of images, artifacts, and works of art. There are also teaching lesson plans. Secondly, the Canadian Images and Letters Project is an incredible website to introduce students to First World War letters, hundreds of which have been digitized for easy access.

SLiC - Thank you for taking time this summer to talk to *School Libraries in Canada* about your books, your work as a military historian, and the role of teachers and libraries in cultivating the interest in history that has played such an important part in your life.



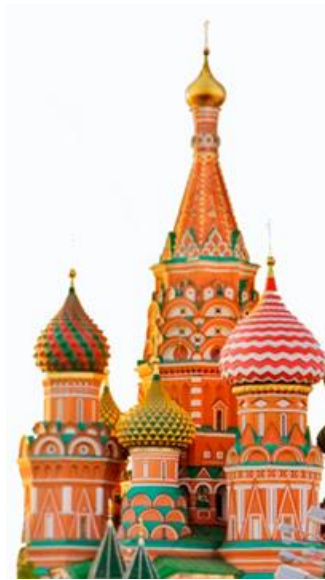
The Necessary War
ISBN 9780670066506

Visit Penguin Canada's *The Necessary War* page.

(http://www.penguin.ca/nf/Book/BookDisplay/0,,9780670066506,00.html?THE_NCESSARY_WAR_VOL.1_Tim_Cook)

International Association of School Librarianship Conference Visits Russia

Diane Oberg



The International Association of School Librarianship, held its annual conference in Russia for the first time in IASL's 43-year history. Session presentations and discussions were translated into Russian and English, so participants got used to wearing headsets on a regular basis. President Diljit Singh from Malaysia handled the many official events opening and closing the conference and chaired the two IASL Board meetings during the conference.

Canadians Jennifer Branch, Kandise Solerno, and Judith Sykes (the latter presenting online) were involved in a number of sessions at the Moscow conference on school library education, using games in teaching, action research and our new Canadian school library standards of practice, *Leading Learning*. Barbara Schultz-Jones, a Canadian working at the University of North Texas and Chair of the IFLA School Libraries section, and I gave a workshop on the draft international school library guidelines.

The Russian School Library Association (RUSLA) is beginning the process of developing standards of professional practice for teacher-librarians so there was quite a bit of interest in the draft international guidelines and the Canadian standards of practice document. Federal legislation in Russia requires that school librarians have dual qualifications in teaching and librarianship, but (as in Canada) the states or regions within Russia have considerable autonomy in setting educational policy and practice.

The IASL conference program is online (in English and in Russian) on the website iasl2014.org/programs.php. The conference proceedings will soon be available online on the iasl2014.org website.



Publishers recommend . . .

Publishers are invited to submit the title of one work of fiction and/or one work of non-fiction by a Canadian author or illustrator, published in the last year, that they would consider a "best book" or a "neglected gem." Let *School Libraries in Canada* know about recent works to satisfy the needs and interests of school library patrons from kindergarten to senior high school. Send a .jpg image of the cover art, a 50-100 word factual blurb and the publication information to sliceditor@gmail.com by January 15th for the Winter 2015 issue.

Story Books and Fiction



A Simple Case of Angels
by Caroline Adderson
Toronto: Groundwood Books, 2014.
176 p.; Ages 8-12; ISBN 9781554984282

In this new middle school novel, Nicola's adorable little dog, June Bug, keeps getting into trouble. She steals the neighbor's turkey, yanks down the Christmas tree and destroys Mum's almost-finished giant crossword. Everyone is mad, and it looks as though June Bug's days are numbered. Will doing a good deed make up for June Bug's bad behavior?

Princess Pistachio
by Marie-Louise Gay
Toronto: Pajama Press, 2014.
48 p.; Ages 5-8; ISBN 9781927485699

Pistachio has always known she was a princess. When a mysterious gift turns up on her birthday, she knows it's only a matter of time before her real parents, the king and queen of Papua, arrive to take her away. But in the meantime, her so-called parents still make her eat her spinach and get up for school. Her so-called friends still laugh when she wears her new gold crown to class. And her so-called baby sister still makes endless trouble. What's a princess to do?



time of treason
by Susan M. MacDonald
St. John's: Breakwater Press, 2014.
280 p.; Young Adult; ISBN 9781550814712



The second Tyon Collective book, *Time of Treason* picks up where *Edge of Time* left off, continuing the story of two otherwise normal teens whose special genetic traits grant them powers they are only learning to control, powers that also make them targets for the extraterrestrial Tyons. The teens traveled back in time but, instead of fixing things, they made everything much worse. The Tyons tracked their time shift and are hot on their heels, and Rhozan is back, more dangerous than ever. Isolated after a brazen attack, Alec finds himself out of the frying pan and definitely into the fire.

The Evolution of Alice
by David A. Robertson
Winnipeg: Portage and Main Press, 2014.
216 p.; Grade 12 - Adult; ISBN 9781553795186

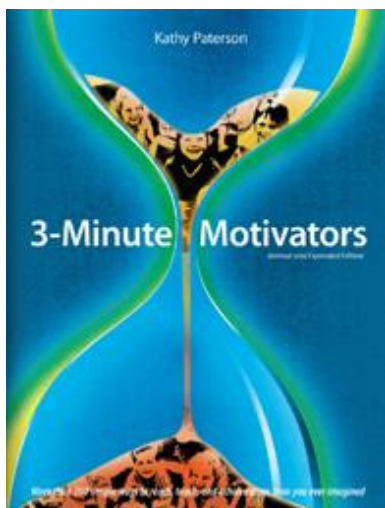
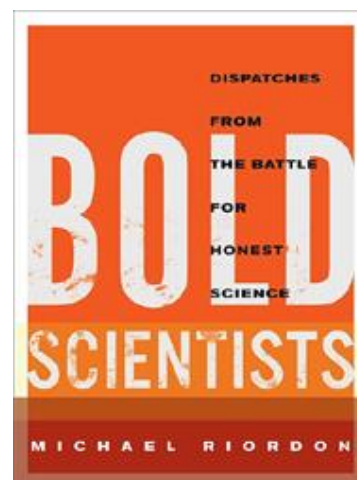
This haunting, emotionally resonant story delivers us into the world of Alice, a single mother raising her three young daughters on the rez. Alice has never had an easy life, but has managed to get by. When an unthinkable loss occurs, Alice is forced onto a different path, one that will challenge her belief in herself and the world she thought she knew. *The Evolution of Alice* is the kaleidoscopic story of one woman's place within the web of community. Where spirits are alive, forgiveness is possible, and love is the only thing that matters.



Non-Fiction

Bold Scientists
by Michael Riordon
Toronto: Between the Lines, 2014.
255 p.; Adult; ISBN 9781771131247

As governments and corporations scramble to pull the plug on research that proves that they are poisoning our planet and rush to muzzle the scientists who dare to share their disturbing data, it seems the powerful have declared a war on science. Michael Riordon asks deep questions of scientists who defy the status quo including an engineering professor who exposes the myths and dangers of fracking, a sociologist who investigates the lure and threat of mass surveillance, and a young marine biologist who risks her career to defend science. Who controls science and at what cost? Can we change?



3-Minute Motivators
by Kathy Paterson
Markham, Ontario: Pembroke Publishers, 2014
160 p.; Professional; ISBN 9781551382951

Days where students are not focused, motivated, or engaged are inevitable. Containing more than 75% new material and organized around common classroom challenges, this new edition of *3-Minute Motivators* will help educators get students more involved in their learning. The simple activities include Tech Too Motivators, Stress Attack Motivators, Calm Down Motivators, Get Moving Motivators, Sound and Movement Motivators and Pencil and Paper Motivators that develop important life skills, help defuse negative situations, encourage classroom participation, and instill the joy of learning. This revised and expanded edition of *3-Minute Motivators* will inspire teachers and students alike.

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