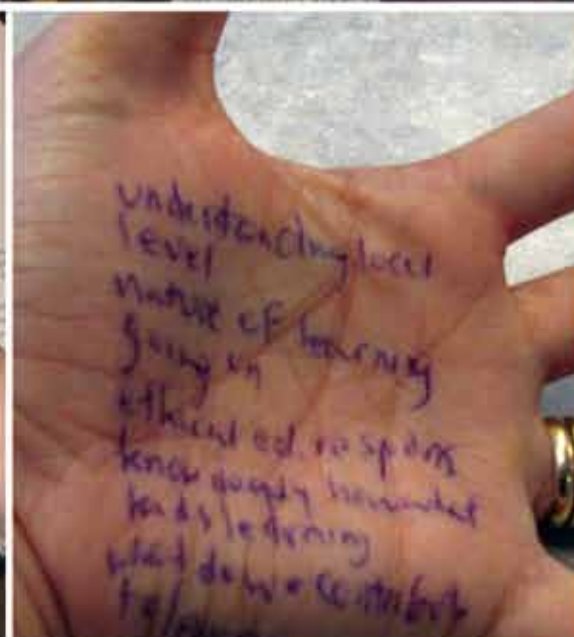


THE TEACHING LIBRARIAN

The Magazine of the Ontario School Library Association
volume 18, number 1 ISSN 1188679X



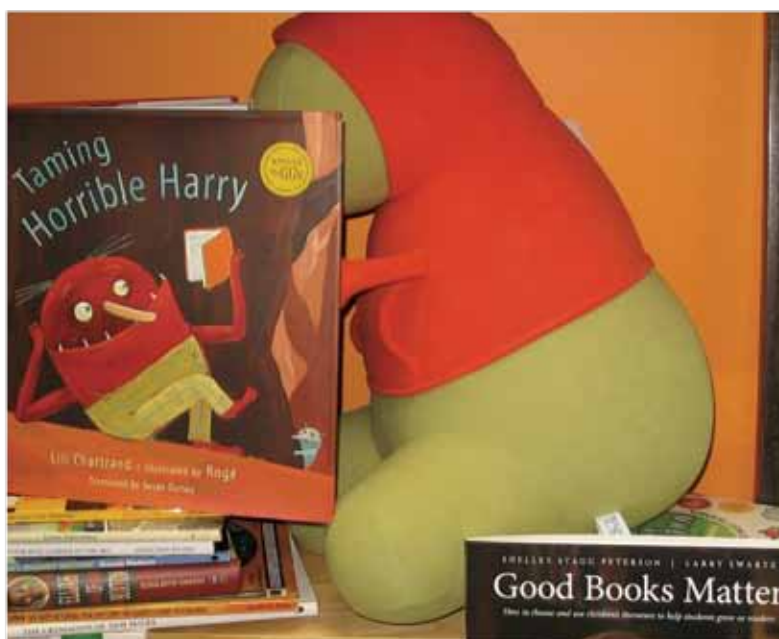
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14 Art Works at our Library

Simone Nieuwolt White

16 100 Greatest Books

Stephen Patrick Clare

18 Introducing: LearnOntario.ca

Diane Bédard

20 The Labour Mobility Act and Teacher Assignments in Ontario

Paul Kay

22 Library Layouts Photo Essay

Various contributors

24 Using Interactive Whiteboards

Julie Millan

31 Moodle: an Online Course Generator for Educators

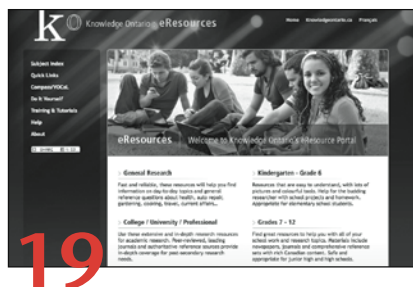
Catherine Harris

32 "Books for Boys" was Bang On!

Linda Longfield

36 Meet the Author: Richard Scarsbrook

Rob Baxter



6 The Editor's Notebook

Diana Maliszewski

8 President's Report

Ruth Hall

10 Connected Library

Sandra Ziemniak

11 Professional Resources

Brenda Dillon

26 Idea File

28 Drawn to the Form

Maria Martella

34 Book Buzz

Martha Martin

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THE TEACHING LIBRARIAN

The Teaching Librarian is the official magazine of the Ontario School Library Association. It is published three times a year to support OSLA members in providing significant and effective library programs and services. *The Teaching Librarian* promotes library programs and curriculum development that furthers exemplary educational objectives. The magazine fosters effective collaboration within the school library community and provides a forum to share experience and expertise.

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Amanda Braun

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- V. 18, no. 2 "Listening and Speaking @ your library"
Deadline: September 22, 2010
- V. 18, no. 3 "Heritage @ your library"
Deadline: January 21, 2011
- V. 19, no. 1 "Sex @ your library"
Deadline: May 10, 2011

Articles of 150–250 words, 500 words, or 800–1,300 words are welcome. Articles, when approved, should be accompanied by good quality illustrations and/or pictures whenever possible. Text must be sent electronically, preferably in a MS Word (or compatible) file. Pictures can be printed or digital (minimum size and quality are 4" x 6" and 300 dpi, approximately 700 MB and in jpeg format, if electronic). With photos which contain a recognized individual, please secure the individual's permission in writing for the use of the photo. Photos taken at public events, or crowd shots taken in a public place do not require permission from the subjects. All submissions are subject to editing for consistency, length, content, and style. Journalistic style is preferred. Articles must include the working title, name of author, and email address in the body of the text. OSLA reserves the right to use pictures in other OSLA publications unless permission is limited or denied at the time of publishing. Any questions about submissions should be directed to the Editor of *The Teaching Librarian*: TingLeditor@gmail.com.

THE TEACHING LIBRARIAN REFERENCES

The Teaching Librarian is a general magazine for OSLA members and not a scholarly journal. If your article does require citation of sources, please provide them within the text of your article or column with as much or as little bibliographic information as necessary for identification (e.g. book title, year). If you feel that the works you are citing require full identification, please provide a bibliography at the end of your piece, formatted according to the latest Chicago Manual of Style (15th edition) or APA Style.

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Diana's low-tech
Palm Pilot

Cover Photo Credit:

Top: Library Camp
OTF, 2010;
Centre row: Different
ways to take notes;
Bottom: Left - Library
Camp OTF, 2010, Right -
students sharing books.,
Photos by:
Diana Maliszewski.

what works @ your library™



Diana Maliszewski

I presented at the Atlantic Provinces Library Association's conference in Saint John, New Brunswick, in the middle of May. It was the first time I had ever been east of Quebec City, and everyone I met worked hard to ensure that I formed a positive opinion of the region. It was an enjoyable convention, even though there was a lack of school library staff in attendance; the majority of participants were public and academic librarians. I learned a lot from conversing with my fellow delegates (in English and my rusty French) because we share a lot in common despite our different locations. We were eager to learn new things and apply this knowledge to our own contexts.

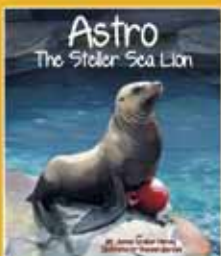
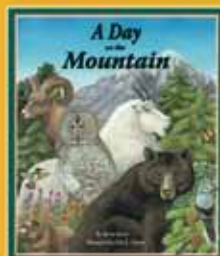
The theme of the conference was "Riding the tide: adapting and thriving in a sea of change". Change takes a lot of work. Karen Hume, in her newest book, *Evidence To Action* – which I won at a workshop and read on the plane east – says that change is challenging, and "one of the best methods for changing your beliefs is to make a change in your practice and monitor whether it results in an increase in student achievement" (Hume, 2010, p 14). Treasure Mountain Canada, a national symposium focused on school libraries in Canada, made the participants examine the beliefs and practices of Canadian school libraries and consider what works and what possibilities exist. This participation think tank took place in early June in Edmonton, Alberta, and I was delighted to be a part of this retreat. We shared success strategies and were honest about tactics that have not worked. We collaborated in person and electronically to compile our thoughts and create action plans that we could take back with us so that we could do our jobs and get even better results.

"What works" refers to both our daily, hopefully joyful, toils at our places of employment, as well as ideas and actions that lead to success in those places. To help us with both, and to assist with the implementation of *Together For Learning*, the new school library vision document released earlier this year, the editorial board will be instituting a new regular column called "Getting it Together For Learning". We hope this column will provide useful tips and food for thought. It will also be found at www.togetherforlearning.ca – a web presence that will also need your contributions to make it a workable virtual commons and location for learning. We'll also be launching "TingL Lingo", a mini-column devoted to demystifying TeachING Librarian jargon. As we get back to work, may the magazine and all who contribute to it (including Amanda Braun, our new OLA/TingL liaison – welcome!) help you discover the many things that work well @ your library. ■



Teamwork always works!

Photo Credit: Diana Maliszewski



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ONTARIO SCHOOL LIBRARY ASSOCIATION

President's Report

Ruth Hall

September is a time of new beginnings and so I'm starting this year, as I've started each of the past 15 years, with plans for moving my library forward. What is new this September is my understanding of what that library is, which has been radically altered by changes over the past year.

The knowledge I've gained during this past year through my work with OSLA has been transformative. Super Conference saw the launch of Together for Learning (T4L), our new school library visioning document, which has now been translated into French and made available online. Then, in May, we launched an online space, at <http://togetherforlearning.ca>, where we can share discussions about and work on implementation of the learning commons. This was followed in June by Treasure Mountain Canada (see <http://tmcanada.pbworks.com>), a national research symposium on the future of school libraries, where researchers and practitioners gathered to present and explore papers (available at <http://tmcanada.pbworks.com/TM-Canada-Papers>) and to "re-examine every traditional tenet of librarianship, technology, and education" (Koechlin, ix). The knowledge gained through these experiences deepened my learning, built on my 15 years of experience as a school library practitioner, and transformed my understanding of the nature of the school library. It isn't "my library" anymore. It is our library learning commons, a learning laboratory, in which learning collaborations, thoughtful experimentation, and technology integration with a focus on the "big think" (which asks learners and teachers to reflect on the "so what" of the learning activity, to identify what was really important, how the learning happened, what could be done better next time and what more we want to know) are all encouraged.

I came away from TMC with many of the tools needed to advance my implementation of T4L and a feeling of having been mentored by the learning leaders with whom I had been fortunate enough to engage during TMC. Much of the activity of this event was captured in blog posts by Canadian Association of School Libraries (CASL) Councillor Cindy Matthews (TDSB), a member of the TMC organizing team (which included educational consultant Carol Koechlin, CASL President Linda Shantz-Keresztes, OLA Education Director Liz Kerr, and myself). You can share in the energy of the event at the TMC blog (at <http://tmcanada.blogspot.com/>) along with tweets by participants and virtual supporters (at <http://www.twapperkeeper.com/hashtag/tmcanada>).

The TMC experience, ably facilitated by Treasure Mountain co-creator David Loertscher (San Jose State University) and frequent collaborator Carol Koechlin, opened with leading school library researcher Ross Todd (University of Rutgers) posing the questions: "Do we need a school library in 21st century schools?" and "How, if at all, do current school libraries impact on student learning?" His identification of the value of strategic over operational actions struck a real chord with me as it means "articulating a clear learning-centred vision rather than a library-centred vision" (37). How often does running the library (overdues, budget, processing, supervision) distract from what's really important – empowering learners (both students and teachers)?

Todd explained that the learning commons concept "centres on a shift in the conceptualization of the school library as a centre of resource collection and information access, to a centre of inquiry, discovery, creativity, critical engagement and innovative pedagogy" (40). You can read the questions posted to Todd at Wallwisher, a collaborative bulletin board (available at <http://www.wallwisher.com/wall/TMCanada>).

Citations

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I asked Dianne Yee, a Director of Education in Calgary, what it is that makes principals “get it.” Yee explains that a principal’s main concern is scarcity, because “school resources are too valuable to waste.” She sees the teacher-librarian’s capacity for providing strategic support to move a school’s technology integration forward through “patient teaching, adventurous learning and entrepreneurial networking.” Wow, what a description of the core element of a teacher-librarian’s job! How empowering to engage with a Director of Education who sees school librarians as highly effective information literacy leaders!

Integration of technology is a core component of the library learning commons. In her paper “Teacher Librarians and the New Learning Divide,” Anita Brooks Kirkland, WDSB consultant, former OSLA President, and OLA award winner states: “At the most basic level, we need to understand our own resources, which are increasingly going online [Knowledge Ontario, OSAPAC].... Yet there are still many amongst us, unfortunately, who see these as collections apart, and not an integral and essential part of our libraries ”(6). Brooks Kirkland challenges us to develop our “core competency” as information specialists who teach how and when to use or not use subscription databases, Google, or Wikipedia, acknowledging that there is validity in all of these approaches. Our job, in the library learning commons, is to teach the skill of when and how, to enable what OISE professor and critical thinking expert Garfield Gini-Newman defines as “transformative learning.”

“Transformative learning occurs when the learner’s thinking about and perceptions of the world and their place in it are altered as the result of the acquisition of new knowledge” (1). Learning as transformative knowledge creation was the central tenet of Garfield Gini-Newman’s message. When engaging new technologies we need to focus on tasks that foster meaningful inquiry. New technology layered on old ways of teaching will not result in transformative learning. “Believing that simply encouraging students to “think outside the box” is sufficient to engender creative thinkers is at best simplistic and at worst dangerous. Thinking outside the box with no criteria to guide their thinking does not help students to arrive at plausible, feasible, or even relevant solutions to the problems and challenges they will face.” (15) Gini-Newman describes 5 “intellectual tools” which can be used to scaffold student learning. Read his paper, “From Transmission to transformation: re-framing teaching and learning for the 21st Century,” to understand how these tools work with the Model for Inquiry and “learning to learn” section of our T4L document. Anyone feel a Ban Those Birds Units moment coming on?

It is impossible to capture the richness of the TMC experience in one article. Read or skim as many of the papers as you can, explore the collaborative conclusions drawn by participants, and take some of them on as your own core challenges (see papers online at <http://tmcanada.pbworks.com/Collaborative-Workspaces>). This becomes what Koechlin and Zwaan describe as “the big think,” the “so what” and “what next” that allow us to get to collaborative “knowledge building and real growth” (301). This way of thinking comes with a change in focus from advocacy for school libraries to a vision of library learning commons as change agents, where collaborative professionals lead the movement to new directions in education.

How are we going to get to this new place? By collaborating with others. One of the difficulties with Partners in Action was that it left the teacher-librarian alone to do the work. The development of Personal Learning Networks and Professional Learning Communities are an essential part of each of us moving forward in our professional practice. One way to expand your PLN is to take a role in your professional association, OSLA. This fall, in addition to registering for Super Conference, consider putting your name forward for a position on OSLA Council, or suggest a focus group or committee in which you would like to participate. The opportunity to collaborate with fellow professionals and to have an impact on the larger school library community brings a host of rewards. In reflecting on her time as an OSLA executive, a past president said, “it was some of the best PD I ever had.” This was definitely the case for me at TMC, an amazing opportunity for PD with a good dose of mentoring, as summed up in one of the final tweets of the day: “MENTORING - we are all mentoring each other and we need to continue this WITH INTENTION.” ■

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The theme of this issue of *The Teaching Librarian* is What Works @ your library. We all know how hard library staff work! Teacher-librarians, technicians, library clerks, secretaries, and volunteers work tirelessly to offer an inviting and meaningful library experience for students and teachers alike. But sometimes it's the little things, the small touches, which work wonders and leave a lasting impact on our library patrons. Check out some of the hard working ideas below to add that extra touch of value to your library.

The Daily Draw

One of the best ways to strike up a conversation at the circulation desk is to have a quote or word of the day displayed on a mini two-sided whiteboard beside the checkout, especially for some of those less-than-chatty secondary students. For the word of the day, write the word on one side of the sign, and the meaning on the other. When students come to the circulation desk, they'll usually glance at the word, giving you the opportunity to strike up a conversation about what they think the word means before you have them turn the sign to read the meaning. You'll be amazed that something so small can yield such a positive response. Check out the following links for some quotes and words – as with all Internet sites, don't forget to check for age appropriateness.

Quote of the Day

<http://www.brainyquote.com/>
<http://www.quote garden.com/>

If you want to keep the "searching" time for quotes to a minimum, click on the link below and download a Google widget that will automatically send a new daily quote to your desktop. How convenient!

<http://desktop.google.ca/plugins/i/quoteoftheday.html?hl=en>

Word of the Day

<http://dictionary.reference.com/wordoftheday>
<http://www.merriam-webster.com/cgi-bin/mwwod.pl>
<http://learning.blogs.nytimes.com/category/word-of-the-day/>
<http://wordsmith.org/words/today.html>

Many of these sites allow you to sign up and have the word of the day emailed to you at no charge.

Hire a Student

Okay, you probably can't pay them anything, but you can still get them working on some pretty cool projects. Get students to take digital pictures of teachers and students reading their favourite books, researching in the stacks, or just relaxing with a magazine in the library's reading area. Download a digital photo editor app such as Picasa from Google (<http://picasa.google.com/>) and have the students edit the photos and publish them on your website. Or they can get creative, designing posters, printing them out and hanging them in the hallways to market your library programs.

If you want to take it up a notch, get students and teachers creating podcasts highlighting their favourite books and upload them to your website. When students are deciding what to sign out for that final project, they can listen to their schoolmates talking about the very books they are thinking of borrowing. Try using Audacity (it's OSAPAC licensed and available through your Board – or download it for free from <http://audacity.sourceforge.net/>) to create the podcasts. It's easy and all you need is a quiet place, a bit of practice, and a microphone. There are several "how to use audacity" tutorials available; try <http://www.how-to-podcast-tutorial.com/17-audacity-tutorial.htm> to help you get started.

What Needs to Work Better

Explaining and defending copyright, to students and teachers alike, can be a full time job for library staff while trying to figure out copyright law can be overwhelming. To learn more about Canadian copyright law, check out these resources.

Access Copyright

<http://www.accesscopyright.ca/Default.aspx>
 Your source of information about copyright print licensing for Canadian schools.

CMEC (Council of Ministers of Education, Canada) – copyright page

<http://www.cmec.ca/Programs/Copyright/Pages/Default.aspx>

Includes "Overview," "Copyright Bulletins" and "Copyright Matters" (which takes you to the PDF, Copyright Matters! Some Key Questions and Answers for Teachers, 2nd ed.). Copyright Matters is an excellent starting point – and it's written in plain English!

Media Awareness Network

<http://www.media-awareness.ca/english/index.cfm>
 Type copyright into the search box. From the results list, select "Canadian Copyright Act – Overview." This overview page has links to additional resources, including "Copyright in the Classroom," "Internet," and "Music."

While you're on the subject of copyright, be sure to introduce students and teachers to Creative Commons licensing. While material covered by one of the half dozen available Creative Commons licenses is indeed protected by copyright (i.e. it's not in the public domain), these licenses give users of protected works more freedom than they would have were the works protected by regular copyright (which is the "default setting"). Remind your students and teachers that their work is also protected by copyright and encourage them to consider using Creative Commons licenses.

Creative Commons Canada

<http://creativecommons.ca/>

Encourage users to take the time to explore this web site. Users can learn more about Creative Commons, get a license, find content, or access a resources page with loads of links to Canadian copyright information, tools, and resources. ■

Brenda Dillon

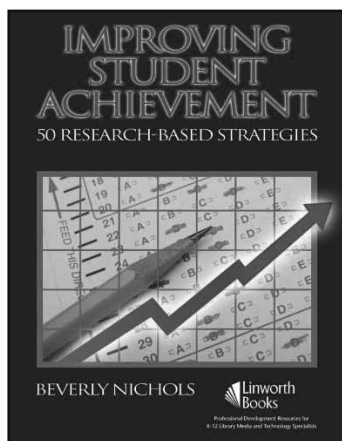
Our theme for this issue is What Works @ your library, so I've chosen a variety of titles about strategies, tools, and programs that work. Any of these titles will help you do your job more effectively, which is, after all, the point of this reviews column.

Improving Student Achievement: 50 Research-Based Strategies

Beverly Nichols
2008
9781586832933

Looking for a quick way to share your passion for the role school libraries play in student learning and achievement? Check out Research Tip # 11: Libraries and Student Achievement. You'll find a two-page summary of the issue, the research, practical implications, questions, and resources. AND the CD at the back of the book has the accompanying PowerPoint – yes, already created!

Fifty research tips are organized into groups, including: "Big Picture" Instructional Issues; Curriculum Alignment and Monitoring; Literacy (which is where you'll find #11); Mathematics; Science; Teachers, Teacher Quality, and Professional Development; Middle School / High School Issues; Classroom and School Climate and School Organization; Assessment,



Data, and Program Evaluation; Achievement Issues, Including Special Needs; and Parent Involvement. The CD has thirty-seven PowerPoint files (some presentations cover grouped tips). Although relevant resources are listed with each tip, there is also a comprehensive resources list at the end of the book. A detailed table of contents as well as an index make it quite easy to locate exactly what you need.

Don't let the small size of this book fool you – this is powerful stuff! Want quick but solid professional development presentations? Here they are. Looking for starting points for a Professional Learning Community? Any one of these fifty tips would work – or consider using a group of tips to explore a larger issue. Anyone interested in learning and using the research about improving student achievement will find Nichols' work invaluable. And it's worth noting that she's planning another book which will include tips on technology, writing, social

studies, leadership, and other topics.

Absolutely essential reading – and viewing – for anyone interested in improving student achievement. An essential purchase for every school (to comply with the copyright limitation – use within a single school). Teacher-librarians, especially those actively involved in staff development, will likely want personal copies. And, if you know a newly-promoted administrator, this would make a wonderful gift!

Yes, but...if they like it, they'll learn it! How to plan, organize, and assess learning experiences with meaning, purpose, and joy

Susan Church, Jane Baskwill, and Margaret Swain
2007
9781551382111

As is typical of Pembroke titles, *Yes, but...if they like it, they'll learn it* is both practical and inspirational and, as a bonus, Canadian! The

The authors, all experienced Canadian educators with both classroom and administrative experience as well as experience teaching in both in-service and graduate

teacher education programs, all believe strongly in the importance and meaning of purpose, that is, that authentic classroom activities will engage students in learning and foster their development of literacy and thinking skills.

Chapter 1 provides insights from research and deals with why the authors believe "yes, but" should never be a barrier to learning. In chapter 2, the authors provide a framework for designing a curriculum that fosters student engagement. Chapters 3 through 8 explore possibilities in various curriculum areas. The examples shared range across all levels of elementary and secondary education and so both elementary and secondary teachers will find this title relevant and useful.

Yes, but...if they like it, they'll learn it is essential reading for both elementary and secondary teachers, administrators (at all levels), and consultants and would be a great choice for a

Professional Learning Community or a staff book group. This book belongs in every professional collection – preferably multiple copies.



continued on p. 12...

Professional Resources cont'd

Building Reading Comprehension Habits in Grades 6 – 12: A Toolkit of Classroom Activities, 2nd ed.

Jeff Zwiers
2010

9780872075061

If you're a middle or high school teacher of Social Studies, Science, English, or English as a Second Language classes and you want to improve your students' reading comprehension, then this is the book for you.

Building Reading Comprehension Habits is well-organized. In addition to the standard table of contents and index, master lists of activities and reproducibles make it easy to find specific information.

Building Reading Comprehension Habits is divided into three parts: Developing Instruction Using Comprehension Habits (information about reading comprehension and assessment and instruction to build comprehension); Six Comprehension Habits; and Ancillary Materials.

Zwiers' combination of the theoretical and the practical provides teachers with a comprehensive, easy-to-use resource. Readers interested

in further professional development can essentially build a reading course using Zwiers' reference list.

Building Reading Comprehension Habits in Grades 6-12

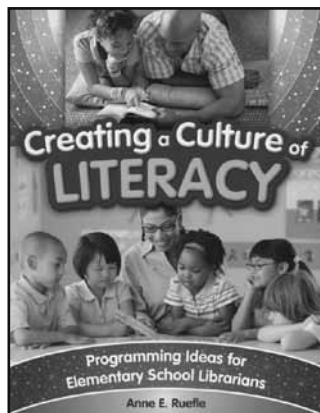
is essential reading for every middle and high school teacher and would make a wonderful selection for a Professional Learning Community or staff book group. While many teachers will want their own copies, this book also belongs in every professional collection.

Creating a Culture of Literacy: Programming Ideas for Elementary School Librarians

Anne E. Ruefle
2009

9781591587194

Creating a Culture of Literacy will help teacher-librarians and other educators do just



these ideas are designed for use in elementary schools but, as a high school teacher-librarian, I'm already thinking of ways to use and adapt some of Ruefle's

suggestions – in fact, I had trouble putting my review copy down long enough to write this review!

Ruefle's suggestions are organized into seven chapters: Getting Things Started; Bringing Books to Life; Connecting with Kids; Celebrating with Literary Events; Involving the School Community; Involving the Faculty; and Showcasing Distinguished

Authors and Illustrators. While some of these ideas require a budget and considerable planning and effort, others are quick and easy and cost little to no money. There's something

here for everyone. While anyone interested in literacy can use these suggestions, it would be natural for the school library to take the lead in creating a school-wide culture of literacy and,

indeed, Ruefle does refer often to the school library and the teacher-librarian.

Every educator interested in supporting literacy will be interested in Ruefle's ideas. *Creating a Culture of Literacy* is an essential purchase for professional collections. Schools focusing on literacy development will probably want to purchase at least one copy to ensure easy access. This title would make a great gift for any teacher who's taking on a literacy-focused position!

Differentiating Reading Instruction through Children's Literature

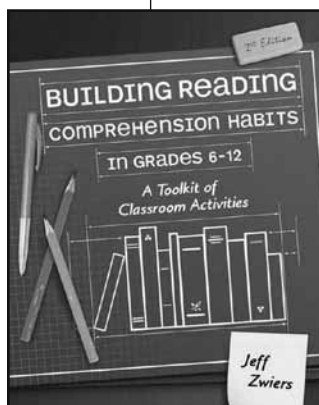
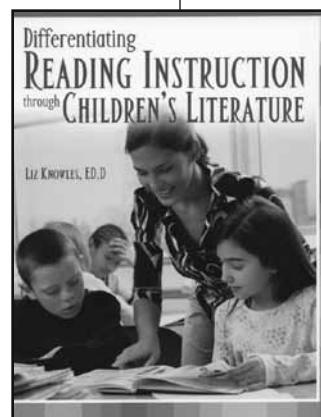
Liz Knowles
2009

9781591587873

In only seven short, easy-to-read chapters, Knowles

covers a great deal of information about reading and reading research, including what the research says about both the present state and likely future of reading, what brain research says

about reading, best practices for teaching reading, and differentiated instruction. Each chapter ends with a list of annotated resources and another list of annotated journal articles, making this



that – create school-wide cultures of literacy. As for the “Elementary School Librarians” portion of the sub-title, well, don't pay too much attention to that! Yes,

book an excellent tool for anyone interested in learning more about reading. The second part of the book is a collection of lesson plans, divided into three sections: PK – 3, Grades 4 – 7, and Young Adults. Knowles also provides 30 pages of author information, including basic information, interesting facts, and web sites and contact information. There's a comprehensive Annotated Resources list at the end of the book.

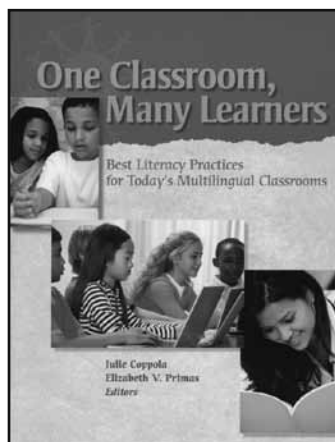
While *Differentiating Reading Instruction* is written for elementary and middle school teachers, high school teachers (and teacher-librarians, of course) will also find Knowles' presentation of the latest research interesting and useful.

Essential reading for all elementary/middle school teachers and administrators as well as for all academic consultants (not just those whose titles include "reading" or "literacy"). *Differentiating Reading Instruction* would be an excellent selection for a Professional Learning Community or a staff book group. This book belongs in every professional collection.

One Classroom, Many Learners: Best Literacy Practices for Today's Multilingual Classrooms

Julie Coppola, Elizabeth V. Primas, Editors
2009
9780872074675

One Classroom, Many Learners provides information about best literacy practices for supporting English Language Learners in both elementary and high school classrooms, illustrated with examples from the contributors' own research and teaching. Coppola and Primas divide this information into three sections: Language, Literacy, and Learning in Elementary Classrooms; Language, Literacy, and Learning in Middle and Secondary School Classrooms; and Improving Teaching and Learning in Multilingual Classrooms. Elementary classroom practices include word study assessment and instruction, connecting language and literacy development, using children's literature, and encouraging conversation about books through the use of literature circles. Secondary classroom practices include using scaffolded reading experiences, differentiated and integrated instruction for English Language Learners, promoting student engagement and oral language development, and supporting writing development with guided writing. Section Three includes collaboration with



parents, connecting home and school, and an examination of professional development programs.

The contributors to *One Classroom, Many*

Learners support giving students easy access to lots of good books and a variety of other print materials (e.g. magazines and newspapers), and make clear the need for caring adults to share literature with students, all of which makes sense.

However, the focus is on extensive classroom libraries (with hundreds of titles) and no mention is made of school libraries or the role a teacher-librarian might play.

This is disappointing—and an opportunity for school library advocacy!

Highly recommended reading for any teacher dealing with English Language Learners. *One Classroom, Many Learners* would be an excellent choice for a Professional Learning

Community or a staff book group – in fact, each chapter ends with reflection questions. An essential purchase for all professional collections (it's hard to imagine any school board in Canada not concerned about the literacy development of ELL students).

Library Lifesavers: A Survival Guide for Stressed Out Librarians

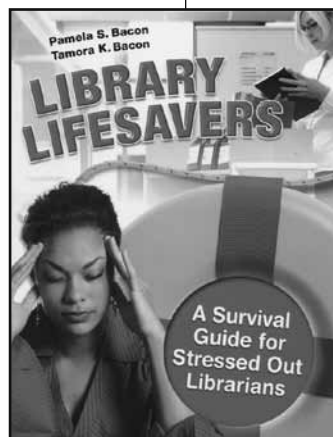
Pamela S. Bacon and Tamora K. Bacon
2010
9781591587682

The tips and suggestions offered in *Library Lifesavers* are divided into six chapters covering topics such as

day-to-day survival, organization and time management, recommended reading, and personal and professional development. The tips and suggestions are designed to be practical and

reproducible templates are included. The tone is light and chatty, as if you were having coffee with friends.

Optional purchase for district professional collections. ■



Art Works at Our

Simone Nieuwolt White



Figure 2



Figure 3



Figure 4



Student Felicia Montenegro shows off her mural for the Graphic novel section.

Celebrating the Arts is one way to build a sense of community in the Learning Commons library. In this collaborative space, students and teachers can exercise their creativity and problem solving skills and showcase their creative efforts. Much like a gallery, the library offers a constantly changing exhibition of design and innovation, and a celebration of work accomplished. As a teacher-librarian with a passion for the Visual Arts, I want to bring more of the Arts into the library as I know this will affirm the sense of pride for those who contribute. How does one start such an endeavour with a limited budget? Like so many other teacher-librarians, I study what has already been done in other secondary school libraries. Teachers, librarians, and artists are similar in this respect; we get inspiration from each other. My visits to two TL's in my neighbourhood gave me both great ideas and practical steps.

Catherine Thompson is at Wexford Collegiate, a school with an Arts-permeated culture. Series of lockers as well as staircases are transformed into murals, so it is hardly surprising that this creativity overflows into the library. It is a school tradition that every Arts major leaves a legacy piece, a work that will become part of the school décor and Catherine has two such works in the library, both of which were done on commission and for which the artists were paid. Other displays are remnants of past Art projects, such as the wonderful papier mâché pterodactyls menacing the patrons from the tops of the stacks. To keep the space dynamic, Catherine has invested in a fully adjustable display system from Brodart called the "Hang It Up System" which allows the photography or Art classes to create rotating displays of their work. Costing roughly \$400 for two sets, this display system has cables strong enough to hold heavier canvasses and is fully adjustable to facilitate the display of smaller and more numerous pieces, such as can be seen in the photography exhibit (fig.1).

On the lower end of the budget, Catherine's students have transformed two old but indestructible study carrels into works of art (fig. 2).

Library!

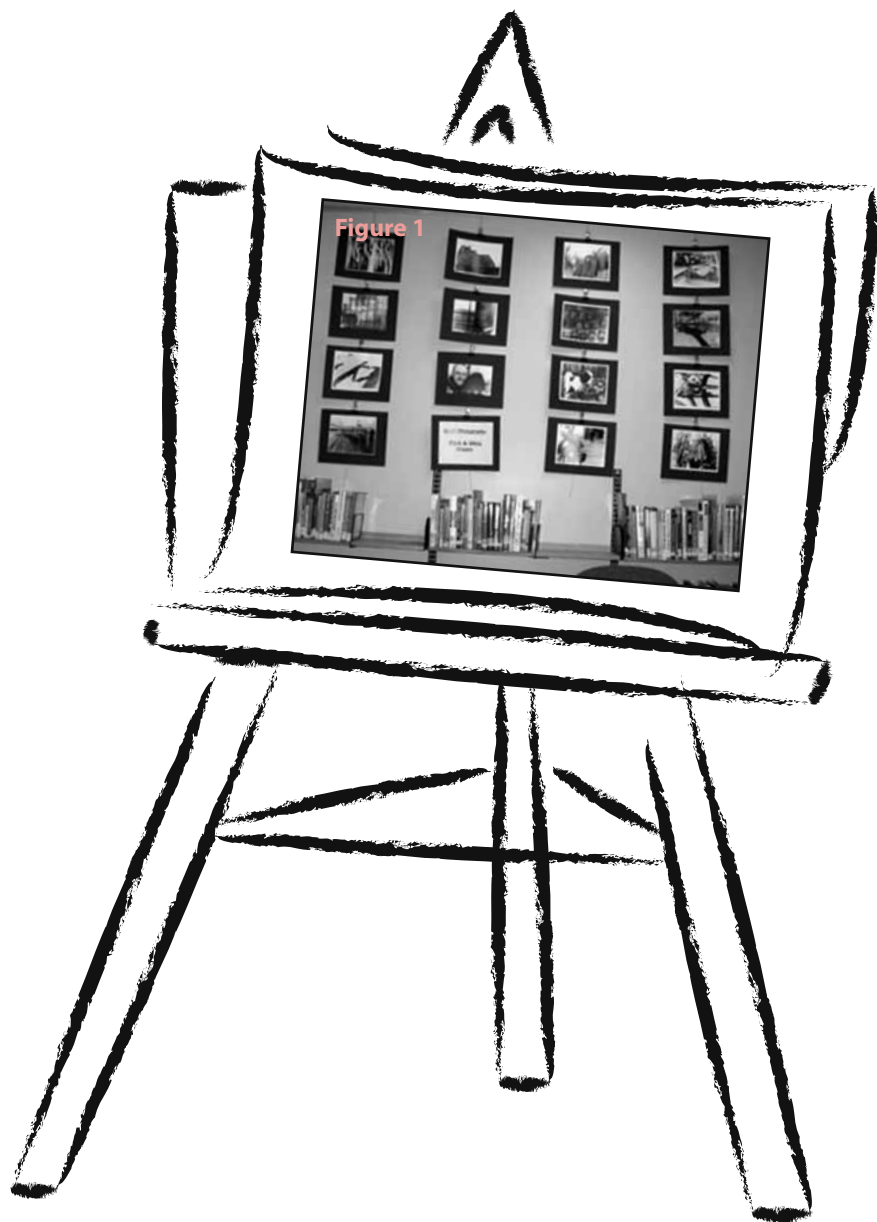
How does Catherine encourage the Arts in the library? As a songwriter/ lyricist, she hosts Poetry Cafes in the library on a regular basis which draw emerging spoken word artists into the learning commons to share and celebrate their latest work. With encouragement from like-minded peers, these students continue writing because they know they have a regular and sympathetic audience on which they can test new material.

Teacher-Librarian, and published author, Lois Lorimer Nunn also hosts Poetry Cafes in the library at R.H. King Academy, events offered in collaboration with a creative writing teacher. Her library design fosters right-brain thinking as she displays objects which will prompt students to ask questions, such as a tuba near the circulation desk. Lois was lucky enough to inherit a glass display case, in which she displays new student artwork (fig. 3). But her most inspiring idea is an inexpensive way to keep displays of artwork current ...Velcro. She uses Velcro to attach suitably matted student work to bulkheads, where the polished and professional looking work is safe from vandalism and easily visible to students who need distraction from a boring assignment or staff members who need relief from a too-long staff meeting. And, because the work is attached to the wall with Velcro, the student artist can take it upon graduation, without damaging the wall.

Inspired by these ideas, I have some recommendations to share with other teacher-librarians who, like me, want to embrace the Arts in the library.

a) Use your own passion to foster creativity. Both Catherine and Lois host Poetry Cafes. My own strength as a visual artist comes in handy for finishing touches and planning community art projects. For example, I have easy projects, ones not requiring great skill, on the go, such as papier mâché decorations. The artistic students then polish and refine these creations. I know from experience that I might end up doing most of the work because students might, or might not, carry through. But that's fine with me because I love the work!

b) Work closely with Art teachers to display finished work and unclaimed masterpieces. Currently, our stacks are being used to display a tremendous variety



of paper sculptures. Students enjoy seeing their work and the teachers appreciate the opportunity to showcase what can be done with even the simplest of materials and to advertise the Art courses.

c) Collaboration with students and teachers means embracing new ideas. Whether it is setting up the library for a fashion show or listening to the volunteers' ideas for mounting book displays, it can be difficult to give up control and truly listen to the suggestions of others. However, when we follow through with these suggestions, we can bask in collective pride at our accomplishments. Having listened to my colleagues' ideas, I am well on the way to setting up the Learning Commons as a dynamic gallery space.

Information on Brodart's Hang it Up system:

www.brodart.ca/shop/cb/product.aspx?pgid=5395 ■

In 2006, I interviewed Farley Mowat after the release of his stirring memoir *Bay of Spirits*. We met for morning coffee at the Cambridge Suites Hotel in Halifax. He shared many things with me that day that I will never forget. In particular, two observations left an indelible impression on me.

On writing; “Boy, what I know is that you’ve just got to sit yer’ arse down in the chair each day and go to work.”

On Canadian writing; “It wasn’t that long ago that we were asking ourselves, What does it mean to be Canadian? Who are we as a people? It’s a true testament to our literature that we don’t hear those queries anymore.”

To the latter comment he added, “Of course those questions never needed to be asked down here. Atlantic Canadians have always had a strong sense of who they are.”

I shared the contents of our conversation with *Daily News* readers the following Sunday, and later, privately, with my good friend Trevor J. Adams, editor of *Halifax Magazine*. Trevor and I often met at the Trident Café on the city’s Waterfront. Along with serving up the finest Italian Roast in the city, the quaint coffee shop is home to shelves stuffed with new and used books. It wasn’t uncommon for our chats to turn to literature and, more specifically, works from Atlantic Canada.

Inspired by Mowat’s insight, and perhaps impressed by the number of local and regional authors and titles we could list from memory, we began jesting that we “oughta write a book” about, well, all of these great books!

It wasn’t until some months later that the flicker of our fancy would take flight when I half-heartedly suggested the idea in an email to Patrick Murphy, the senior editor at Halifax-based Nimbus Publishing. To my surprise he responded with some interest.

Patrick and I began fleshing out some ideas. Trevor and I then put together a formal proposal and outline – one that would have booklovers everywhere

send us their top-ten East Coast books of all time - and soon after we signed a deal with Nimbus to produce *Atlantic Canada’s 100 Greatest Books*.

With our experience as writers, and driven by our mutual love of literature, we approached the project with confidence and optimism. As the venture unfolded, however, it became quite clear that the process would not be without its challenges.

First, there was the question of what constituted an Atlantic Canadian book? The boundaries were difficult to define. After much debate, however, it was decided that the works in question had to fall into one of three categories: a) the book had to have been written by an Atlantic Canadian author about Atlantic Canada, or b) the majority of the story itself had to take place on the East Coast, or c) the work had to have some special significance to the region.

Then, to simplify the procedure, we called for works of fiction and non-fiction only. Books of poetry, drama, and the like would be handled by individuals who were asked to contribute top-ten lists in their particular field of expertise.

Failing all else, we reserved the editorial right to have the last word on the final tally.

And then there was the voting itself.

Some readers had us questioning their math skills, as they struggled to keep to the allotted number of nominations. Many sent in 1, 3, or 5 titles, while others couldn’t seem to stop themselves at 10. One person sent in her very-own top 100 selections, composing short essays on each. While an impressive feat, I couldn’t help but wonder if this woman had far too much time on her hands.

List revisions were commonplace, with one contributor even expressing upset with us for keeping her awake for several nights while she reconsidered her picks.

Even some of the authors got in on the act. One scribe enlisted friends and family members to cast



100 Greatest

ballots on his behalf. The problem was that the prolific penman had so many titles under his belt that the votes were watered down and none ended up making the final cut.

Another chose to exercise his creativity via email, first only electing his own singular work and then voting for it over 40 times in one afternoon using different online pseudonyms – all of which were mild variations on his own moniker!

Once all the ballots had been collected, double and triple-checked, and then independently confirmed by two outside-parties, my writing partner and I got down to the daunting task of reading all 100 final entries.

There were only a few steadfast rules in place for this: we had to re-read titles that we had previously read, there would be no talk between us about our impressions of the books themselves, and we were to avoid outside influence (reviews, online resources, etc.) as much as possible.

We each employed our own methodology for the editorial. My preference was to take notes whilst reading each book, writing a quick first-draft upon completion and then editing the following morning before launching into a new narrative. My fondest memories of the process were while on holiday in the sleepy seaside township of Vergal along Spain's arid eastern coast, writing each morning at the café overlooking the beach.

Trevor worked in creative spurts, reading a block of five books before taking a few days off to chronicle his impressions.

Once done, albeit several weeks past our self-imposed deadline, we edited each other's essays, going back and forth via email. We then worked with our editorial team to tidy up the loose ends, including choice of images, biographical data, and the many 'specialty' list contributions from experts, authors, critics, musicians, politicians, and other public figures.

All told, the project took 18 months. We received 716 legitimate contributions from booklovers in 17 countries, nominating more than 2,000 Atlantic

Canadian works of fiction and non-fiction.

We launched the book in Halifax last November to much media attention and critical acclaim. It sold very well out of the gate, buoyed by a short author tour across Nova Scotia and New Brunswick. At each stop, readers engaged us in discussion and debate – most were pleased with the final results, others questioned the outcome. We welcomed both. After all, that was the whole point of the exercise, was it not? In my mind the question of who finished atop the list was secondary to the ensuing deliberation and celebration of Atlantic Canadian literature.

One ambitious young man even suggested that we consider building a national franchise out of the concept, bringing the process to each province. And although the idea was not without its merit, both Trevor and I were beyond exhausted after the first effort. Besides, aside from perhaps English-speaking Ontario and Francophone Quebec, where else in Canada would we have such a tremendous pool of work to draw from? That isn't to take away from the wonderful and worthy contributions made from the country's other regions, but merely an acknowledgement that Atlantic Canada, as the oldest settled corner of the country, has the richer literary heritage.

Still, given the great success of our first book, we couldn't help but ponder the possibilities of a national project.

And so, with Farley Mowat's words still ringing in my ears – and recognizing that Canada's recent emergence as an international literary powerhouse is a testament to the maturation of our national identity – Trevor and I have launched *Canada's 100 Greatest Books*.

Please have a peek at our website: www.canadas100greatestbooks.com. We invite you – whether a seasoned reader or a literary novice – to help us gather the many vivid narrative threads that now pepper our literary landscape and to weave them into a vibrant self-portrait. ■



INTRODUCING:

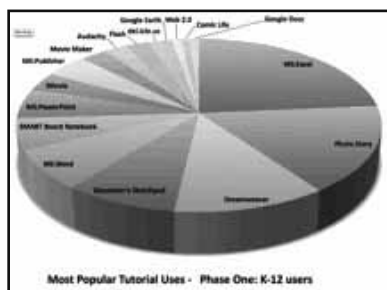
An online safety net for you and your students

Your digital skill set is always growing. You tackle new software and technology as you expand your teaching style to take advantage of new tools and new times. Your students and staff do the same. But we all get stuck. To take those risks, adapting to new learning styles and moving into an open-learning environment, one needs to have a sense that there is a “safety net” in place with a solid set of supports as backup. LearnOntario.ca tries to provide this trusted online support 24/7.

While it’s easy to reach for Google, it does not always provide the ideal tech support for software or “how-to” user problems. You get back a lot of hits, but then have to weed through them to figure out what works.

The LearnOntario.ca discovery portal was built with a leaner focus – it is more useful for you to quickly find a smaller selection of pre-evaluated, quality tutorials than to search through millions of hits. You can get in and out fast, finding exactly what you need to move your project along. The portal provides advanced search filters to help you limit by qualifiers such as intended audience level, Ontario curriculum links, OESS software titles, operating systems, and Creative Commons rights. The aim is to identify the best sources, and to point you in the right direction, while minimizing your search time.

That’s why LearnOntario.ca has been built as a discovery portal. It does not actually host the tutorials, but indexes them and enriches the metadata known about them, giving you all the information you need to make rapid, accurate choices. When you make your selection, the portal then hands you off to the server actually hosting the selected tutorial. That means your computer slows down only for a “heavy” internet load for the video you actually want, not for every option along the way.



Backed by a year of research

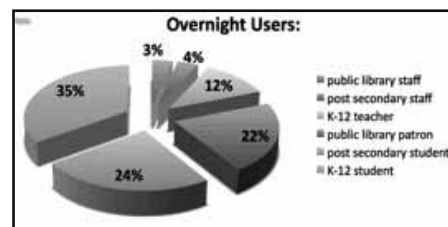
Before the portal was designed, extensive research was carried out with 2000 users to explore what kind of support was needed, what software titles had the highest support issues, and what times of the day (and night!) support was in demand.

A list of the top 25 applications defined key support points. This list contains a high level of OSAPAC titles (no surprise here!), plus the increasing appearance of Web 2.0 and social media tools.

Short format most helpful

Most users preferred short video explanations for commonly needed how-to-do tasks. It was noted that there were always the available print manuals, extensive training DVDs and archived user forums for the deeper problems and extended learning, but that these frequently offered too much detail or too slow to dig through.

While 75 per cent of the users accessed the tutorials during classroom hours, the remaining 25 percent of users were looking for support throughout the overnight hours (quelle surprise!). The largest group of these late night users were K-12 students.



But aren't these videos already available on the Internet?

Yes, most of them are, though some key ones have been licensed for you. The educational, creative commons and commercial markets are creating high quality digital literacy resources, online tutorials, training and in-service. But, the current discovery and delivery approach is scattered, uneven and poorly integrated.

Finding resources can be a laborious search process. Poor quality but high-ranking Google results still rule the day, unfortunately, resulting in a make-do attitude among most users. Rather than having three million hits, the LearnOntario.ca portal will likely offer you 30 top notch ones without having to dig through hundreds of pages of results. And everything is presented in a way that works with schools and school boards. For instance, there are tight limits on the number of videos hosted at YouTube.com within this discovery portal as

LearnOntario.ca

nts, 24/7

Diane Bédard

most K-12 school system firewalls have blocked access to YouTube. Occasionally a really exceptional tutorial available only on YouTube is included, but is flagged with an access warning.

Five easy ways to use this growing bank of tutorials:

1) Go to the website <http://LearnOntario.ca> and type the name of your software in the "Search" box.

2) Place the **LearnOntario.ca search widget** on your own web page so it's always instantly accessible for



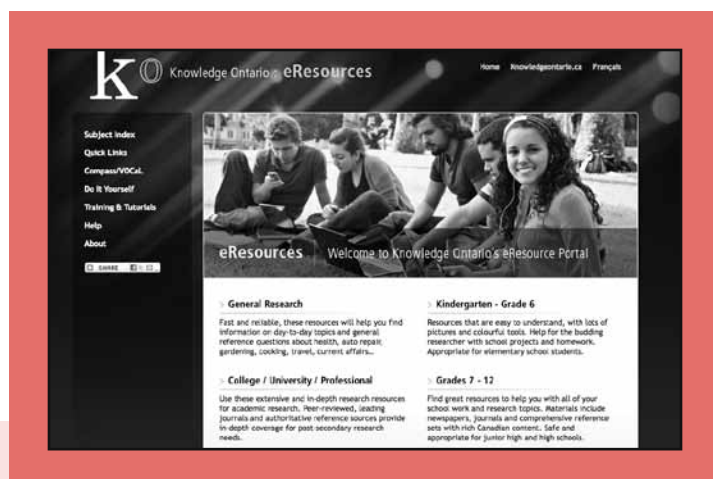
your students. Go to learnontario.ca for a link to the simple copy/paste code, along with instructions.

3) Visit the OSAPAC site

(http://www.osapac.org/db/software_search.php)

to explore the K-12 OESS licensed educational software and you'll find the Resources tab for any software title integrates the tutorials listed in the LearnOntario.ca

continued on p. 20...



Just Launched!

KO eResources portal: Bringing it all together

The new KO eResources portal provides easy one-step access to all of Knowledge Ontario's services and content: the Resource Ontario databases, Learn Ontario tutorials, Ask Ontario virtual reference, and Our Ontario government documents and digital collections.

Now you and your students can have direct access to all your KO resources. The eResources portal is Knowledge Ontario's paramount tool for unrestricted delivery of high quality digital resources to all Ontarians. Built on cutting edge technologies, the eResources portal authenticates Ontario users automatically: No logins, no library cards. Just click for fast, reliable and free access to:

- Arts and Literature
- Auto Repair
- Business and Careers
- Environment and Geography
- French Resources
- Health, Wellness & Psychology
- History – including primary and Ontario sources
- Magazines and Newspapers - Canadian & General Content
- Philosophy and Religion
- Politics, Government and Law
- Science, Technology & Computing
- Social Sciences and Humanities
- Software and technology help

In May 2009, at the Knowledge Ontario Ideas Forum, a winning idea emerged: the iKnow App – a one-stop access point that brings KO services together in one place. A year later, it's here: the eResources portal.

eresources.knowledgeontario.ca

portal.

4) **Snag an RSS feed:** custom build the precise feed you want and subscribe to it.

- Do a search for the specific titles you want to track (hint: use software tab).
- Once you have the search results you like, simply select the RSS feed icon up in the URL address line of your browser.
- Add it to your favourite feed reader and get updated any time new tutorials are added to your saved search.

Any of the other tabs (creator, subject, etc.), also work this way, as will the results of any search you do.

5) A **“Share!” social media** sharing toolbar is located on the navigation for each page – click on it and select from over 250 of the available social tool sets to share or save the page you have generated.



An ever growing mix – and you can participate!

The collection is growing weekly with new titles.

- Feel free to use the **SUBMIT** form if you know of dynamite tutorials not yet listed – there's a link to that form on the top of every page of the portal.
- Use the contact form (<http://learnontario.ca/about>) to ask further questions or point out areas or titles you'd like researched.
- E-mail directly to: LearnOn@KnowledgeOntario.ca

Throughout this coming school year, **LearnOntario.ca** looks forward to being a 24/7 tech support service and teaching tool you can depend on for your classroom, teaching, and after-hour needs. After all, not understanding a “how-to” step with technology should not stop the learning. ■

The **LABOUR MOBILITY ACT** & *Teacher Assignment* in Ontario

Paul Kay

In 2009 Ontario enacted the Ontario Labour Mobility Act (OLMA). This act makes Ontario compliant with the Agreement in Internal Trade, which means that the certifications of occupations, professions, and skilled trades recognized in other provinces will also be recognized in Ontario. Over 300 occupations, skilled trades, and professions – including teaching – are affected. In addition, the Ontario Ministry of Education rewrote Regulation 176/10 (2010), which specifies the teaching positions which require additional qualifications. This revised Regulation 176/10 amends and shortens the list of proscribed teaching positions for which additional qualifications must be held and, as a result, library teaching positions are no longer included.

To help principals and teachers understand the impact the OLMA and changes to Regulation 176/10 will have on teacher assignments, the MoE has produced Teacher Assignment in Ontario Schools (TAOS): A Resource Guide. Let's examine how these changes affect teaching assignments in school libraries in publicly funded schools in Ontario.

Do I still need library qualifications to teach in a school library?

Yes. TAOS clearly states that teaching assignments must be made:

- with the aim of providing the best possible

program and ensuring the safety and well-being of students;

- in accordance with the qualifications recorded on the teacher's Certificate of Qualifications and Registration (6).

Can someone who does not have an AQ in librarianship still teach in a school library?

Yes. If no one in the school has the appropriate qualifications, or if the Principal feels that the qualified person is somehow unsuitable for that role, then the Principal may, by mutual agreement with

positions. For example, a teacher with library and Primary/Junior qualifications, working in a K-8 school, might be told to obtain Intermediate qualifications because the Principal believed this to be necessary under the old regulations. Under the new regulations, a teacher may be assigned to a subject/division/position (e.g. a K-8 library position) for which he/she does not have the required qualifications (e.g. Intermediate) upon mutual agreement (TAOS p.7). So, in this example, the teacher-librarian in question, with qualifications in only two of the school's divisions, could keep the teacher-librarian position in the K-8 school as long as both the teacher and the principal agreed to this placement.

“...the Ontario Ministry of Education rewrote Regulation 176/10 (2010), which specifies the teaching positions which require additional qualifications. This revised Regulation 176/10 amends and shortens the list of proscribed teaching positions for which additional qualifications must be held and, as a result, library teaching positions are no longer included.”

another teacher, assign that other teacher to the teacher-librarian position.

How is this different from the pre-OLMA legislation?

Pre-OLMA, a Principal could request a Temporary Letter of Approval (TLA), valid for up to one year, which allowed a teacher to work in a subject/division without the necessary qualifications. So, for example, pre-OLMA, a teacher who held school library qualifications in another Canadian jurisdiction, but did not hold an Ontario AQ in Librarianship, would need a TLA to be assigned to the teacher-librarian position in a publicly funded Ontario school. The changes (OLMA and the rewritten Regulation 176/10) mean this teacher can now be assigned to the teacher-librarian position on the strength of those non-Ontario qualifications, without the need for a TLA. Principals can still request TLAs when necessary – they just won't be necessary as often and are no longer required for assignment to teacher-library positions.

So how might this affect me?

In the past, some teacher-librarians were informed by their Principals that they must obtain qualifications in additional divisions if they wanted to keep their library

But I thought that a library AQ was no longer required to teach in a school library!?

Correct. However, principals are still required to consider teachers' qualifications when staffing school libraries, and that means first considering qualified teachers for teacher-librarian positions as assignments must be made with the aim of providing the best possible program and ensuring the safety and well-being of students and in accordance with the qualifications recorded on teachers' Certificates of Qualifications and Registration (TOAS p.6). Unqualified teachers should be considered for such positions only if no qualified teachers are available. It's important to understand that the question of appropriate use of non-teaching staff (e.g. staffing school libraries with Library Technicians) is not addressed by TAOS as this document deals with the placement of certified teachers and does not address other staffing issues.

Resources

Ontario Ministry of Education. (2010, 25 May). Teacher Assignment in Ontario Schools: A Resource Guide. Retrieved from <http://www.edu.gov.on.ca/eng/teacher/assign.html> ■





Library Layouts



One of the key components of the **Learning Commons**, as described in *Together For Learning: School Libraries and the Emergence of the Learning Commons*, is the consideration of the physical and virtual space of the library. “Safe, inclusive, and welcoming environments throughout a school are imperative to meet the diverse abilities and learning styles of individuals, teams, and groups.” (page 7) What does this look like exactly? In addition to the adjectives above, flexible spaces that can be transformed to fit the needs of the users come into play. It helps to visit other libraries to see how they use their space, decorate their bulletin boards, or arrange their collections. This may be a challenge when other schools are far away or we lack the time to visit new locations. Enjoy these “virtual tours” courtesy of the individuals that submitted photos of their beautiful spaces to share with us. ■

Using Interactive

WHITEBOARD

Julie Millan

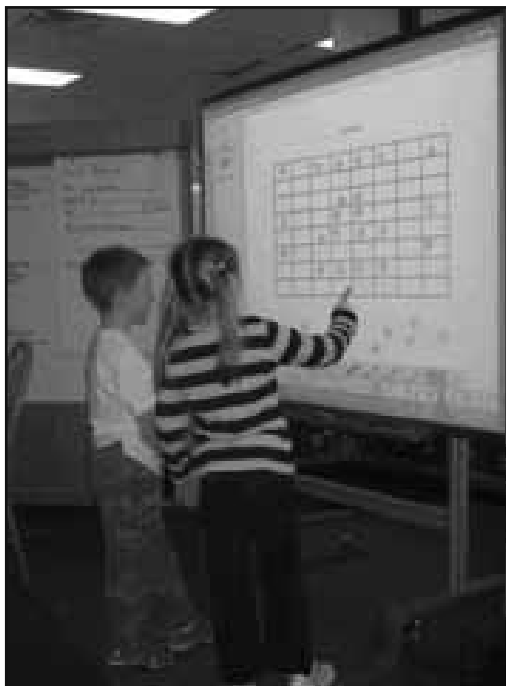
You've been hearing about the incredible potential interactive whiteboards (IWB) have for engaging students in learning, teaching traditional lessons in exciting ways, and increasing student participation in all areas of the curriculum and you finally have one in your library or classroom! But now what? Where do you begin? How do you use your interactive whiteboard? Where can you find resources to support the curriculum using your board? Here are a few suggestions and ideas.

Where to Begin

Interactive whiteboards are large boards that display information available through a computer using a projector. They allow participants to interact with the computer using an electronic pen (stylus) or even your finger. SMART™ Boards are a particular brand of interactive whiteboard. One of the unique features of the SMART™ brand of boards is the Notebook software that is included for use with the boards.

SMART™ also provides many resources to help support their product. The SMART™ Educator Resources offer users the opportunity to search for lessons based on the curriculum (across North America), provide lists

of other websites that support the elementary and secondary curriculum, and offer teacher training. You can access all of this information at <http://www.education.smarttech.com/ste/en-US/Ed+Resource/>. Make sure you also go to the SMART™ Exchange section of this site which provides users with hundreds of lesson plans, opportunities to connect with other teachers, and the opportunity to design and share lessons.



Where to Find Resources

The Ontario Educational Resource Bank <http://edu.gov.on.ca/elearning/bank.html> is a free online resource available to teachers and students in Ontario. There are thousands of resources, including units, lesson plans, activities, maps, and interactive learning materials available through this site. You can search by grade, curriculum strand, or type of resource. Passwords are available through your school board.

Interactive Websites

There are hundreds of interactive websites that are suitable for use with IWB and there are many sites that provide lists of these sites organized by grade or curriculum. A couple of excellent sites for this purpose are www.topmarks.co.uk/Interactive.aspx

and <http://eduscapes.com/sessions/smartboard/>.

Give a Dog a Bone is a math game using the 100's chart. Students are given a random number and they

ARDS

have to find it by clicking on the blank hundreds chart. The game is timed and students try to find as many numbers (bones) as they can in one minute. This is a great diagnostic tool for teachers and useful practice for students learning the 100's chart. www.oswego.org/ocsd-web/games/DogBone/gamebone.html

ABCya! is a site with hundreds of educational games created by teachers. The site is organized by grade and serves students kindergarten to grade five. The navigation buttons are easy to use and voice instructions are also available on this site. www.abcya.com

SMART Board Goodies <http://smartboardgoodies.com/> is a teacher created blog dedicated to sharing SMART Board resources. It's a great site to explore and has loads of fantastic interactive activities!

IWB's are also an excellent platform for media literacy lessons. Using a Venn diagram to compare a picture book and an ebook (www.tumblebooks.com) is just one example.

Once you get used to your new interactive whiteboard, you'll be ready to tackle creating your own interactive lessons to enhance your classroom program, support student learning, and model effective teaching. The IWB possibilities are truly endless – it's just a matter of embracing the new technology and investing some time learning a truly engaging teaching tool! ■

(Above right) Students love interactive whiteboards as much as teachers!

(Opposite page, right) Students learn using interactive whiteboards



During book fairs, I ask students to set aside books they think our library should have. At the end of the book fair, I purchase most of their selections and frequently deliver the books to students after I catalogue them. (Sticky notes with student names on them work better for this than my memory.)

I also use an informal student advisory process to guide purchasing. This demonstrates that student opinions are valued and rewarded and I know this encourages others to make suggestions too.

Greg Harris
Itinerant Resource Teacher: Library & Literacy
Simcoe County District School Board

Another incentive that keeps my Library Leaders interested...they always get a “sneak peek” of the new books. I was at the Scholastic warehouse sale this morning and my three helpers asked about the new books just purchased. They can hardly wait until I get them catalogued. They always ask if I have new books because they know I sometimes pick popular books up at various places on the weekends.

It is fun to see the kids so excited about books!

Linda Longfield
Teacher-Librarian
Morton Way P. S.
Peel District School Board

I have a few ways to involve students in my school library:

1. I have a group of Grade 9 students who work before and after school shelving books, setting up book displays, and creating bulletin boards. They are the Library Helpers Club and it is a wonderful way for me to get to know the grade 9 students every year, and to hear their ideas and interests. For them, they get to know how the library works, where to find resources, and to become a part of the school environment.
2. I encourage students to drop off book suggestions for purchase - it is fun to see their faces when they see their suggestions on display and ready to be checked out!
3. I run a lunch-time Book Club for students. They choose the books, we meet to discuss them, and we enjoy hearing everyone's thoughts on the selected book.
4. Student work from many departments is displayed in the library for all to see - everything from Art Projects to History Museum Displays can be seen. This is a real feeling of accomplishment for many students as the school is recognizing their efforts.
5. Students are encouraged to write Book Summaries complete with a drawing, a recommendation or not, and a score out of 10 - this is helpful for other students looking for a book to read since their peers have already read it and have given their rating.

Kathleen Tuckey
Head of Library
Central Secondary School
Thames Valley District School Board

If we get our students in the habit of borrowing library books when we first see them as Junior Kindergarten students, I feel that their Library use will be more consistent throughout their time in elementary school and perhaps beyond. One thing that I find works well as an organizational tool while fostering independence among the little ones is a personalized library card. The first day that I meet my new students, I take an individual photo of each of them. I save these photos in a file for their class to be used for crafts and activities throughout the year. I place their photo along with their library bar code on large bookmarks. The students simply place these bookmarks in the book that they would like to take home. The books are scanned out, distributed and the cards are stored in the Library. Each time the child returns their book they are delighted to see that a new sticker is added to their card. At the end of the year they take the bookmark home as a memento of their visits to the school library. This year, I put log-on instructions on the back of the card, which assists the students in computer use. That is what works @ Woodcrest P.S. Library!

Susan Packer
Teacher-Librarian
Woodcrest P.S.
Durham District School Board

How do you get students involved at your library??

Students are actively involved in our library as part of our school's on-going commitment to Art. Students' artwork, sculptures and mannequin heads (from the cosmetology program) are displayed. We are proud of two stain glass inserts displayed on our courtyard windows that were completed as part of an ArtSmart grant. We also host an annual "Artists in the Library" show.

Pat Jerney
Teacher-Librarian
Henry Street High School
Durham District School Board

One idea that I use is to feature a grade 7 or 8 boy. I have him choose and display his favourite selections from the library, which may include magazines. I put them under a sign entitled "One Guy's Picks", with the name of the student. All of these texts are available for sign out. I change the student every two weeks.

Laurie Johnson
Teacher-librarian
Woodville Elementary School
Trillium Lakelands District School Board

Photo Credit: Elaine Brown



Students at Henry Street High School admire the 2 stained glass inserts displayed on the courtyard windows that were completed as part of an ArtSmart grant.

IDEA FILE

Great Teacher-Librarians and Great Graphic Novels: A Winning Combination

My two brothers, four sisters and I all grew up without a teacher-librarian in our elementary school. In fact, I can't even remember having a library in my first school. It was during my high school experience that I finally had access to a school library and an effective and wonderful teacher librarian, Mrs. Jareth. Her passion for books drew me into a world full of new possibilities. She seemed to know the answer to everything, but ultimately taught me "it's not the answer that's important, it's the question." Little did I know that I would grow up to become a bookseller and meet hundreds of teacher-librarians, so many of them reminding me of Mrs. Jareth.

One of my goals as a bookseller has been to encourage teacher-librarians to add graphic novels to their collections – graphic novels that will engage their students and enrich their programs. Students seem to have the upper hand when it comes to knowing what's new and hot in graphic novels. But while it seems that most educators are aware of the value of graphic novels, there are still some teachers and teacher-librarians who are resistant to this genre of reading (and you know who you are). Often, the most reluctant are the ones who have never read graphic novels because they tell me "I don't like them." But how do you know you won't like it unless you taste it?

To you I say "just take a little bite and try it." Start reading and investing in a graphic novel collection. Watch your students gravitate towards that part of your library. Be committed to giving them books that they want to read.

For the past 7 years I have run a Teacher's Graphic Novel Book Club. The group is made up of teacher-librarians from a few local school boards, and we meet after school to discuss new graphic novels and manga. Initially I assumed the members would be teacher-librarians who were already sold on the idea of graphic novels, but in fact, we have

several members who came because they didn't know anything about this format and wanted to learn more. There are many different opinions expressed in our meetings and these teacher-librarians really "own" their graphic novel collection. It's always exciting to share our experience of graphic novels and those who were reluctant at first are now really feeling comfortable in their choices.

A few months ago, Steve Case, a teacher-librarian from Woodbine Jr. High School in Toronto, brought his students to my store, Tinlids, to purchase books for their school library, including graphic novels. They were allowed to decide how they would go about spending this money.

Steve offered them freedom in making their own choices. I observed Steve's relaxed style as he listened, responded and empowered his students. I asked him what he thought were some good tips for being an effective teacher-librarian. His advice was to "talk to your students. Get to know your kids." When I asked his thoughts around graphic novels, he explained that he feels that there is a misconception that all graphic novels are manga and that all manga is bad. I have heard this many times from teacher-librarians and while there are some reasons to be careful in choosing manga, especially for elementary level, there are still some series that work well for younger students. Some examples for grade 6-8 include *Hikaru No Go*, *Prince of Tennis*, *Dragon Drive* and *Megaman*. Like many others, Steve says, "Kids who won't normally come to the library, come in when there are new graphic novels."

When Steve's students finished with their book selections, we had lunch and a chance to talk. I wanted to know what they thought about the role of the teacher-librarian, as well as their thoughts about graphic novels. They were a very enthusiastic, open group of students and were happy to answer my questions. Here's what they had to say:

Why is it important to see graphic novels in your library?

Gr 7 boy: "At my old school we had lots of books for projects and instruction, but then when I came to this school I saw so many books that were fun. And then I really wanted to read. I read graphic novels because they're fun."

Gr 7 boy: "Graphic novels help me visualize the story."

Gr 7 girl: Some adults see graphic novels as useless junk, but they should be open-minded. When you shop, you should take students with different tastes in books, so they will choose a better variety."

Gr 7 boy: "When I went to my old country to visit, reading manga helped me understand the Korean language better."

Gr 7 boy: "I found it so easy to understand Macbeth when I read the graphic novel version."

What makes a good graphic novel?

Grades 3 to 5

"It has action."

"Funny characters..."

"It's not just good for grade 8."

"Adventure..."

"Funny situations..."

"It has a little bit of everything but not too confusing."

Grades 6-8

"Good characters..."

"Inspiring art..."

"Not babyish..."

"Unpredictable..."

"You can relate to it."

What type of skills do you think someone needs, to be an effective school librarian?

Grades 3 to 5

"You need to be organized and know everything."

"Kindness..."

"Happy..."

"Co-operate..."

"She would help a lot."

"Smart..."

"You need to be not grumpy."

"If we didn't have a librarian, how would we find out about books that are new?"

Grades 6 to 8

"Balance fun and be disciplined too..."

"When we're learning a new topic, the teacher-librarian always brings it up in a fun way."

"She needs to be caring and fun."

"Patient..."

"She teaches us about media with books."

"She needs to connect with the students and know what they need."

"She's funny."

"She's like Superwoman!"

Gr 6 boy: "The teacher-librarian should buy all the volumes in a series."

Gr 6 girl: "teacher-librarians should introduce us to new types of books that we might not know about."

Gr 6 boy: "They should give us more mature titles. Don't give us baby books when we're in grade 5 or 6."

Gr 7 boy: "The best thing about our librarian is that he is open-minded."

Gr 8 girl: "Some adults shouldn't be so biased. Our teacher-librarian isn't biased and that makes me trust her opinion."

Gr 8 boy: "The best thing about our librarian is that he is non-judgmental."

Gr 7 boy: "Don't not buy books just because you don't like them. Find out what the kids want."

Gr 7 boy: "In my old school the teacher-librarian helped me solve a problem with a teacher who didn't like me."

As a bookseller I have seen so many similarities and differences in the approach taken by teacher-librarians across Canada. The teacher-librarian needs to know how to communicate with students, as well as the principal, other teachers, parents and booksellers – what a lesson in diplomacy!

continued on p. 30...

It astounds me that there continue today to be many schools across Canada that still do not have a teacher-librarian or a strong library program. This seems so incredible in an age that embraces critical thinking, collaboration, the quest for information and changes in technology – all the things that should exist in a school library. If we aren't investing in school libraries, what exactly are we investing in?

I know that there are many challenges that face our school libraries as we work to create progressive learning spaces. I am awed and encouraged by the energy and creative methods that teacher-librarians use to build this environment.

They are teacher-librarians who are fearless and endlessly enthusiastic. They listen, question, collaborate, empower and are open-minded. And they read. That's the kind of person Mrs. Jareth was for me, and I'm sure we all know someone like that. And if you're the teacher-librarian in your library, you probably are already someone else's "Mrs. Jareth."

Popular Graphic Novels and Manga Recommendations

Primary

Elephant and Piggie series by Mo Willems
Babymouse by Jennifer Holm
Frankie Pickle by Eric Wight
Lunch Lady by Jarrett Krosoczka
Binky the Space Cat by Ashley Spires
Stone Rabbit by Erick Craddock
Geronimo Stilton graphic novel series

Junior

Amulet by Kazu Kibuishi
Amelia books by Marissa Moss
Bone series by Jeff Smith
Rapunzel by Shannon Hale
Calamity Jack by Shannon Hale
Diary of a Wimpy Kid by Jeff Kinney

Intermediate

Stormbreaker by Anthony Horowitz
Daniel X by James Patterson
Pendragon by D.J. MacHale
Diary of a Wimpy Kid by Jeff Kinney
Twilight by Stephanie Meyer
The Popularity Papers by Amy Ignatow

Secondary

American Born Chinese by Gene Yang
Skim by Mariko Tamaki
Cirque du Freak by Darren Shan
Death Note (manga series) by Tsugami Ohba
Bleach (manga series) by Tite Kubo
Fullmetal Alchemist (manga series) by Hiromu Arakawa ■



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moodle: an online course generator for educators

Catherine Harris

Moodle is an online course management system designed for teachers and their students. The teacher uses the free software available at moodle.org, to set up a website where students can pick up their assignments, share ideas, watch related videos, chat and post work. Teachers can use Moodle to offer a completely virtual course or can use it as part of a face-to-face course. Students register once and log on to the site at any time and any place. Teachers can alter the parameters of the site, monitor student work, give feedback and do assessments online at their convenience.

Below is screen-capture of a grade 2/3 media assignment using Moodle.

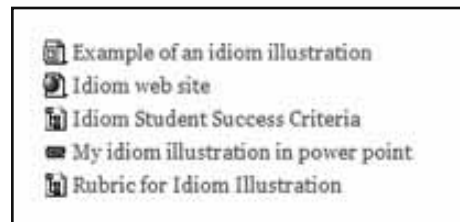
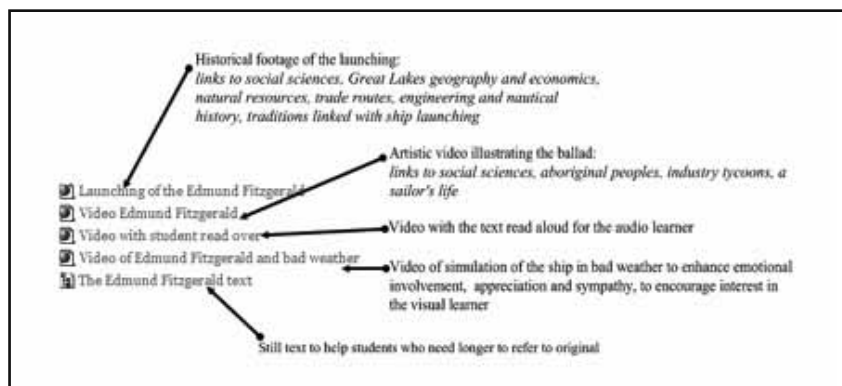
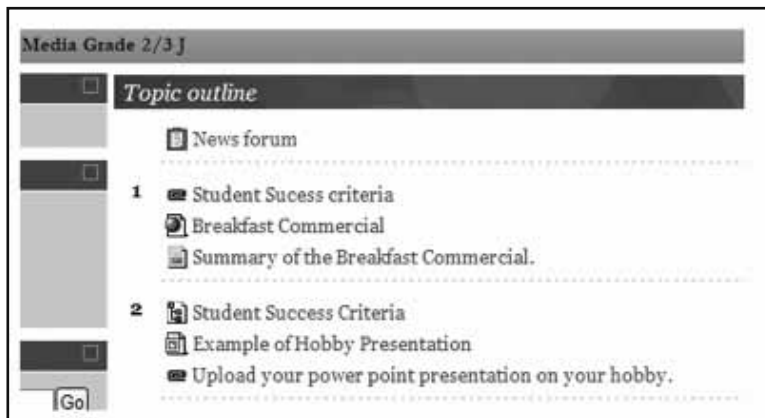
The “News Forum” allows students to chat with one another. This particular function is very popular with students and is most effectively used when students are given a particular focus for their talk and the function is turned on at a specific time for a short duration. “Success Criteria” – rubrics, exemplars and examples of work – are easily uploaded to the site. Parents often enjoy being able to see their child’s assignment parameters. Different kinds of files, including wikis, videos, spread

sheets, data bases and slide shows can easily be uploaded to provide appropriate resources that are at the correct reading level. Posted links to Ministry-licensed software (OSAPAC), the Knowledge Ontario databases and the school library website assist students in finding safe digital resources quickly.

One of Moodle’s chief benefits is the way that it allows courses or assignments to be so tailored to differentiated learning. Teachers can meet many learning styles by including sound tracks, images, videos, text, graphs and charts. Some teachers have students read aloud the required text selections and then post them so that all students can have the option of listening as well as reading course work. Although Moodle is a paperless

interface, some teachers find it difficult to capture parts of the site for printing. This particular drawback may be ironed out soon as the Moodle developers are continually offering improvements. Moodle also offers a

demonstration site where teachers can muck about to see how the website works. ■



(Above) Sample selection of assignments
(Left) A flow chart describing functionality of various assignment selection tools.

“Books for Boys” was

BANG ON!

(How a supportive principal and teacher-librarian ignited the reading flame in their male students)



Linda Longfield

I will always remember my first book buying experience as a new Teacher Librarian. My Principal, Mr. Hurt, wished me luck and suggested that I keep in mind “books for boys”. He has always fully supported the Library program at our school and was interested in increasing the focus on supporting boys’ reading. Armed with his support, my enthusiasm and S&B Books’ quick delivery of my order, we have been able to offer our boys an exciting experience that has kept them reading ever since.

I remember talking to Mr. Hurt about our struggling male readers. He reminded me that as a staff we discussed the publication *Me Read? No Way!*, a practical guide to improving boys’ literacy skills. We had noticed our EQAO scores reflected the boys’ reading struggles and everyone at our school was on board with getting our boys reading;. We had conversations about ways we could get the boys “hooked” on reading and the topic of graphic novels came up as one of the formats that we knew the boys enjoyed. In addition, I had author Michael Wade in a couple of times to speak to the junior students to rave reviews. His books appeal especially to boys, but, girls enjoy them as well. After his visit his books flew off the shelves and students continued to ask for them months after his visit.

My principal is in and out of the Library quite often and on one of his visits he noticed one of our “difficult” grade five students sitting on the floor intently reading one of the graphic novels. The boy was totally oblivious to the activity all around him. My principal was so impressed with this scene that he said to me...“Let’s

get some more of these books. Make a list of titles and prices and we’ll buy some this year and more next year.” When I had completed my wish list and handed it in to him, to my surprise he said, “Go ahead and order them all!”. When the books came in, I quickly catalogued them, set them up on tables and covered them with blue cloths to create anticipation.

We selected about thirty students and invited them to the Library for the “unveiling”. The boys thought they were in trouble and Mr. Hurt started talking to them sternly at first and then broke into a smile and told them that he and I had a surprise for them. I then took the coverings off the tables and the engagement in the room was infectious!! It was such an exciting time to see the library full of boys **READING** and enjoying the books! This was a real feel good day!!

Since that day, the boys have continued to enjoy the graphic novels that we bought. My line to them as they continually come in and ask for a specific volume is... “I’m sorry...that book has never experienced what it feels like to sit on a shelf”!! They look puzzled for a minute, then, they “get it”.

The books that we bought at the beginning of this experiment have been read so often that some of them already need replacing. Both teachers and parents are grateful that their boys are reading. Mr. Hurt and I look back on that day with fond memories and look forward to the next time we can “seize the moment”. Our male readers, as well as our entire school benefits from having such a supportive, library-friendly principal. ■

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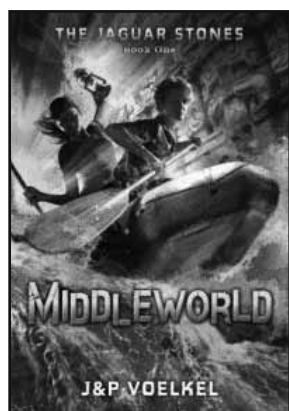
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One of the biggest questions out there today is “what works” to engage those hard-to-impress reluctant readers. Here are some high interest fiction picks for JI and YA readers that are guaranteed to thrill.



Middleworld – Book 1 of the Jaguar Stones
 Author: J and P Voelkel
 Publication Date: April 2010
 ISBN: 978-0307711977
www.jaguarstones.net

Summary:
 Max Murphy is not amused to hear he will be missing his vacation trip to sunny Italy while his parents zip off to the Mayan jungle. Left with his video games and his mysterious housekeeper Zia, Max barely has time to whine about his sorry state before he is whisked away to join his folks. Taken to the ominous Puerto Muerto, Max soon learns his parents are missing and ancient Mayan evil is afoot. In desperation, he joins forces with Lola, a feisty

Mayan girl who has no use for Max's clumsiness or whining, and can handle anything the jungle throws in their path. Together they set out to seek Max's parents and the ancient, lost Jaguar Stones...their only hope to save the world before all hell...literally...breaks loose...

This is a great read for fans of Indiana Jones, with its tales of ancient shipwrecks, missing treasure and Mayan legends. Although Max is a wimpy, whiny only child who prefers his safe gamer world to the great outdoors, he eventually learns to harness his “inner Indie,” and his personal growth is fun to see. The authors are experts in their field, so fans of Central American science and history will be enthralled.



Skeleton Key: The Graphic Novel
 Author: Anthony Horowitz
 Publication Date: Nov. 2009
 ISBN: 978-0399254185
<http://www.anthoniyorowitz.com/>

Summary:

In this graphic novel version of Alex Rider's third adventure, Alex finds himself infiltrating a Russian madman's operation on a small Cuban island, or Cayo, while posing as the supposed son of American spies. Alex uses his brains, his brawn, and his usual assortment of high tech gadgets to stop a nuclear attack and save the day.

This third graphic novel is a great accompaniment to the many Alex Rider novels, though the plot isn't exactly the same. With appealing coloured illustrations, both veterans of the series and new readers will find lots to admire.

The Maze Runner
 Author: James Dashner
 Publication Date:
 ISBN: 978-1906427504
<http://jamesdashner.blogspot.com/>

Summary:
 Thomas wakes up in an unfamiliar, hostile society that seems, somehow, bizarrely familiar. Populated only by young men and boys, Thomas begins to adjust to his frightening setting, complete with unscaleable walls, creature-like machines called Grazers, and a maze that seems both unlikely, and unbeatable. Suddenly a new person arrives in the Glade – a girl, who seems to recognize “Tom” – and the rules of the Maze start to alter. Before long it becomes clear that only Tom and Teresa have the knowledge and skills to save the Gladers...

if indeed, anyone can...

This is a great book for readers who like to be dragged along



with the protagonist as he or she tries to figure out what's going on. It has a Lord of the Flies feel to it at times, and kids who enjoy the post-apocalyptic/dystopian societies of *The Hunger Games* or *The Forest of Hands and Teeth* should like this one. Its sequel, *The Scorch Trials*, comes out October 2010.

Half Brother
 Author: Kenneth Oppel
 Publication Date: 2010
 ISBN: 978-1-55468-812-8
<http://kennethoppel.blogspot.com/>

Summary:
 Thirteen-year-old Ben has just been moved across the country in order to facilitate his father's latest research project – a study to see if a newborn chimpanzee can be imprinted and raised as a human, and taught to communicate through sign language. Ben is unimpressed with his new

"Must Have" purchases for your school's curriculum needs

"baby brother," especially when his father and mother seem far more impressed with Zan than with Ben. It doesn't take Ben long to fall for the baby chimp, however, especially when Zan helps Ben reinvent himself as the "alpha male" in order to impress the beautiful Jennifer Godwin. Unfortunately, the project doesn't go according to Ben's father's wishes – and soon all that stands between Zan and disaster is Ben...

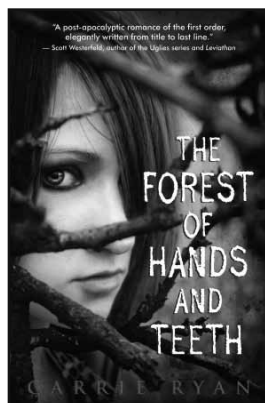
This thoughtful, provocative coming of age story is a bit of a departure for Oppel, with its focus on characterization rather than high action. Readers with a strong interest in animal research, general science, social justice – or simply a story well told – will find it a must-read.



The Forest of Hands and Teeth

Author: Carrie Ryan
Publication Date: 2009
ISBN: 9780385736824
<http://www.carrieryan.com/>

Summary:
Mary is used to her life in the village. Avoiding the zombie hordes known as



the "Unconsecrated" and preparing for a possible attack are all she has ever known. Life is simple but hard, and carefully regulated by the stern Sisterhood. Unfortunately, the Sisterhood can't control everything. When the Unconsecrated manage to finally attack the village, Mary barely survives, escaping on an unknown path with a few fellow villagers. Included in the group are Mary's recently-acquired fiancé, Harry, whom she has finally accepted in order to avoid a future as a Sister, and his brother, Travis – the man she truly loves...

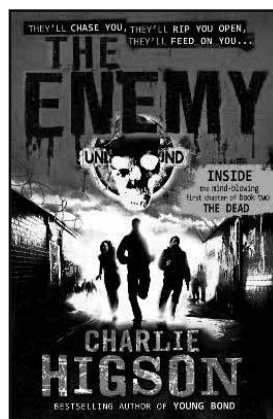
To say this book is merely a post-apocalyptic zombie book is doing it an injustice. While the Unconsecrated will give readers all the violent limbo-opping and head-chopping they could ever want, there is more to this novel than a simple gore-fest. The story challenges our ideas about

religion and memory, and asks readers to make up their own mind about what it truly means to be loyal to the ones we love. Its sequel, *The Dead-tossed Waves*, came out in March, and the third in the series, *The Dark and Hollow Places*, arrives in 2011.

The Enemy

Author: Charlie Higson
Publication Date: May 2010
ISBN: 9781423131755
<http://www.the-enemy.co.uk/site/teHome.php5>

Summary:
The Enemy is an exciting, violent and gory adventure that features an ensemble cast of young people, rather than a single protagonist. The setting is a slightly-futuristic London,



where adults have been struck with a plague that turns them into clumsy, determined cannibals. Realizing it is only a matter of time before they are all eliminated, the main group of young people decides to join forces with others and head to Buckingham Palace where it

is supposedly safe. Along the way there are many plot twists and surprises, as the story breaks off to follow a variety of characters. In typical horror movie style, disaster strikes repeatedly and slaughter is the common denominator.

The Enemy is the first in this young adult series, and is written by the same author who wrote the *Young Bond* books. Readers who loved *The Girl Who Owned a City* when they were younger will be intrigued with this darker, more graphic tale. The sequel, *The Dead*, will be in stores as early as Fall 2010.

In addition to the above, don't forget to buy the most recent books from the following, must-have series: *Mockingjay* (Hunger Games #3, August /10), *The Atlantis Complex* (Artemis Fowl #7, July /10), *Linger* (Shiver #2, July /10), *Lies* (Gone #3, May/10) and *Necromancer* (Secrets of Nicholas Flamel #4, May 2010) ■

Meet the Author

Rob Baxter

Students in Richard Scarsbrook's creative writing classes at George Brown College are treated to rare glimpses into the creative writing process, and ways to bring the book within us all to publication. Mr. Scarsbrook, recipient of the 2009 Matrix LitPop Prize for Bankrupt, and short-listed for the Canadian Library Association's 2007 Young Adult Book of the Year Award for Featherless Bipeds (2007) and Cheeseburger Subversive (2004), reveals some of his secrets in this exclusive interview conducted in April.

Teaching Librarian - Rich – You set your novels in small-town Ontario, Kingsville, perhaps, which becomes your reader's window on the world. How much of you is speaking through your characters, and how much are you reporting on observed behavior or people you've known?

Richard Scarsbrook - I lived in several small Ontario towns (Kingsville, Leamington and Petrolia) before moving to Toronto, and the fictional town of Faireville that I frequently use in my stories and books is a bit like all of them. There is this quintessential essence to Ontario small towns that I've tried give Faireville, to make it seem like a real place, while of course bending it to suit the purposes of whatever story I'm trying to tell.

I don't speak so much through my characters as I try to understand them as complete people. For example, Dak Sifter, the main character from Cheeseburger Subversive and Featherless Bipeds, is something like I was when I was a teenager, but he is not me, nor would I want him to be. For a story to become something more than mere anecdote or autobiography, an author's characters have to be bigger and better and more interesting than the author, and they've got to find themselves getting into more difficult or funny or peculiar situations.

There is a balance between observed reality and the stuff that gets made up, but to paraphrase another (more famous) author, revealing where that line is drawn is like a magician showing the audience where the rabbit is hidden in the hat.

TL - In your most recent novel, Monkeyface Chronicles, you raise many social issues, including bullying, ageism, sexuality, eating disorders, dysfunctional families, and

still manage to make it a page-turner, something for the reluctant reader. Did you have a specific social purpose in mind when you were writing the story?

RS - There is always something that makes an author sit down (or jump up!) and say, "I need to write a story about this!" In the case of The Monkeyface Chronicles, I was becoming increasingly alarmed by how consumed with shiny surfaces our society has become, rather than devoting our time and energy to people and things with real value and substance . . . or maybe it has always been this way, and I am just becoming more aware of it.

For example, it seems to me that most music produced for mass public consumption is now more about the "singer" being beautiful to look at; whether or not they can actually sing is secondary. Instead of promoting singers with training and discipline and great voices, producers just trowel on a bunch of electronic effects over a mediocre vocal performance, including the insidious Auto-Tune effect. The message: It is more important so LOOK good than to actually BE good. This is a message that we don't have to accept. I think that, as a society, we can be better than that.

So, I created Philip Skyler, AKA Monkeyface, who is definitely not pretty to look at, but who is athletically talented and intellectually gifted, and I created a story that shows what has to happen for his other gifts to triumph over the disadvantage of his appearance. And all the other social issues in the book sprung from that, the struggle of the substantial against the superficial.

TL - What would you say to people who think Monkeyface Chronicles might be too controversial for teenagers?

RS - The short answer is this: there is no "controversy" in The Monkeyface Chronicles that hasn't been faced by real teenagers in real life.

A school once cancelled my appearance at the last minute because someone noticed that my book Cheeseburger Subversive contains . . . (gasp!) . . . FOUR-LETTER WORDS! Never mind that the nefarious four-letter words are spoken by characters who are bullies. I suppose the powers that be at this particular school

Richard Scarsbrook

would have liked it better if I had the bully characters saying things like, “Gosh, would you mind ever so much if I inflated my own self-esteem by subjecting you to taunts and abuse? Oh, thanks very much, old chap!” But NO! Bullies don’t say things like that! They swear and holler and use any other kind of intimidation that they can.

Anyway, I was a bit peeved about the cancellation, until another school found out about it and booked me to speak to their students; apparently, some of them had actually read the story (rather than simply looking at the words), and I received cheers for “telling it like it is” and “keeping it real”. And Cheeseburger Subversive went on to be nominated for almost every Young Adult book prize in Canada.

As you mention above (since you have actually read the book – thanks!), my latest book, *The Monkeyface Chronicles*, deals with many social issues, including bullying, ageism, sexuality, eating disorders, dysfunctional families, and so on. But the book is neither preachy nor didactic, and it isn’t what I would call an “issue” book. It’s a story about a good kid with a particular disadvantage who struggles to rise above it, and I hope that his experiences will give the reader someone to cheer for and some things to think about.

Ultimately, I just try to “tell it like it is” and “keep it real” in my fiction. Difficult situations are part of real life, and fiction can amplify real life so we understand our own thoughts and feelings more clearly.

TL - Do your characters and plots come easily to you, or is there always a bit of a struggle to create them?

RS - To quote English author Samuel Johnson, “What is written without effort is in general read without pleasure”.

As I (hopefully) progress and improve as an author, I put more and more time into revising, editing, and polishing my writing so it speaks clearly to whoever happens to be reading it. I probably revised *Cheeseburger Subversive* a half-dozen times, *Featherless Biped* a dozen, and *The Monkeyface Chronicles* over twenty times!

continued on p. 38...



So, yes, much effort goes into creating the characters and plots in my stories, but when readers call your book a “page-turner”, and say that they “couldn’t put it down”, to paraphrase Johnson, the reader’s pleasure is worth the author’s effort.

TL - What do you think of the label “Young Adult Literature”? Is it “cross-over literature”? Some people think this audience doesn’t need targeting, that good literature will attract them as a matter of course. Teens don’t necessarily restrict themselves to the Teen Lit section in a bookstore, for example.

RS - I agree with you completely! As many “adults” as “teens” have enjoyed my books (and I put those two terms in quotation marks because I think in terms of maturity and understanding, the line is pretty blurry), but I suppose at some point a book store has to know which shelf to put the book on!

TL - You’ve obviously captured an audience in North American and Europe. As it grows older, what are you planning to do to keep it?

RS - I plan to keep writing books! Seriously, that’s my entire plan. I just tell the stories that I want (or need) to tell, and I hope that each book’s particular audience will find it.

TL - Can you give us a hint as to what your next novel might be about?

RS - My next book is well underway, and will be called *The Indifference League*. It will (hopefully) be a sexy, racy, funny, and ultimately moving story of the obsessions and fears of the New Lost Generation.

Each chapter begins with a classic superhero quote. Superman, Batman, Wonder Woman, and other “Superfriends” voice the selfless and optimistic ideals of the Greatest Generation and their progeny. Then *The Indifference League* - The Statistician, Hippie Avenger, SuperKen, SuperBarbie, Miss Demeanour, Mr. Nice Guy, The Drifter, and The Stunner, all archetypes of Generations X and Y - show us just how much things have changed.

Like with *The Monkeyface Chronicles*, *The Indifference League* won’t shy away from any real issues. Sex and love. Religion and politics. Left and Right. Right and Wrong.

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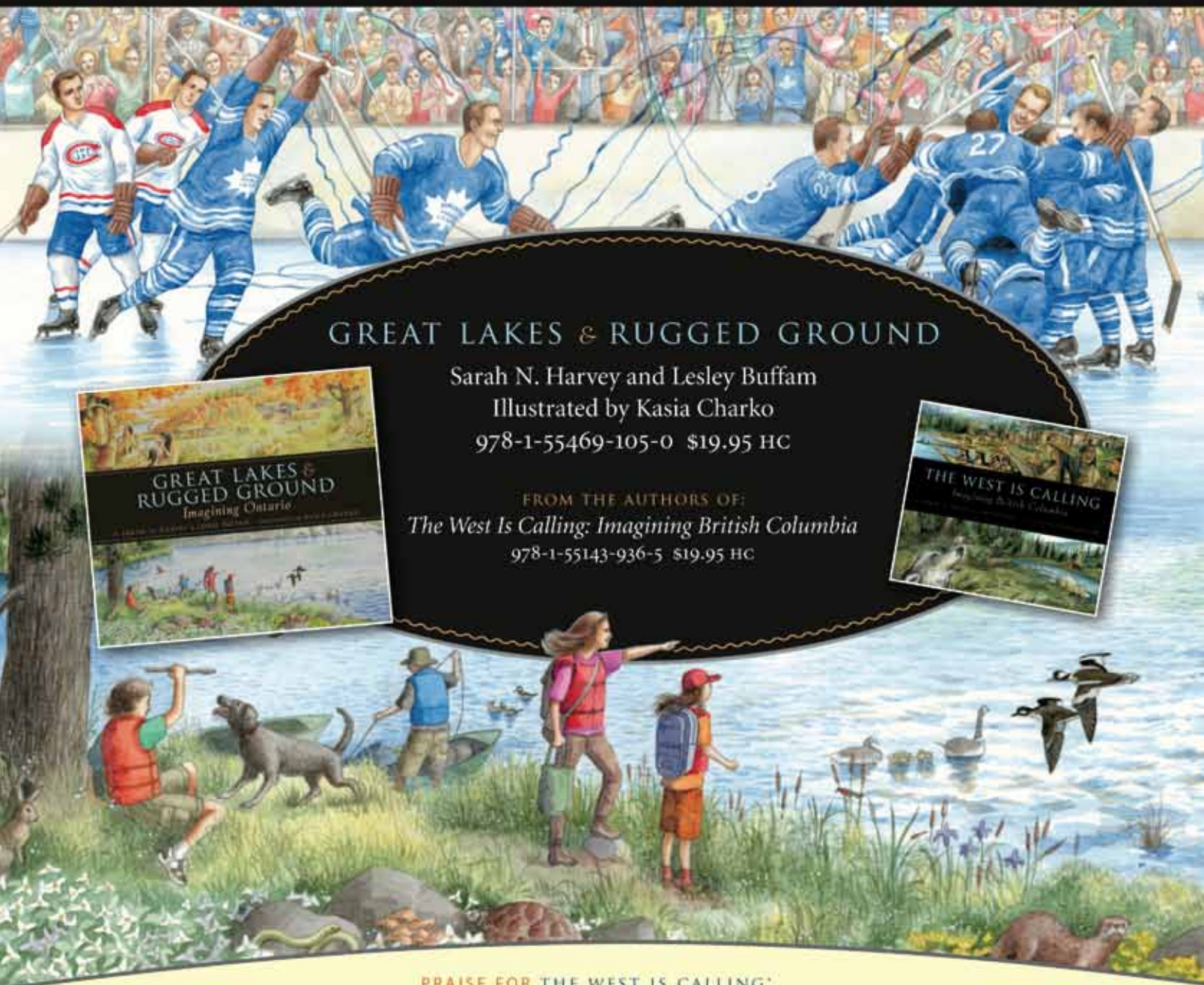


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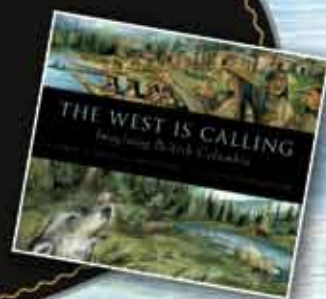
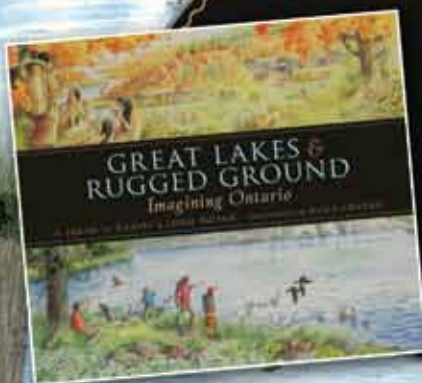
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