

MSLA JOURNAL

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Fall 2021



Manitoba School Library Staff - Leaders in (multi)Literacy



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President's Message

By Sandy Welbergen

As I sat down to write this address for the 2021 MSLA Fall journal, I struggled to decide how to begin. Would I begin by thanking last year's executive members for their hard work and perseverance through an unprecedented year? Would I begin by extolling the challenges of facing another school year filled with uncertainty? Or would I begin with a celebration and recognition of the successful (and second annual virtual) MTS PD Day? In my brainstorming and research, I decided that I could, in fact, touch on them all in acknowledging this difficult decision.

We can all agree that last year was a doozy, and we can celebrate that we made it through to the other side relatively intact. Last year's executive worked incredibly hard to keep us on track and to keep focused on our goals while recognizing the current challenging personal and political climate. Our monthly meetings were no longer in-person, but held virtually. Our MTS PD Day conference was also virtual, while our awards and grants were temporarily put on hold for the 2020-21 school year. I am forever grateful to have the example of the leadership before me to help guide me and my actions as MSLA president through a second year of the pandemic.

Again a huge thank you to our SAGE chair, Brandi Bartok for her hard work organizing this year's MTS PD Day

conference. Despite the challenges, there have been some definite benefits to hosting a second annual virtual MTS Day conference, including being able to include participants for relatively minimal cost from across the province. While there have been some definite drawbacks as well, including being unable to enjoy the collegial banter that occurs when gathering in-person. I also miss the opportunity to browse vendor tables, relishing the weight of a new book in my hands, and flipping through intriguing titles. Our SAGE group membership also took a bit of a hit in 2020 with our first virtual conference, but this year we saw numbers rise. This is incredibly encouraging as we know that last school year so many teacher-librarians lost their spaces to accommodate classes for physical distancing, and that many of our colleagues were re-assigned to teach groups of students remotely.

The 2021-22 school year has started off with a little more hope. Students aged 12+ qualify for vaccinations, with vaccinations for our youngest learners on the horizon. Classes are back in their traditional spaces, students are learning in-person and most school libraries have returned to near-normal operations with fewer limitations to circulation and programming. That's not to say that things are yet ideal. In my own library

learning commons at Henry G Izatt Middle School, I continue to struggle with limiting the use of the library space to one cohort at a time. Our tiny Makerspace room is also gathering dust as I cannot wrap my head around any semblance of equitable scheduling while juggling 10 different cohorts. The promise of "normal" is but a whisper right now, but I am grasping for it. That tiny hint is what is keeping me focused and motivated.

With that hope, the MSLA is planning to re-introduce some of our traditional offerings this year. Planning is underway to bring back our annual spring Lit Forum from hiatus. Michelle Barclay has been working hard to organize what is sure to be an engaging event! We also hope to host the MSLA AGM in person this year at the Viscount Gort Hotel in early June. It will be such a treat to see everyone in person again.

Please feel free to contact me, or any member of the executive, if you see a need that you think we can fill, or if we can help you in any way. Conversely, if you would like to volunteer your time on a committee or if you are interested in serving on the executive next year, do not hesitate to reach out. We are always looking for volunteers and encourage both library technicians and teacher librarians to participate!



Editor's Message

By Morgan Arksey

This issue has multiliteracies and multimodalities on the mind, influenced by October's MTS PD Day event. Many thanks go out to our SAGE chair Brandi Bartok and other supporting members Michelle Barclay and Alison Bodner for their work putting it together.

So what is literacy anyway? In its narrowest definition, literacy means the ability to read and write. Interestingly, historical evidence shows that humans have only been doing both of those things for the last 5200 years. Does this mean that humans were illiterate until the arrival of cuneiform writing in ancient Sumeria in the year 3200 BCE (Archaeology Magazine, 2016)? Or should we broaden the term to define literacy as the ability to successfully make sense of the world around them and communicate to others using their available resources?

In fact, this debate can be applied to not just humans in 'pre-writing'

societies, but to humans today; people who are increasingly surrounded by texts that expand well beyond the realm of simply reading and writing. Today we have access to, and are bombarded by, more information than ever before. Pre-reading and writing, people would have created understanding in much the same way as we do today. The New London Group posited in the early 1990s that all meaning making is multimodal and that these multiliteracies were integral to the future of education.

I would argue that humans have always been multimodal meaning makers, and that the main shift has been the sheer amount of information and ways that information is being presented to us. Perhaps the danger of our current world order is that we are evolutionarily wired to make understanding in these ways, but the novelty of formats and abundance of contradictory information means that we are increasingly absorbing

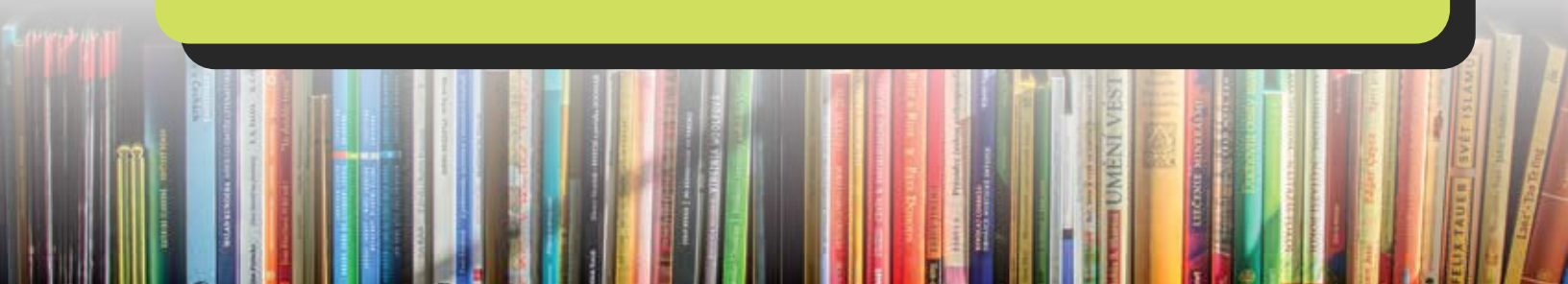
information rather than processing and coming to informed decisions. The existence of various forms of human bias also gets in the way. This means that not only are we dealing with amounts of information that humanity has never before seen, but also that we are dealing with protective and hardwired thinking shortcuts that had purpose in a more insulated world, but are a disservice in our highly networked, global society. Considerations also need to be made for specific content area literacies, critical and information literacies, and media and digital literacies.

How do we in the library help make sure that our students are literate in the ways that their lives are going to demand, and in ways that best support a healthy, active, informed, and empathetic citizenry? I hope that this issue will give you some ideas to help support the learners in your schools.

CALL FOR SUBMISSIONS FOR OUR SPRING ISSUE!

Deadline is April 1st and potential articles or pictures of school events can be sent to **mslapublications@gmail.com**.

Theme is advocacy for school library programs, and how school libraries advocate for and advance student learning opportunities.



MSLA Business

MSLA 2020-2021 Financial Statements

By Treasurer

MANITOBA SCHOOL
LIBRARY ASSOCIATION INC.
BALANCE SHEET
AS AT AUGUST 31, 2021

ASSETS	2021	2020
Current Assets:		
Cash	\$ 5,306	\$ 9,226
Prepaid expenses	<u> -</u>	<u> -</u>
	5,306	9,226
	<u>\$ 5,306</u>	<u>\$ 9,226</u>
LIABILITIES And Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities	<u>\$ 381</u>	<u>\$ 381</u>
	381	381
NET ASSETS		
Unrestricted net assets	<u>4,926</u>	<u>8,846</u>
	4,926	8,846
	<u>\$ 5,306</u>	<u>\$ 9,226</u>

Approved on behalf of the Association:

Trustee _____

Trustee _____

**MANITOBA SCHOOL
LIBRARY ASSOCIATION INC.
Statement of Operations and Deficit
AS AT AUGUST 31, 2021**

Revenue:	2021	2020
AGM	\$ -	\$ -
Membership Fees	1,550	2,695
SAG Revenue	649	8,098
SAG Publishers/Display	-	2,001
	<u>2,199</u>	<u>12,794</u>
Other Income:		
Interest	30	121
MTS Grant	-	-
Other Income - T Shirts	-	398
	<u>30</u>	<u>520</u>
Total Revenue	2,229	13,314
Expenditures:		
Award Plaques	418	-
Conferences	280	1,992
Executive meetings	-	72
Memberships	-	120
I Love to Read Grant	150	-
Seed Grant	500	-
Sponsorship	2,673	900
Supplies	-	-
	<u>4,021</u>	<u>3,083</u>
SAG Conference:		
Catering	-	2,441
Event Brite fees	-	32
Honorarium & Gifts	100	-
Speaker fee	750	3,550
Supplies	282	813
T Shirts	-	322
	<u>1,132</u>	<u>7,158</u>
Administration:		
Dues and fees	40	40
Insurance	554	482
Interest and bank charges	5	3
Professional fees	381	381
Website	16	320
	<u>996</u>	<u>1,225</u>
Total Expenditures	6,149	11,467
Excess of revenue over expenditures for the year	(3,920)	1,847
Unrestricted net assets, beginning of year	8,846	6,999
Unrestricted net assets, end of year	4,926	8,846

**MANITOBA SCHOOL
LIBRARY ASSOCIATION INC.
STATEMENT OF CASH FLOWS
AS AT AUGUST 31, 2021**

Cash Flows from Operating Activities	2021	2020
Excess of revenue over expenditures for the year	-\$ 3,920	\$ 1,847
Changes in non-cash working capital balances	<u> -</u>	<u> -</u>
	(3,920)	1,847
 Increase (Decrease) in Cash Position	 (3,920)	 1,847
 Cash Position, Beginning of Year	 9,226	 7,379
 Cash Position, End of Year	 5,306	 9,226

**MANITOBA SCHOOL
LIBRARY ASSOCIATION INC.
Notes to Financial Statements
AS AT AUGUST 31, 2021**

1. PURPOSE OF THE ORGANIZATION

Manitoba School Library Association Inc. is a corporation without share capital, incorporated under the laws of Manitoba. The Organization promotes school libraries by providing professional growth opportunities, encouraging improvements and promoting high standards in educational programs that use a variety of information sources and technologies. It is a non-for-profit organization under section 149 of the Income Tax Act (Canada) and is therefore exempt from tax.

2. NATURE OF OPERATIONS AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The financial statements of the organization have been prepared in accordance with Canadian accounting standards for no-for-profit organizations.

Financial Instruments

Financial assets and liabilities are initially measured at fair value. Subsequent measurement of financial assets and liabilities are at amortized cost unless otherwise noted. Financial assets and liabilities measured at amortized cost consist of cash and accounts payable.

If is management's opinion that the organization is not exposed to significant credit currency, interest rate, liquidity of market risks arising from these financial instruments, unless otherwise noted.

Capital Assets

Capital assets are recorded as an expense in the year of acquisition. No capital assets were acquired in either the current of previous fiscal year.

Revenue recognition

The organization follows the deferral method of accounting for contributions. Restricted contributions are recognised as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognised as revenue when received or receivable.

Use of estimates

The preparation of the financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities as at the date of the financial statements, as well as reported amounts of revenues and expenses during the reporting period. These estimates are subject to measurement uncertainty, and the effect on the financial statements of changes in such estimates in future periods could be significant.

**MANITOBA SCHOOL
LIBRARY ASSOCIATION INC.
Notes to Financial Statements
AS AT AUGUST 31, 2021**

Contributed materials and service

A substantial number of volunteers contribute a significant amount of their time each year. Due to the difficulty of determining the fair market value, contributed services are not recognized in the financial statements.

Contributed materials and services which are used in the normal course of the organization's operations and would otherwise have been purchased are recorded at the fair market value at the date of contribution if fair value can be reasonably estimated.

MTS Professional Development Day

Teaching and Learning During a Pandemic: Opportunities, Reflections, and Provocations

Multiliteracies: Opening windows to the world

School Library Professionals from across the province of Manitoba gathered virtually on October 22 for a series of sessions highlighting multiliteracies and the ways that we can best support students in learning across the many modes of meaning making. Event organizers Brandi Bartok, Michelle Barclay, and Alison Bodner brought together a wide range of professionals working in art, theatre, outdoor, archival, and music education, as well as renowned local storyteller Leigh-Anne Kehler, to provide an engaging day of virtual presentations that encouraged attendees to expand their definition of literacy to include visual, spatial, gestural, and audio modes through activities involving art, theatre, stories, music, found items, and the natural world. After completing the sessions, members were gifted with many resources shared by presenters, as well as links to review the sessions.

While views of literacy have traditionally been quite narrow, it was invigorating to see a day planned on literacy that highlighted the many ways that we make meaning from the world around us. As the new Manitoba K-8 ELA Curriculum document reminds us, language and literacies are context dependent. What follows is an account of highlights and memorable moments from the day's sessions and how they encouraged participants to consider multiple ways of knowing.

It became clear throughout the day's sessions that literacy across all these modes of meaning making requires close observation, highlighting the importance of helping students slow down and truly connect with the world around them, whether through theatre, art, music, nature, or the items that surround them.

Theatrical Literacy

Every good story is of course both a picture and an idea, and the more they are interfused the better – Henry James



Participants started the day in a session on Theatrical Literacy led by Manitoba Theatre for Young People's Ellen Peterson, who has been a student and teacher of theatre for 35 years as a playwright, actor, teacher and dramaturge. Her reminder that literacy is what helps us give shape to our own knowledge and that we construct knowledge just as much from social, visual, and tonal cues as we do from the written or spoken word alone was the pitch perfect note

for starting our day. She continued on to explain that theatre is about creating a community and sharing stories with each other; this seems especially resonant in this time of continued pandemic restrictions, and attendees left the session with several practical theatre exercises to put in their toolkit to help build theatrical literacy, but also help students be more aware of the story that their bodies (and the bodies of others) are communicating. Tableaus and vocalizing activities are appropriate for all learners and provide community building in this world where we need to relearn how to be around one another.

Deconstructing the Visual; using artworks as pedagogical provocation

How do we teach children to read an image, to care about an artwork that at first glance has no connections to their lives?

This is the question that Pembina Trails School Division middle years art, ELA, and Social Studies teacher Allison Moore put to educators at the start of her session. I think it's a question that all educators grapple with in many ways. What followed was an intense and thorough hour-long crash course on how to look at art. Art is an amazing source of opportunities for inquiry-based questioning, a chance for exposure to deeper analysis, and a way to expose students to the figurative



nature of images, just as we would to figurative language in a story or poem. Her notes and strategies on building visual literacy are included in this issue and are well worth your time.

Musical Literacy

How can we "use music and song writing as a means of supporting multiliteracy in our schools and making literacy accessible to a variety of learners"



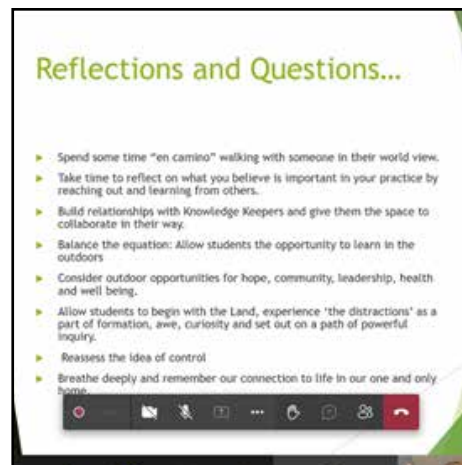
Kieran West is an accomplished musician and educator and his presentation focused on the importance of engagement in our school experience. He openly shared how he struggled in school and how he was completely disengaged from school, his peers, and teachers

Kieran spoke about the Multimodal

Learning model and the Universal Design for Learning (UDL) Framework and that both are pivotal to student engagement and equity. The multimodal learning model uses multiple modes of communication (VARK -Visuals, Auditory, Reading/Writing, Kinesthetic) thus recognizing the diversity of our students and the different way in which they learn. The Universal Design for Learning Framework (UDL) is a framework that is designed to help all students obtain success. Its goal is to improve and optimize learning based on the scientific insights of meeting your students where they're at. As Kieran stated, the key benefit to multiliteracy, multimodal learning model, and the UDL framework is that they all foster equity in the classroom. Kieran provided many examples of how music literacy fits seamlessly into these models. Through several activities Kieran also gave us the opportunity to share how we connect to songs and music and how it is a powerful way of connecting our students to curriculum.

Kieran also spoke about decolonizing our classrooms and learning about the nature of our indigenous cultures; this is something Kieran feels passionate about. As an example a major nation in our province is the Cree Nation. Although the Cree language is sometimes written, their stories are usually told through music or oral tradition. By recognizing this we can hopefully make our classrooms more culturally appropriate for our indigenous students and take a small step towards reconciliation.

Learning and the Land – Learning in the Outdoors. Our naturalistic superpower
Young people naturally find relationships with all living things, but often adults need to work on it.



Session three was led by past outdoor educator, resource teacher and current humanities teacher/Teacher Librarian at the Pembina Trails Alternative High School, Chris Roe. Roe spoke of the immense importance of Land Based Education and its culture, affirmation of identity and the health and hope that it can provide. The foundation of the session were three interviews that he conducted with former Outdoor Education teacher Dean McLeod, Bob Burns, a middle years French Immersion teacher who moved his classroom outdoors for the 2020-2021 school year, and Pahan Pte San Win a Lakota, Cree and Metis Elder, social worker, and author. All emphasized the need for us to engage and connect with the natural world. It will make us uncomfortable at times but that will encourage our patience and problem-solving abilities and have ripple effects into all aspects of our lives and relationships.

Storytelling and Memory Building

Connecting experiences through the senses

Long before the written word and for as long as there have been people with the ability to communicate, there have been



stories, and the day's next session with noted Manitoba-based artist in the school and storyteller Leigh-Anne Kehler reminded us that storytelling is a sensory experience. She encouraged us to pull story from our lived experiences and use those stories to delve towards the more fantastical. These stories can be created from sensory based moments that are relevant to all. For example, think about a time "when you smelled something that made you lean forward and wish that you could smell it forever" or "when you touched something, and you had to pull it back immediately." She encouraged participants to share their experiences and guided their thinking to provide the best storytelling possible, providing an excellent model for how to support students in the process.

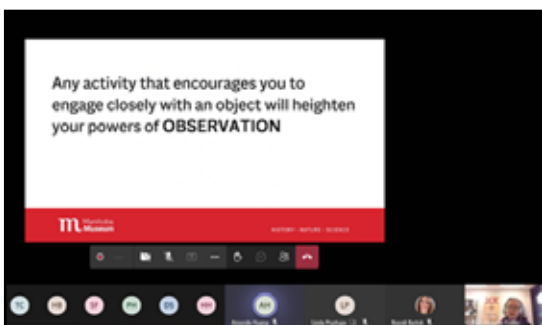
Object Literacy

When we look closer at the objects that surround us, what unspoken tales do they tell?

Our final session of the day was led by Anya Moodie Foster from the Manitoba Museum, who took us through some skills and strategies for encouraging deeper observation of the items that surround us; items that tell us stories that we must observe closely to ascertain. These skills of close observation and changing perspective provide opportunities for inspiration, information, and the development of historical thinking skills. She highlighted some of these strategies through a closer look at the "You are on Treaty Land" exhibit, which uses pipes, pipe bags, and treaty medals to tell a story of treaty to broaden the conversation. Many lives are omitted from written records, but the objects left behind are witness to them.

Upon completion of the day, and upon further reflection, it becomes clear that a key element of literacy across many modes is the skill of observation, patience, and awareness; themes that continually resurfaced throughout the sessions. All of these literacies provide us with a way to understand and respect the world around us more completely.

Thanks again for the MSLA PD Day team for putting together a day that encourages us to see the benefit of literacy outside of the book.



Looking at, Talking About and Analyzing Art: Strategies for building Visual Literacy

By Allison Moore

Strategies to Analyze and Understand Art

How do we teach children to read an image, to care about an artwork that at first glance has no connections to their lives?

How can we engage in meaningful discussions with and about art?

Formal elements can provide a vocabulary for describing and analyzing an artwork. To really make an impact we need to find ways to personally connect the viewer/student to the artwork. Stories help us to both remember and to connect.

Where ever possible allow students to share stories related to looking at the artwork. Try allowing a minute or two of silent looking before speaking about the artwork.

Following are some suggested frameworks for provoking interesting, rich discussions:

Getting Started

- Understand and acknowledge that everyone comes to an art piece with their own “baggage” - or their own context – so in addition to the context in which the art was made (the artist’s own experience, place, time, context), the context in which the viewer exists also feeds our understanding of the work.
- Keep in mind that students need to experience the artwork themselves, so don’t begin your session by telling / listing everything you know about the artist. Let them look

and then ask a question. Let them ask questions and try to have them respond to one another as well. Give the back-story of the artwork only after you have had a chance to let the group deconstruct and respond to the piece; finding a balance is key.

- Viewing an artwork takes time. Looking closely takes time. Give the group some time to look, discuss amongst themselves, and pose a question they can talk about with their peers before isolating them in front of a group. Many kids need time to process their thoughts before speaking.
- Please do not ignore or shut down students’ comments. They are relevant and important and even if they are weird / unexpected, they are valid. Some students are taking a HUGE risk by speaking up, and if they are told they are wrong it is likely they won’t try again. Even if kids say weird / unexpected things, maintain a positive, encouraging and open attitude. Ask for more. Use leading questions like “Interesting observation! Tell me more about why you feel that way...?” or “I had never noticed that before. Can anyone make any predictions about why the artist might have chosen that (shape/image/colour/whatever)?”

Visual Literacy Strategy (3 simple questions)

What is going on in this artwork?
What do you see that makes you say

that?

What more do you see?

Inquiry Based Questioning

- Gather your group around a piece, making sure everyone is in a place where they can see. With little ones have them sit on the floor.
- Tell them we are going to spend 30 seconds, a minute (whatever time you decide) looking at this. If it is a 3 dimensional piece let them walk around.
- After a time to look is given, reconvene.
- Ask, “Now that you have had a chance to look at this work, what do you see, what do you notice?”
- During this time it is imperative to tolerate a good deal of silence or wait time as you let students think about what it is they are looking at.
- Encourage students to listen to one another by asking if anyone else has noticed something similar, or conversely, has anyone noticed something different.
- Gently encourage (but don’t force) everyone to share something.
- Ask students if they can elaborate on what they are saying, “can you talk a little more about the colour etc.”
- Try a “Think-Pair-Share” Give students a few minutes to look, ask them to discuss with a partner what they see and come up with a question they have about the artwork to pose

to the rest of the group. Discuss responses to the questions as a group.

- Ask open questions that permit a wider variety of responses.
- Avoid placing judgment on answers. Your answer is not good or bad but interesting and a contribution to the discussion.

Encourage Deeper Thinking

Ask students to repeat their comments	Can you just say that again?
Invite students to elaborate	Can you say a little more about...
Challenge students to find evidence	Can you tell me what you see that makes you say that?
Support with non-verbal interest	Nod head, rotate hand to indicate more, gesture to artwork, smile
Encourage speculation	Based on what we see what do you think the artist intended...
Encourage students to ask questions	What questions come to mind when we have noticed that...
Encourage connection making	What does this remind you of? Have you seen anything like this before?
Compare to another work?	How is this work like or unlike another? How does this work fit into the exhibition as a whole?

Feldman’s Method (formal analysis)

Initial Reaction.

What is your first thought when you look at this artwork? (A word, sentence, feeling etc.)

Describe it.

Keep descriptions neutral (without judgement)

How has the artist used formal elements? Can you describe the lines in this picture? The shapes? The colors? What kinds of things do you see in this painting; people, animals, nature, food etc? What else do you see?

What words would you use to describe this painting? What other words might we use?

How would you describe this painting to a person who could not see it?

Relate it.

What does this painting remind you of?

Can you tell a story that relates to what we are looking at?

What things do you recognize in this painting? What things seem new to you?

How is this painting like the one we just saw?

What are some important differences?

What do these two paintings have in common?

How is this picture different or the same as your life? What interests you most about this work of art?

Analyze it.

Look at the elements and principals of design in this work and identify them. What are some of the formal relationships? (Principles of design)

Why do you think the artist organized things in this work the way they did? Which objects seems closer to you? Further away?

What can you tell me about the colors in this painting? What color is used the most in this painting?

What do you think is the most important part of this picture? How do you think the artist made this work?

What questions would you ask the artist about this work, if s/he were here?

Interpret it.

What do you think is happening in this painting? What else could be happening? What is the meaning or story in this artwork?

What title would you give to this painting? What made you decide on that title? What other titles could we give it?

What sounds would this painting make (if it could)?

Why do you suppose the artist made this painting? What makes you think that?

Evaluate it.

What do you like about this painting? Is there something that you don’t like?

Do you think the person who painted this did a good or bad job? What makes you think so? Why do you think other people should see this work of art?

What do you think other people would say about this work? Why do you think that? What would you do with this work if you owned it?

What do you think is worth remembering about this painting?

ELEMENTS AND PRINCIPLES OF DESIGN

Elements

- Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.
- Shape is a closed line. Shapes can be

geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

- Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.
- Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.
- Color is light reflected off of objects. Color has three main characteristics: hue (the name of the color, such as red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).
- Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Principles



- Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should

be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

- Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.
- Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.
- Pattern is the repeating of an object or symbol all over the work of art. Repetition works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.
- Proportion is the feeling of unity created when all parts (sizes, amounts, or number)
- Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.
- Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.
- Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

Conceptual Strategies/The Postmodern Principals of Art



- Juxtaposition The positioning of images in relation to one another so their meaning becomes dependent on one another and differs from their individual meaning.
- Appropriation Occurs when an artist takes from pre-existing forms and incorporates their significance into a new form.
- Layering Placing images and art materials ovetop of one another can suggest a physical building of meaning over time as images are exposed and covered. Can represent the passage of time, the building of an identity, the ongoing accumulation of evidence to support a thesis.
- Recontextualization Placing familiar images or text in foreign places thus allowing the viewer to think or see in new ways.
- Interaction of Text and Image This is a subset of juxtaposition; text gives meaning to image and image to text.
- Hybridity Often incorporating technologies from different times into an artwork. Hybridity can be related to globalization as different worlds and identities collide and are overrun by our western pop culture.
- Gazing How do we look at whom is a big question in art history? How

does the artist see/understand and portray the subject and how is the viewer intended to understand or engage with the subject of the art? This is important when considering those who are less privileged. How are women, minorities, people of colour etc portrayed in the media in art, historically and now?

- Representing This concept has artists locating their artistic voice within a personal history and cultural origin, essentially proclaiming and redefining one's identity.
- Time Time and process are often themes in contemporary artwork. The passing of time is somehow marked and made significant through the artwork.

Looking at a Portrait (The Elements of Portrayal)

Looking

- Describe the pose of the sitter
- What is their facial expression?
- What are they wearing?
- How is their hair styled?
- What do you estimate their age to be?
- What is the medium?
- What is the setting?
- What is the time period?
- Do you see any objects?

Analyzing

- Who is this person?
- What are they like?
- What might they do in life?
- What do we know about the artist?
- What do we know about the time period?
- What might the relationship be between artist and sitter and why are they having their portrait painted?

ACTIVITIES/WAYS TO ENGAGE

Slow Looking

Take a minimum of 15 minutes and use The Elements of Portrayal to guide a discussion: pose/posture, facial expression, clothing, hairstyle, setting, objects, scale, medium, color, and artistic style.

The 30 Second Look

Have students look at a work of art for 30 seconds. They should then turn away from the work and discuss what they remember.

The Puzzle

Using a photocopied work of art, cut it up making sure that there is something significant in each section. Organize students into small groups and give each group a portion of the artwork. After some discussion, have the groups present their findings to each other. Put the pieces together and discuss how their interpretation fits into the whole.

Jumping In

Have students spend a few quiet minutes studying a work of art. Ask them to imagine jumping into the artwork. Where would they land and why? What are all of the sensations they imagine experiencing; sights, smells, tastes and sounds.

Compare and Contrast

Choose two artworks with simple subject matter (perhaps 2 portraits). Ask what things appear to be the same. What elements are different? Were these two artworks made for the same reasons or different reasons? What is the purpose of each?

Think, Question and Inquire

1. What do you think you know about this artwork?
2. What questions do you have?

3. What does the artwork make you want to explore or inquire into?

Have students keep a list of possible questions they might research at a later date.

Describe and Draw

Have students pair up outside of one of the galleries. One partner will close their eyes (or keep them glued to the floor) while the other plays leader and guides the blind student to an artwork. The blind student stands or sits in front of an artwork with their back to the work while the other begins to describe the details of the work. This can be done as a drawing workshop where the blind children try to draw what the leader is describing.

Found Poem

Hand out 6 small pieces of paper to each student. Show them a work of art. They are not to talk with one another while they write a single word on each paper that responds to their thoughts and feelings about the work. They should do this quickly so it is an immediate gut response to the work. Once done, divide students into small groups. They are to show one another their words and try to create a descriptive poem about the work. They can choose to use all or few of the words.

RESOURCES

Visual Literacy

- Artful Thinking resources <http://pzartfulthinking.org/>
- Visual Literacy <http://www.vtshome.org/>
- Elements and Principles of Design <http://www.incredibleart.org/files/elements2.htm>
- Glossary of Art Terms, Tate Gallery <http://www.tate.org.uk/learn/online-resources/glossary>

- Postmodern Principles of Art https://naea.digication.com/omg/Postmodern_Principles
- Khan Academy, Why Look at Art <https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-art-history/v/why-look-at-art>
- Reading Portraiture a Guide for Educators <http://www.npg.si.edu/docs/reading.pdf>

Finding Art to Look At

- Google Arts and Culture <https://artsandculture.google.com/>
- Bring your class to an art gallery to see art up close and personal. Consider contacting the art educators prior to your visit for information on how to prepare your class.
- The Canadian Art Database is the most comprehensive and extensive database of Canadian artists and can be searched in many ways. Find artists from your region or search by media. <http://ccca.concordia.ca/index.html?languagePref=en&>
- National Gallery of Canada <https://www.gallery.ca/>
- Art Gallery of Ontario <https://ago.ca/>

- Vancouver Art Gallery <http://www.vanartgallery.bc.ca/>
- Montreal Museum of Fine Arts <https://www.mbam.qc.ca/en/>
- Khan Academy online art history lessons. Excellent! <https://www.khanacademy.org/>
- Smart History is an open educational resource full, of videos and essays of the study of art history and cultural heritage. <https://smarthistory.org/>

Art Lessons/Teaching Resources

- Art Canada Institute <https://www.aci-iac.ca/>
- MAWA Resilience teaching package <http://resilienceproject.ca/en/>
- Hire an artist from Manitoba Arts council's Artist in the Schools Program to work with you and your students.
- Take a teacher workshop or course at the WAG or ArtsJunktion.
- Join the MAAE and meet real art teachers.
- Everything you will ever need to teach art can be found here. <http://www.manitobaarteducation.com/search.html>
- Join the CSEA and receive their

great magazine full of artful ideas.

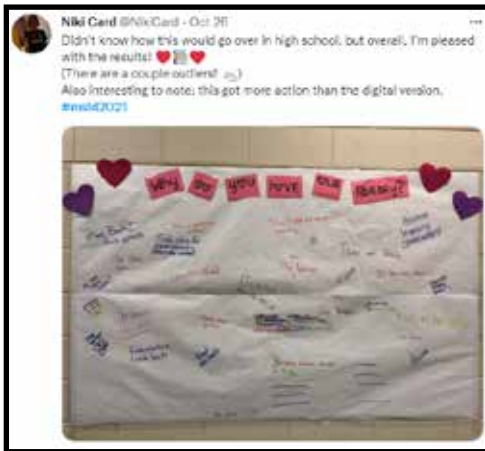
- Art Activity Magazine is great and is online <https://artsandactivities.com/>
- School Arts Magazine is great for all levels. <https://www.davisart.com/Promotions/SchoolArts/Default.aspx>
- The Incredible Art Department has art lesson plans for all levels <https://www.incredibleart.org/lessons/>
- This site is a great resource and lots of ideas for early years art projects that connect with curriculum <http://creatingartwithkids.blogspot.ca/>
- Art 21 is an extensive resource for teaching with contemporary art, best for middle and senior years. <https://art21.org/>



Literacy

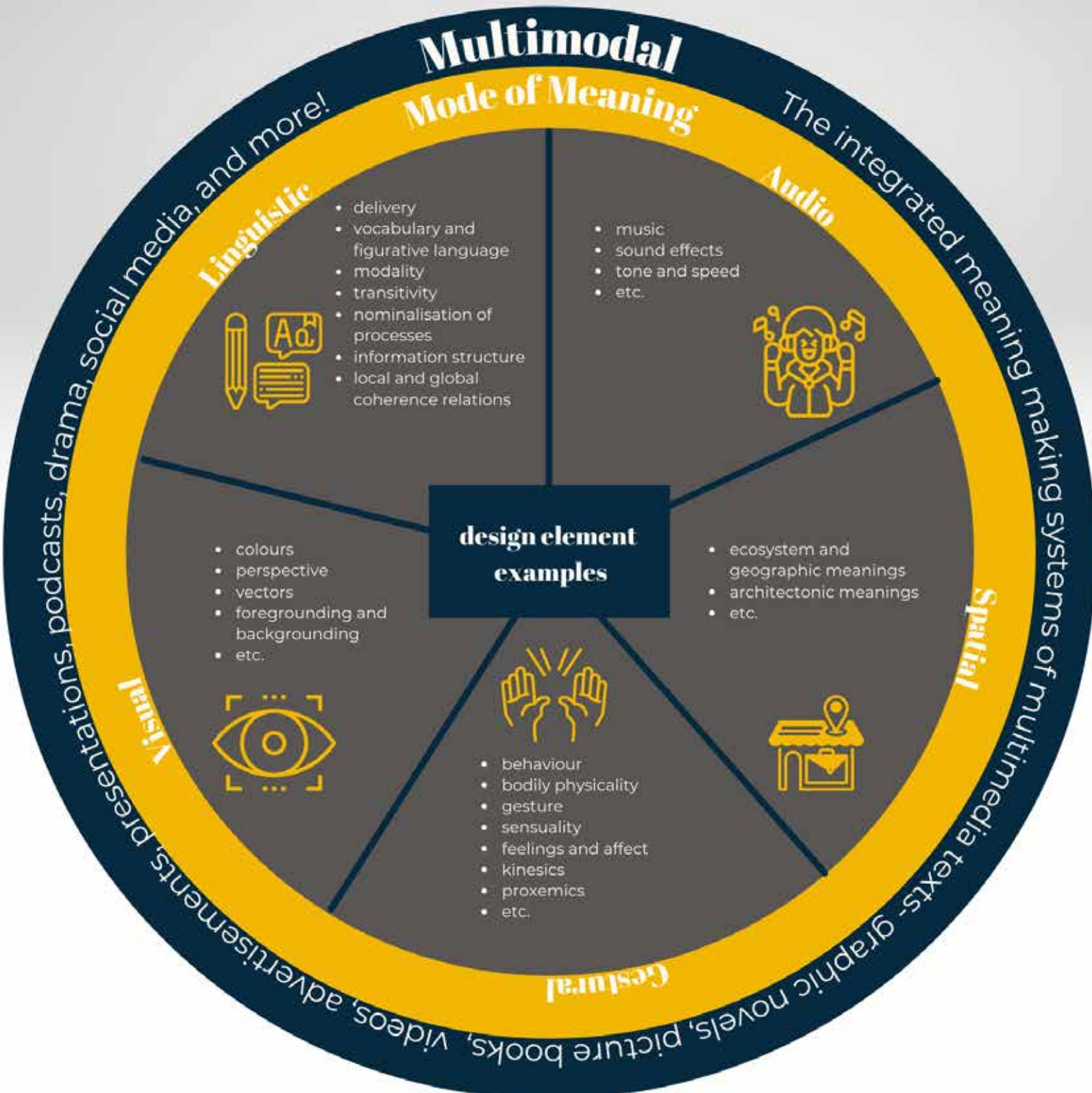
Manitoba School Library Day

Students from 14 School Divisions and 42 individual schools signed up for our Manitoba School Library Day Drop Everything and Read Challenge. Below are some highlights from the day!

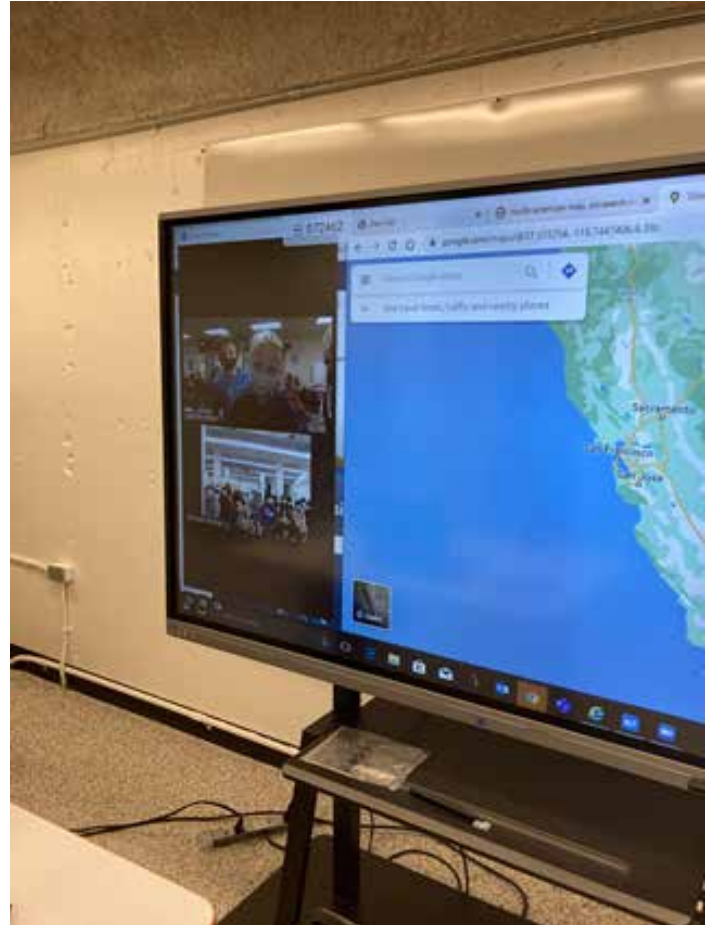
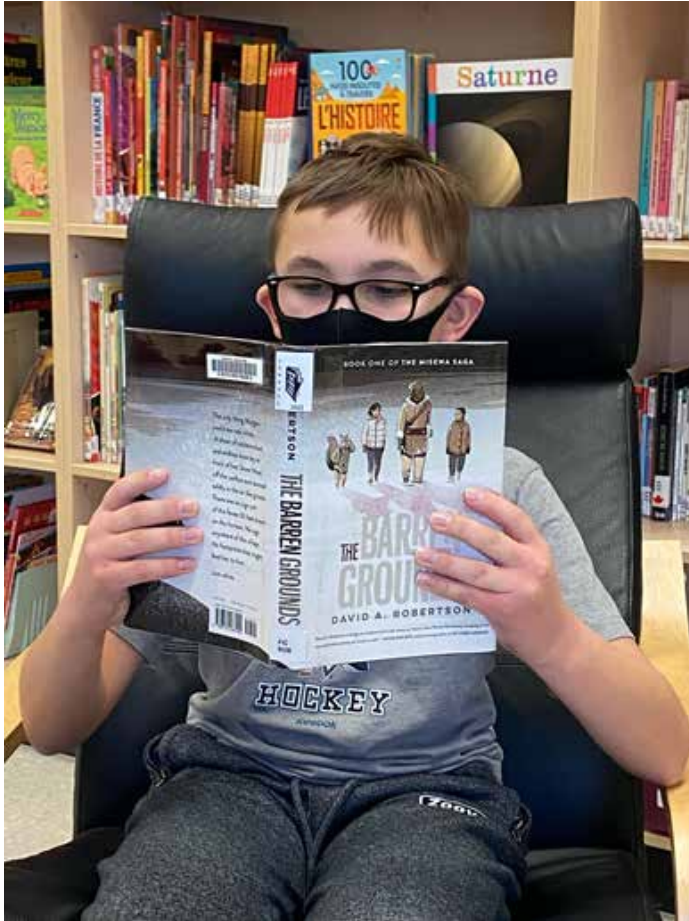


What does multimodal even mean?

Humans create meaning by pulling from a wide range of different modes of communication. While traditional educational models have tended to focus mainly on the linguistic mode of communication, technology has made access to multimodal texts increasingly far reaching. As literacy leaders, Librarians have an integral role in ensuring that multimodal learning opportunities are provided across all modes of meaning making.



Libraries Supporting Global Reading Communities



For middle school readers in Manitoba, the selection of “The Barren Grounds’ by local indigenous author David A. Robertson as the 2021 Global Read Aloud pick for their age category was a happy choice.

Not only did these students get to listen to a story about a physical landscape they recognized, but they were also able to share that perspective with other readers around the world. At Ecole Munroe Middle School, for example, they talked about the book with students in British Columbia, Ontario, Ohio, and New Zealand.

“It was cool that part of my life was in the story and that it takes place

in Winnipeg,” said Grade 8 student Calleigh.

Ella, another Grade 8 student, said that it was cool to make connections to the characters, hear street names and school names.

“Usually, stories don’t take place in Winnipeg, so it was really interesting to read something way more relatable.”

Students in a Gr. 6 classroom at Ecole John Henderson Middle School commented that students in other parts of the world might get to know Winnipeg and Manitoba a bit more after reading and discussing the book.

“The Barren Grounds” is an Indigenous fantasy novel, the first

instalment in a three-part series. Students appreciated reading about Indigenous culture. Responses from a Grade 6 classroom at Ecole John Henderson Middle School included the importance of learning more about indigenous culture so that it is not forgotten and so that students have a better understanding of history.

Grade 8 student Calleigh said, “Books should be written about everyone because everybody is important.”

The 2021 Global Read Aloud event ran from October 4 through November 12.

After a COVID-related hiatus

in 2020, founder Pernille Ripp reintroduced the program which had been running since 2010. Ripp describes the goal of the program as “one book to connect the world.”

In addition to Robertson’s book, others chosen for this year’s activity included “Dear Primo” by Mexican American author Duncan Tonatiuh (picture book), “Dragons in a Bag” by Canadian American writer Zetta Elliott (early reader category), “The Jumbies” by Caribbean writer Tracey Baptiste (middle grade-upper elementary), and “Elatsoe” by Lipan Apache writer Darcie Little Badger (young adult).

Participating schools purchase copies of the selected book. Classroom teachers or guest readers read the book aloud to students during the six weeks of the program. Students discuss the book and take part in special activities around the book’s theme. Classes are connected with other students reading the same book around the world.

In addition, students are invited to submit questions to be answered by the author in an interview conducted by Ripp.

Teacher librarians can play a pivotal role in preparations for and organization of Global Read Aloud activities.

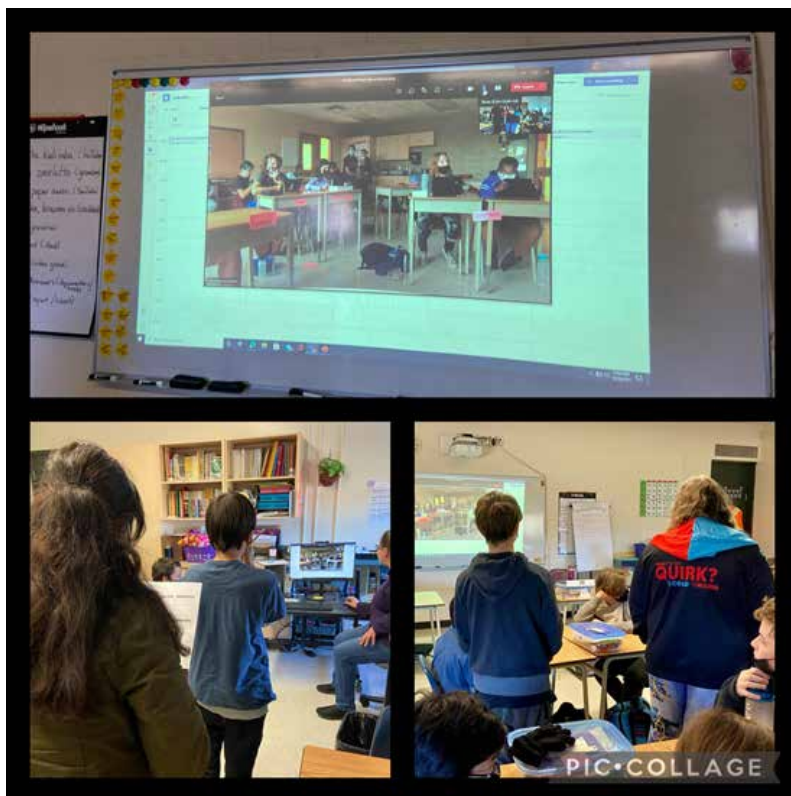
Michelle Barclay, teacher librarian at Dalhousie School (Pembina Trails School Division), promoted the program to staff and purchased the necessary books, as well as setting up the partner school connections for each of the nine classes taking part. Barclay also set up a mystery meet through Zoom or Google Meets in which students attempted to guess the location of the partnering classroom. Eight of the nine classrooms were successful, Barclay reported.

At Ecole Munroe Middle School (River East Transcona School Division), teacher librarian Sylvia Scott said that more than 180 students in eight classes participated. A Mystery

Meet game was devised in which students tried to guess the location of the students they were meeting. The activity Padlet Predictions involved using an online bulletin board for partner classes to share predictions at the end of a chapter. Online selfie-videos were used to meet each other.

As an adjunct specific to “The Barren Grounds”, students at Munroe learned about indigenous constellations and sky stories.

Sorel Gyde, teacher librarian at Ecole John Henderson Middle School (River East Transcona) said that she introduced Robertson’s book to classroom teachers suggesting that it could be read aloud during the school’s after-lunch literacy time. After administrative approval was received, copies of the book were purchased. Gyde also shared resources to accompany the reading of the book.



Indigenous

Hot off the press!

The following titles have been released since our Spring Issue and would make great additions to your collections.



Picture Book

Title: I Sang You Down from the Stars

Author: Tasha Spillet-Sumner - Inninewak (Cree) and Trinidadian

Illustrator: Michaela Goade - Lingít and Norwegian

Synopsis: You'll be familiar with Tasha Spillet-Sumner from her Surviving the City series of graphic novels, and Michaela Goade from her Caldecott winning We are Water Protectors. This work celebrates the bond between mother and child highlighting Inninewak traditions and beautiful spread panel illustrations. (32 pages)



Early Chapter Book

Title: Jo Jo Makoons: The Used-to-Be Best Friend

Author: Dawn Quigley - Turtle Mountain Band of Ojibwe, ND

Illustrator: Tara Audibert - Wolastoqiyik (Maliseet)

Synopsis: A joyful representation of 7-year old Jo Jo Makoons Azure living on an Ojibwe reservation. In this, the first of a series, Jo Jo deals with friendship struggles as she deals with troubled friendships at school. It's interspersed with Ojibwe vocabulary and cute illustrations throughout. (80 pages)



Middle Years

Title: The Great Bear (Misewa Saga #2)

Author: David A Robertson - Swampy Cree

Illustrator: Tara Audibert - Wolastoqiyik (Maliseet)

Synopsis: A continuation to the Barren Grounds, Morgan and Eli are back in Winnipeg and struggling - Eli is dealing with bullies and Morgan has to make a decision about her birth mother. They turn back to Misewa for help, learning that the village is in danger once more. (240 pages)



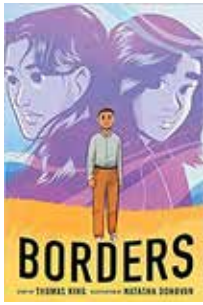
Young Adult

Title: Hunting by Stars (The Marrow Thieves #2)

Author: Cherie Dimaline - Metis

Illustrator: Tara Audibert - Wolastoqiyik (Maliseet)

Synopsis: Picking up immediately where The Marrow Thieves leaves off, Frenchie faces more trials, this time being captured in what is likely a marrow extraction facility. He worries for his found family. This book is much darker than the first in the series, asking some hard questions without giving any easy answers. (400 pages)



Graphic Novel

Title: Borders

Author: Thomas King - Cherokee

Illustrator: Natasha Donovan - Metis

Synopsis: This adaptation of one of King's short stories tells the story of Blackfoot mother and son, who are trapped at the US/Canada border when border guards don't accept their citizenship. It asks and illuminates important issues on how borders impact Indigenous communities that had no part in their making. (195 pages)



Non-Fiction

Title: The Wolf Mother (Mothers of Xsan series)

Author: Brett D. Huson - Hetxw/ms Gyetxw

Illustrator: Natasha Donovan - Metis

Synopsis: The newest release in the Mothers of Xsan series. This illustrated picture book tells of the life cycle of wolves, the traditions of the Gitxan Nation, and how they add to the health of their ecosystem. Great connections to the Grade 6 and 7 Science Curriculums. (32 pages)



Title: The Power of Style: How Fashion and Beauty Are Being Used to Reclaim Cultures

Author: Christian Allaire - Ojibwe

Synopsis: A short photo-essay examining elements of cultural fashion and making connections between fashion, history, culture, politics and social justice. (100 pages)



Staff Reads

Title: Call Me Indian: From the Trauma of Residential School to Becoming the NHL's First Treaty Indigenous Player

Author: Fred Saskamoose - Cree

Synopsis: A memoir of the life of Fred Saskamoose, who played in the NHL before First Nations people even had the right to vote in Canada, and left behind a NHL career to return to his home community. A story of Canada's history, hockey, and the journey to reclaim one's identity. (288 pages)



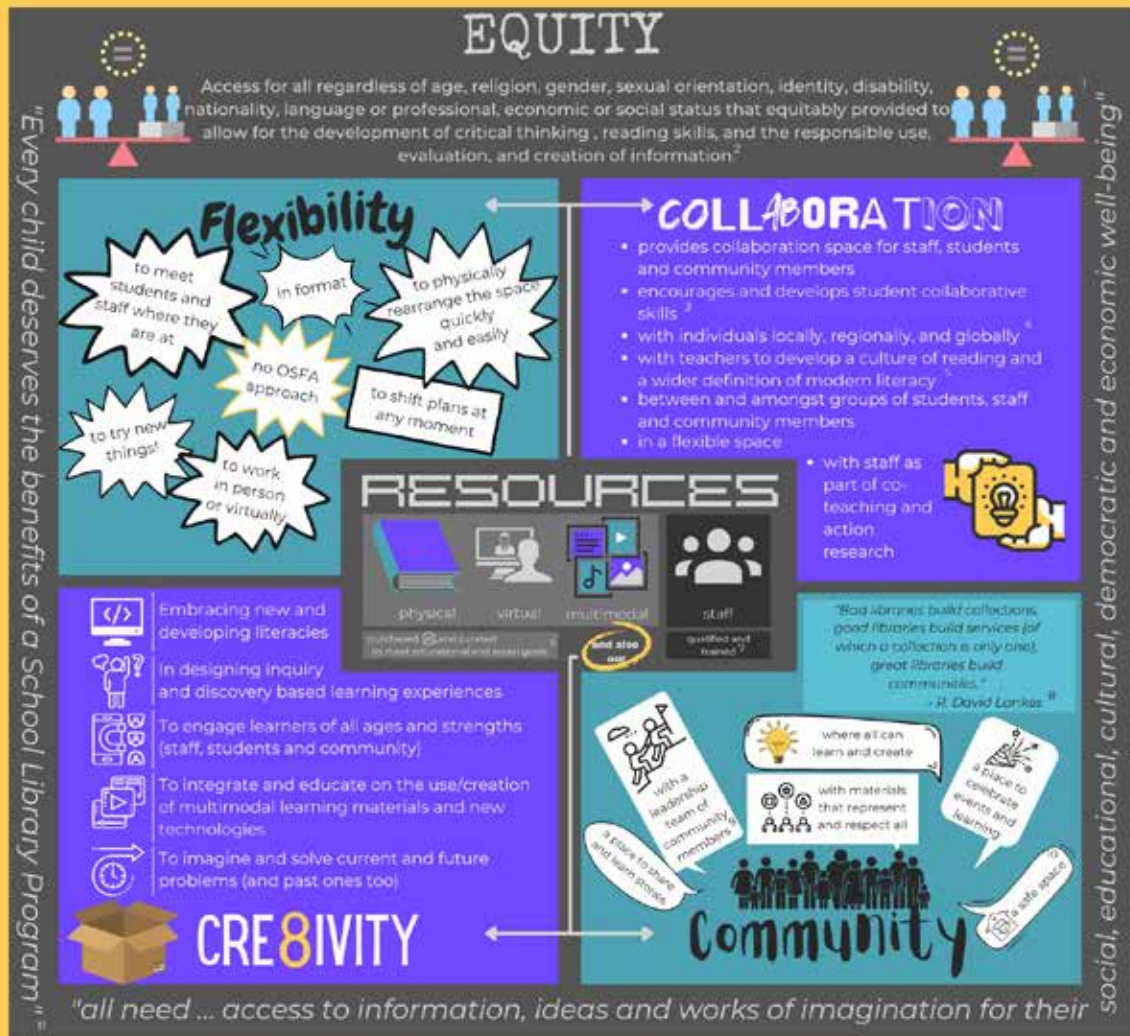
Title: A Short History of the Blockade: Giant Beavers, Diplomacy and Regeneration in Nishnaabewin

Author: Leanne Betasamosake Simpson - Michi Saagig Nishnaabeg (Mississauga)

Synopsis: A collection of Michi Saagig Nishnaabeg stories and stories told with similar aesthetics that explore the use of blockades though our relative the Amik (beaver). A collection that bridges politics, stories and song. (63 pages)

Leading Learning

What Makes a Library Learning Commons?



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2. "IFLA School Library Manifesto", 1.
3. Canadian School Library Association, "Leading Learning: Standards of Practice for School Library Learning Commons in Canada" 2014, <http://lsop.canadianschoolibraries.ca/wp-content/uploads/2016/09/lisop.pdf>, 19.
4. "Leading Learning: Standards of Practice for School Library Learning Commons in Canada", 11.
5. "Leading Learning: Standards of Practice for School Library Learning Commons in Canada", 17.
6. "IFLA School Library Manifesto", 2.
7. "IFLA School Library Manifesto", 2.
8. R. David Lankes, "Beyond the Bullet Points: Bad Libraries Build Collections, Good Libraries Build Services. Great Libraries Build Communities," March 11, 2012, <https://davidlankes.org/beyond-the-bullet-points-bad-libraries-build-collections-good-libraries-build-services-great-libraries-build-communities/>
9. "Leading Learning: Standards of Practice for School Library Learning Commons in Canada", 23.
10. Jason Reynolds, "ALA Annual 2019 - Jason Reynolds on Libraries within Us," YouTube, June 22, 2019, <https://youtu.be/KzpgNAZ8MQE>.
11. "IFLA School Library Manifesto", 4.

Curation

noun - /kyə'rāSHən/ the selection of something such as documents, music, or internet content to be included as part of a list or collection or on a website (Cambridge Dictionary)

Scan me to view interactive features and links



Who should curate?



Teacher-Librarians have the expertise on curriculum, resources and inquiry to make them ideal curation experts and incorporate the needs and interests of our communities; we are our school's curation point guard (Valenza, 2017)



What can I curate?

books
images
video
primary sources
text sets
websites
apps
games
databases
encyclopedic entries
experts



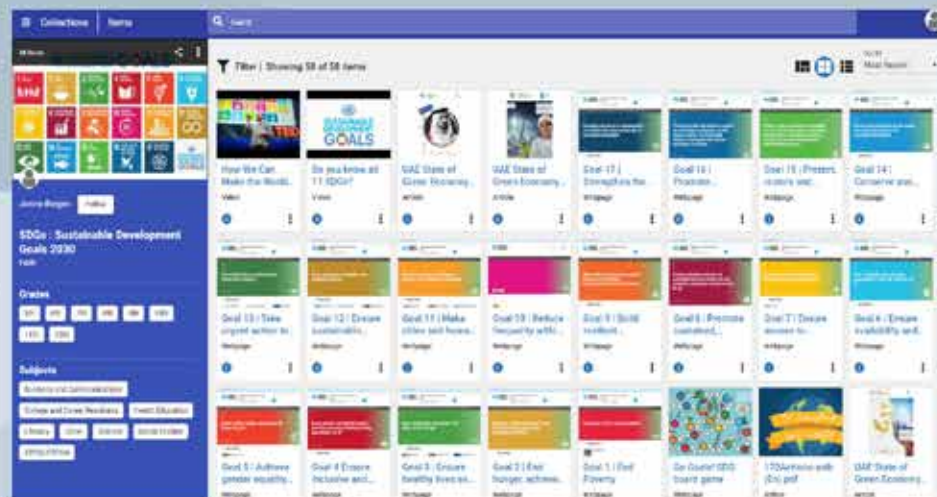
The answer is probably YOU!

If you can collect it physically or digitally, you can curate it!

How do I curate?

As a starting point, check out these tools!

For	Try
social media	Curator.io
books, text sets and digital content	Destiny Collections or Symbaloo



Check out this [Destiny Collection on the 2030 Sustainable Development Goals](http://DestinyCollections.com)

Why should we curate?

(Most taken from Valenza, 2017 unless otherwise noted)



- text sets generate and facilitate meaningful inquiry for students (Coombs & Bellingham, 2015, p. 95)
- curated materials save time for students and staff
- organizes scope and sequence for the task students are to be completing
- to model how to organize learning
- to support flipped learning classroom environments
- to help support student interests, i.e. collections on popular student interest topics
- for specific curricula as a way to replace textbooks



The bigger question is WHY NOT?



What should I keep in mind?



"Evaluation criteria focus on curriculum fit, content, instructional design, technical considerations, and social considerations."

Things to consider (ERAC, 2008, pp. 5-6) when selecting materials include:

- Are you providing opportunities to learn in multimodalities, and for all learners?
- Does it support learning across the curriculum?
- Does it provide the chance for developing media literacy and technology skills?
- Do the resources support principles of sustainability?

When curating materials based on Indigenous perspectives keep the following in mind (Davidson, 2020). In some cases, these can be applied to other **diverse perspectives** as well:

- Who developed the resource; is it an Indigenous perspective?
- How are Indigenous persons and other cultures represented?
- Does the work contain traditional stories; if it does does the author have permission to use them?
- Is the art Indigenous created, and were they attributed for their work?
- If the work shows ceremony, does it have appropriate permission to share?
- Does it refrain from telling the single story (Adichie, 2009) and honour the diversity of Indigenous people?
- Does it portray peoples authentically and accurately?



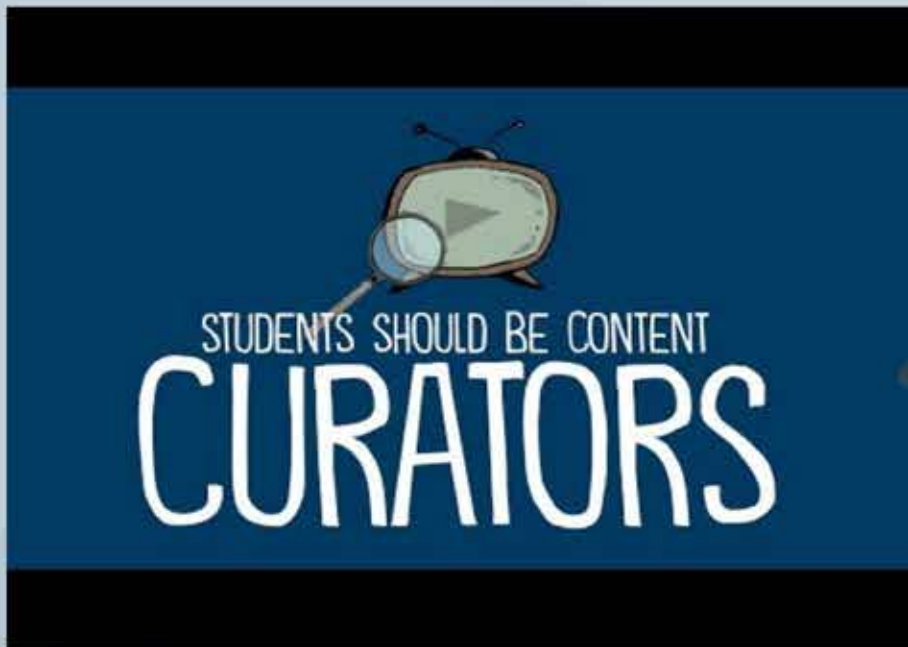
What can I not curate?



An entire collection so as to eliminate student voice and choice or to censor materials deemed not appropriate (topics, reading level, etc.)

Materials that are not allowed through Acceptable Use Guidelines

But wait, it's not just for librarians!



John Spencer
(2017) reminds us:

Curation
is for
students
too!

Consider curation projects aimed at students directly. How are they selecting the best materials for their research?

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