

# MSLA JOURNAL

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*Photo Credit: Edna Johnson, Acadia Junior High School.*

## Telling Tales

Learning Commons

MYRCA

Storytellers: the stories they tell

APPS

Human Rights Museum

À la DREF

It's All News to Me!

# MSLA 2014-2015 Executive

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# Regular Features

## President's Message

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Jolene Bergen

Fall 2014

Recently I have been thinking about the concept of access to information. In CLA's "Statement on Intellectual Freedom" it reads,

All persons in Canada have the fundamental right, as embodied in the nation's Bill of Rights and the Canadian Charter of Rights and Freedoms, to have access to all expressions of knowledge, creativity and intellectual activity, and to express their thoughts publicly ... It is the responsibility of libraries to guarantee and facilitate access to all expressions of knowledge and intellectual activity, including those which some elements of society may consider to be unconventional, unpopular or unacceptable. To this end, libraries shall acquire and make available the widest variety of materials.

In this digital age, many are advocating for technology in the classroom as a way of insuring access. We are talking about Apps for Education, Flipped classrooms, digital literacy, and so much more. It is becoming increasingly common to have BYOD programs – the province even has a *Bring Your Own Device Guide*. Technology is transforming education – for some students. For others, it is just another thing that widens the divide between the haves and the have nots.

So, I would like to take a little time to discuss equity of access. I live and work in a middle class area of the city. I have a cell phone, an iPad, and a laptop computer. My children all have a variety of devices and they are plugged in. When I was working on my Masters, I completed a small informal survey of the teens I knew from three different high schools around the city. All of them were plugged in and used their devices for social activities and to stay connected with their friends. Interestingly, none of them had a data plan, an educational app or bookmark on any device - not a library catalogue, online database, or reputable news feed. So, that was my term of reference. Since I work in the same area in which I live, I assumed that my students had a similar digital diet but before I wrote my paper, I decided to survey my students. What I learned is that I regularly work with students whose digital diet was leaner than expected because they simply could not afford the devices or the cost of access. They were still online but they did not have the diversity of access some students had and they often connected through hot spots around the city.

My daughter worked at an after school drop-in centre last year. In the fall, a group of pre-teens that use the centre came in with new iPads that they received from their school, which had instituted a 1:1 model. My daughter's amusement turned to frustration as these students stopped participating in the planned events because they wanted to play games, text their friends, and surf the Web on the iPad. The community centre had open wireless access and teens wanted to take advantage of it. Over the

months that followed the students and the workers had to negotiate appropriate use during the program hours.

The students I talked to in the country also had cell phones and other devices and had similar answers to the students in the city except for one glaring difference; many of them also talked about slow Internet service, dead spots, and trying to get work done at school because they did not trust their access at home. Then I met a teacher from a northern community that laughed and said her students were lucky if they could even connect at school. Not only was the connection intermittent but they had a limited number of aged computers.

What does this all mean? It means that we cannot presume that all students have the same access to the Internet. It means that we have to stop thinking that technology is the great equalizer. As with other literacies, one's socio-economic class and where one lives can create an inequity of access.

When I first starting teaching (over 20 years ago), I worked in a small country school about three hours away from a larger center. One of the courses I taught was keyboarding. In my high school, four years before, I had learned keyboarding on a computer. At this school I taught keyboarding on a manual typewriter – we did not even have one electric typewriter for the students. Would we find a similar situation in our schools today? That school was technologically decades behind my city high school. I have to wonder how wide the digital divides in Manitoba schools is and how that divide may be influencing the futures of our students.

## Editor's Message

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*Mona-Lynne Ayotte, Teacher-Librarian Institut collegial Vincent Massey Collegiate*

Over the last number of years and from time to time, I would contribute articles to the MSLA journal. When Heather Eby, our former editor, wanted to move into another position on the MSLA Executive (Professional Learning), I offered to take over the position provided she would do some distance mentoring. In this fall journal, whose theme includes TELLING TALES, we have a number of articles on Learning Commons and author/storyteller insights along with some favourite apps for you to consider using with students and teachers. We also welcome contributions from la DREF and Renée Gillis, BEF Consultant in Social Studies. Given much information is emailed or spoken of at meetings, I added a section entitled: ***It's News to Me!***



### Journal Delivery

Of greater concern for us in terms of publications is the question of journal delivery. All members currently receive a printed copy mailed to the address given on their membership forms. As of this year, MTS is charging us for the paper, envelope, mailings, and printing which means we would like to reconsider the delivery process. We intend as an executive to discuss this issue at our January meeting.

### In the Next Issue

For next Spring's journal we are soliciting articles and ideas on implementing **aboriginal viewpoints** and activities in your school, along with ideas on **expanding diversity**. We'd love to continue soliciting your favourite apps as well. Deadline for submission is April 7<sup>th</sup>, 2015.

We hope you enjoy the contributions in this Fall journal and we look forward to any comments about its delivery in the future.

## BOOK REVIEWS

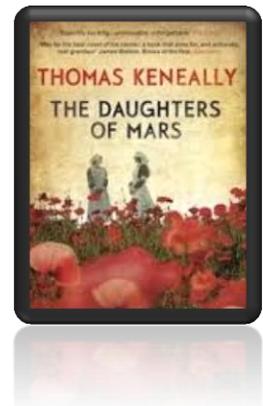
### The Daughter of Mars

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**Harriet Zaidman**, Teacher-Librarian Winnipeg School Division No. 1

"I learn a lot when I read these books." An 11-year-old in my school made that comment, a former non-reader who discovered history and a love of reading through stories based on the lives of children.

I read non-fiction history, but a novelist explores how events impacted on the lives of individuals, and those people represent society. I find fiction touches me. I'm curious about the history of World War I, a war that should never have been fought. Several writers – Erich Maria Remarque (*All Quiet on the Western Front*) John Boyne (*The Absolutist*), Joseph Boyden (*Three Day Road*) and Pat Barker (*The Ghost Road*) are among the many who write about the senseless slaughter that took place, all in the name of expanding colonial empires.



Thomas Keneally (*Schindlers List*) brings to life the Australian experience in World War I in *The Daughters of Mars*. The novel traces the journey of two sisters, Sally and Naomi Durance, both nurses, who escape the drudgery of the outback when "*the thunderclap altered the earthly geography*". They set off into the unknown, hoping to be helpful and looking for the adventures of their lives.

They get more than they could have expected. The Australians fought unsuccessfully against the Turks in the Battle of Gallipoli, losing 8000 soldiers over 8 months in 1915. Medical care was perfunctory on the battlefield and only slightly better on the nursing ships waiting offshore. Sally and Naomi try to save men with faces blown away, abdomens ripped open, limbs shredded.

*Sally went on cleaning the flinching wounds and dragged the muck of the Dardanelles and the uniform out of holes in jaws and legs or from places close to the heart or from the neck – on the pretext of saving men for a disfigured life or even afterlife.*

With no antibiotics to stave off infection in the gaping wounds and only morphine to dull pain, men died in droves. Keneally's description of the process of suffering and death is vivid.

*Just stop the bleeding, he said reasonably, and I'll get back to the missus and the kids. All the pressure she and the orderly could apply could not save him – this man they knew who could hew timber and hand-plough and be unwearied at the day's end. He shuddered and gave up his existence.*

In the midst of this impossible horror Kinneally raises other issues society faced. Sally and Naomi must deal with misogynistic bullying, from the orderlies who scoff at any direction from females to the officers in command, who demean the women for complaining or asking for their rights. When one of the nurses is violently raped, the victim is sent away because she is a liability to the order in the camp.

Kinneally has said in interviews that Australia should “apologise to the ghosts” of the traumatised young soldiers who survived the First World War but had to fight for compensation when they returned home. He suggests that ceremonies marking the centenary of the outbreak of the First World War should confront the “terrible tragedies of shell-shock and high explosive and burial alive”.

“I hope it's celebrated in the spirit of what these young men really went through, and the fact we let them down when they came back – we denied the shell-shock, we were niggardly with compensation. We're very hot on praising the diggers, but we should apologise to their ghosts for the lack of justice we gave them.

“I also hope no one says ‘Australia was born at Gallipoli’. Australia was born in 1901, and there needs to be a certain amount of de-mythologising. Let's hope the historians win out over the politicians, who strike me as fairly jingoistic.”

*The Daughters of Mars* is a powerful commentary on war and on the First World War in particular. It gave me further insight into how soldiers and those who came to support them were changed by it. Kinneally is a masterful writer. This novel and its message will stay with me for a long time. I highly recommend it.

## READING GROUP QUESTIONS

### THE DAUGHTER OF MARS by Tom Keneally

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*Below is a list of Reading Questions found at Random House Australia<sup>1</sup>.*

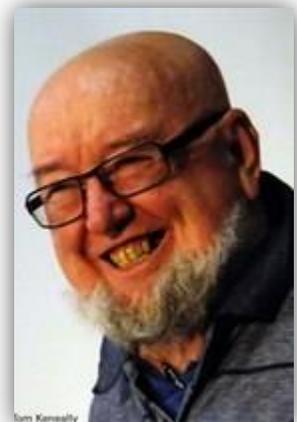
### Discussion Questions

1. Solid historical research is always the foundation of Keneally's storytelling, are you comfortable with the exploration of history through fiction?
2. Generally, in fiction and non-fiction, our epic past is told through men's deeds and actions. *The Daughters of Mars* is the story of the Durance sisters,

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<sup>1</sup> Random House Australia.

[http://www.sl.nsw.gov.au/events/book\\_stack/the%20daughters%20of%20mars%20reading%20group%20notes.pdf](http://www.sl.nsw.gov.au/events/book_stack/the%20daughters%20of%20mars%20reading%20group%20notes.pdf)



Naomi and Sally, who grew up in the Macleay Valley on the mid-North Coast of New South Wales. Do you believe having women as the heroes in this tale enabled a different story to be told? How is it different?

3. *The Daughters of Mars* is a research-based novel, though the immensity and intimacy of the story overwhelms the research. The occasional real person appears, such as General Monash. Does this send you searching to distinguish what else is 'real' and what 'made up'?

4. Having Sergeant Keirnan, a Quaker and member of the Society of Friends, one of the heroes of the story, introduced a different side of soldiering and nationalism. How effective was this tactic?

5. Keneally is not afraid to write as a woman and delved into one of the most intimate of female relationships, that of sisterhood. Was he successful?

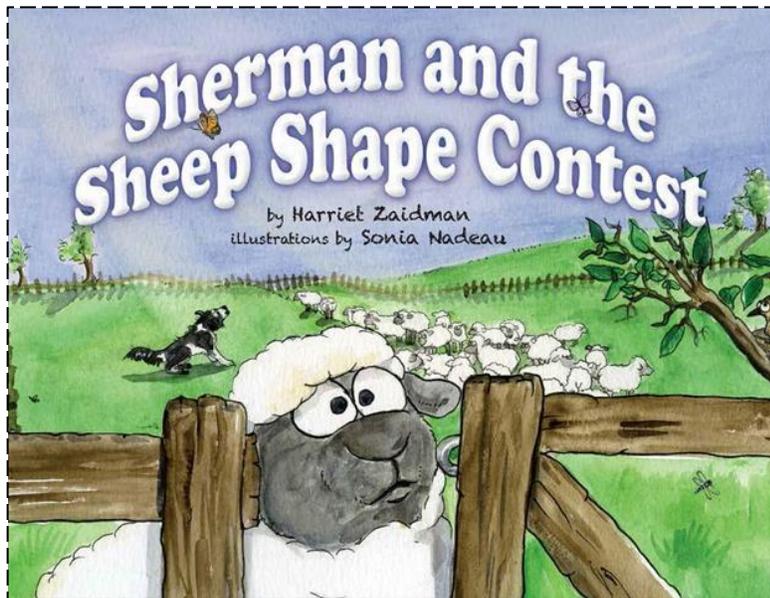
6. *The Daughters of Mars* quite brutally details the injuries the men received at the front - the amputations, disfigurements, effects of gassing and trauma - and the medical methods used to treat them. Why is it important that the reader saw all of this? Do you think we are sometimes sidetracked by the heroics of war and forget to share the other side?

7. Is *The Daughters of Mars* a novel supporting war as the method of solving international issues?

## Sherman and the Sheep Shape Contest

Harriet Zaidman, *Winnipeg Author*

Can sheep count? Can people count sheep? That's the problem behind my latest picture book, *Sherman and the Sheep Shape Contest*, which will be launched on November 20 at McNally Robinson Booksellers in Winnipeg.



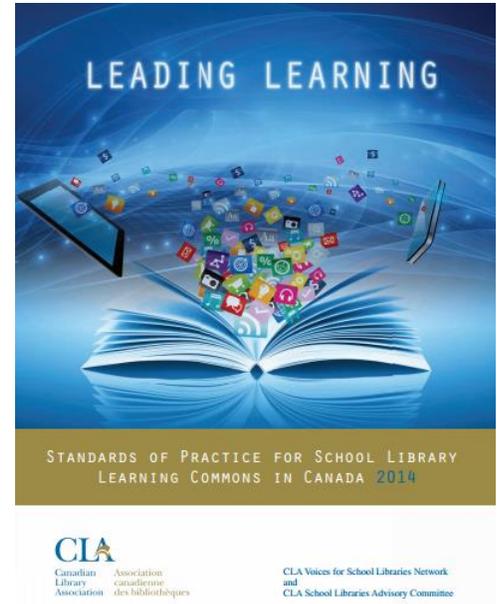
This time a walk through the British countryside sparked my imagination. There were sheep everywhere, every flock being kept in line by Border collies. I couldn't help but imagine what could go wrong in their ordered existence. The problem-solving hero is a lone sheep named Sherman (his name, by the way, means bearer of wool). Since I'm a teacher, it wasn't surprising to me that a little education might help.

*Sherman* is a nod to teachers and good teaching, to the ways teachers find to engage their learners (albeit

accidentally). It's a fun romp with plenty of children and a surfeit of fluffy sheep. Illustrator Sylvia Nadeau had the challenge of drawing sheep in unusual situations and did a great job.

I'm excited as I was for my first launch last year, when *Daisy's Biggest Success* hit the shelves. *Daisy* struck a chord in many ways. Kids and adults liked the story about a curious, intrepid dog and the connections to literacy and libraries. I was thrilled that it inspired children to read – what more could a teacher-librarian want?

*Sherman* is being published through Peanut Butter Press in Winnipeg and will be available through their catalogue and bookstores.



## FEATURES

### The Evolution of Leading Learning: Standards of Practice for School Library Learning Commons in Canada 2014

By **Jo-Anne Gibson**

Teacher-Librarian, Acadia Junior High School  
Co-Chair, CLA Voices for School Libraries Network

Updated standards for Canadian school library programs were proudly unveiled at this year's Canadian Library Association's annual conference held in Victoria, B.C., May 28-31, 2014. The standards launched at this event were the culmination of two years of meticulous work that began as an idea at a Treasure Mountain Canada II Conference that was held alongside the CLA conference in Ottawa in 2012. The dream of those in attendance at the TMC II Conference was to create standards for school libraries that would help lead school into learning into the future.

The Canadian Association for School Libraries and the Association for Teacher-Librarians in Canada's publication, *Achieving Information Literacy: Standards for School Library Programs in Canada* had served the Canadian school library community well since its publication in 2003. Cognizant of the many changes that have occurred in education and school libraries since *Achieving Information Literacy* was first published, the TMC II group in Ottawa began envisioning a process that would lead to the development of a new document that would set the standards for school library programs in Canada in the 21<sup>st</sup> century. As with the first standards publication, it was decided by those in attendance at the conference that in order for a document of this significance to be successfully marketed and disseminated to the school library community provincially, nationally, and internationally, it would need the full support of the Canadian Library Association.

Given the current model of the CLA, it was agreed that the development of such a document would fulfill, specifically, the CLA’s School Libraries Issues Advisory Committee’s Terms of Reference: *To contribute to the continuous development of standards for school libraries and professional role* (CLA, 2011) and, in general, the role of CLA Networks: *Networks provide the opportunity for you CLA members to take action on the issues that matter most to you and your community* (CLA, 2011). A project coordinator, Judith Sykes (School Libraries Advisory Committee) was appointed, and a steering committee consisting of Linda Shantz-Keresztes (Chairperson, School Libraries Advisory Committee, Voices for School Libraries), Carol Koechlin (Treasure Mountain Canada), Liz Kerr (Treasure Mountain Canada), Cindy Matthews (Voices for School Libraries Network), and Diana Gauthier (Voices for School Libraries Network) was also established at this time.

In October, 2012, a proposal was written by Judith Sykes on behalf of the School Libraries Advisory Committee and the Voices for School Libraries Network to the CLA requesting funding, technical and marketing support to create and disseminate a digital, national standards document for school libraries in Canada. Outlined in this proposal was the timeline for the project, its budget, vision and purpose: “To provide to those responsible for and committed to viable and successful school libraries in Canada, measures and principles in order to determine their value and quality.” Also significant in this proposal was the outline of how such a document would be written:

It is proposed that the presidents of each provincial school library association, or a contact in each province, would each form a committee comprising of an ideal school library learning commons team – a principal, teacher-librarian, library technician, teacher, parent, student, community librarian. These committees would then work in tandem to develop and refine the standards. The CLA School Library Advisory would act with other Canadian school library leaders in reviewing the document in its development.

On January 23, 2013, the Canadian Library Association announced the approval of “a project generated from Voices for School Libraries Network through the CLA School Library Advisory Committee, to develop a new standards document for school libraries in Canada.” At this time, the CLA agreed to publish, publicize and distribute the new document as an eBook, in both English and French.

Excitement about the project began to build as very province and territory set about establishing a committee to begin working on the project. Since there is no longer a Canadian Association for School Libraries in Canada, this was no easy feat to coordinate. In Manitoba, the committee consisted of:

**Chairs:**

- Vivianne Fogarty (member of CLA School Libraries Advisory Committee, past president of the MSLA, teacher-librarian at Chancellor Elementary School, Pembina Trails School Division)



- Jo-Anne Gibson (co-chair CLA Voices for School Libraries Network, past president of the MSLA, teacher-librarian at Acadia Junior High School, Pembina Trails School Division)
- Committee Members:
- Edna Johnson (library technician at Acadia Junior High School, Pembina Trails School Division)
- Isabelle Carvalho (student at Acadia Junior High School, Pembina Trails School Division)
- Ian Smith (classroom teacher at General Byng School, Pembina Trails School Division)
- Peggy Hobson (principal at Henry G. Izatt School, Pembina Trails School Division)
- Rhona Churman (vice-principal at Technical Vocational High School, Winnipeg School Division)
- Karen Boyd (parent and instructor at the University of Manitoba)
- Karin Borland (administrative coordinator of youth services at the University of Manitoba)

**Manitoba Representatives**

V. Fogarty

Jo-Anne Gibson

Around the same time, a “template focus group” was established by the standards steering committee to begin the task of writing the principles which would form the basis of the standards document. The “big ideas” included in these principles were: 1) Instructional Design; 2) Collaborative Learning Environments; and 3) Building Learning Communities. The focus group consisted of: Erin Hansen (Alberta), Heather Daly (British Columbia), Ruth Hall (Ontario) and Phillip Jeffrey (Ontario).

Working from a Google Doc, each provincial committee began the writing process by answering four broad questions:

- 1) What is the role of libraries in society?
- 2) Is this role the same or different for education?
- 3) Are school libraries critical to school improvement? (student engagement and achievement, teaching strategies, learning environments, school development and growth and district goals). Why? How?
- 4) What is the current state of school libraries in your province/territory?

Given the diverse make-up of the committees, there were lots of different perspectives on these questions.

Next, the committees turned to providing input on the five principles developed by the template focus group. These principles included:

- **Principle 1:** Facilitating collaborative engagement to cultivate and empower a community of learners
- **Principle 2:** Advancing the learning community to achieve school goals in alignment with district and provincial/territorial education policies and plans



- **Principle 3:** Cultivating effective instructional design to co-plan, teach and assess learning

- **Principle 4:** Fostering literacies to empower life-long learners

- **Principle 5:** Designing learning environments to support participatory learning

Within each of these broad topics were a series of sub-questions that the committee members discussed at length. In the next meeting, the committee members were asked to synthesize their answers to the sub-questions and write a belief statement about each of the five principles.

After these provincial committee meetings, a national teleconference was held between the standards steering committee and the provincial representatives. This was a time to share each province's perspectives on the principles and to find out the next stages of this highly collaborative process.

From June to November, 2013, the primary writing team comprised of Judith Sykes and Carol Koechlin had the monumental task of taking all the information from the provincial groups and putting it together in a format for all the committees to view, give feedback and add exemplars. The provincial committees met once again in January, 2014, to once again add their views to the growing document.

Once the writing phase was completed, the project moved to the copy editors, Barbara Clubb (Canadian Library Association) and Diana Gauthier (Voices for School Libraries Network). Derrick Grose (*School Libraries in Canada*) was put to work formatting and hyperlinking all the exemplars suggested by the various committees. The task of creating a bibliography, recommended resources and glossary for the standards document was completed by the writers, Judith Sykes and Carol Koechlin. A design firm, 3flow communications inc., was hired to manage the overall design and layout of the document.

It was a proud moment for all involved when *Leading Learning: Standards of Practice for School Library Learning Commons in Canada* was officially launched in Victoria at the CLA Conference and Treasure Mountain III Conference. The publication is a dynamic, 37-page digital document which is a model for "the development and implementation of the school library as a library learning commons." CLA president, Marie DeYoung, calls it a "definitive learning support that is critical for all Canadian schools." It offers a vision, framework and practical resources for educators, schools and school divisions as they make the transition from traditional libraries to a learning commons model in order to support education in the 21<sup>st</sup> century.

Each of the five colour coded principles in the document are broken down into applicable themes of best practices for school library learning commons. Each best practice contains "live" links to examples from school library learning commons programs from across Canada. Given that there is a wide range of library programs across the country, each theme has a series of growth indicators from emerging, to evolving, to established, to leading to allow realistic entry points for every school. The rich, innovative exemplars and the extensive bibliography and glossary will give every school across the country ideas on how to move forward on their learning commons journeys.



## LEADING LEARNING FRAMEWORK Standards, Themes and Growth Indicators for School Library Learning Commons

### Themes by Standard:

 Facilitating collaborative engagement to cultivate and empower a community of learners	 Advancing the learning community to achieve school goals	 Cultivating effective instructional design to co-plan, teach and assess learning	 Fostering literacies to empower life-long learners	 Designing learning environments to support participatory learning
Vision for Learning	Planning for School Improvement	Instructional Leadership	Literacy Leadership	Designing for a Collaborative Physical LLC
Design for Collaboration	Principal Collaborative Role	Instructional Partnerships	Engaging Readers	Designing for a Collaborative Virtual LLC
Partners in Collaborative Learning	Teacher-Librarian Collaborative Role	Engaging with Inquiry Approaches	Information Literacy	Designing for Accessibility in the LLC
Student and Community Partnerships	Teacher Collaborative Role	Differentiated Learning	Critical Literacy	Designing for Responsive Print and Digital Collections
School Administration Partnerships	Support Staff Collaborative Role	Technology for Learning	Digital Literacy and Citizenship	Designing for Creativity and Innovation
District Administration and Consultant Partnerships	District Administration and Consultant Collaborative Role	Assessment for, of and as Learning	Cultural Literacy	Designing for Participatory School Culture
		Evidence-Based Practice	Literacy Partners	

(CLA, 2014, p. 8 & 10)

The work of celebrating and sharing the *Leading Learning* document within the Canadian learning community and beyond was begun at the Treasure Mountain III Conference in Victoria. The next stage of the process will be to translate the document into French and develop a supporting website.

Many of the provincial representatives who worked on creating the document and were present at the unveiling (including myself and Vivianne Fogarty who were sponsored by the Manitoba School Library Association) are now in the process of taking the document back to their provincial associations and learning communities and sharing it with them.

For the document to make a positive impact on student learning, not only does the school library community need to become familiar with it, but so do teachers, parents, administrators, school board members, superintendents, department of education representatives, Faculties of Education and

Ministers of Education. Please do your part by downloading the document and starting the discussion with your learning community today and help move Canadian school libraries into the 21<sup>st</sup> century.

It can be downloaded, free-of-charge from the *School Libraries in Canada* website at:

<http://clatoolbox.ca/casl/slic/ilsop.html>

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<http://www.cla.ca/AM/Template.cfm?Section=Networks1&Template=/CM/HTMLDisplay.cfm&ContentID=12222&FuseFlag=1>

## Inter-divisional Learning Commons Day

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Kevin Mowat, Library Consultant, Winnipeg School Division. *October 17, 2014, Caboto Centre, Wpg.*



Every year I come away from IDLCD with a warm feeling. It's hard to describe this emotion, but it's there nevertheless. I suppose it comes from that fact that we have the best job in the world!

Indeed there are challenges and things we would like to change but at the end of day, when you are getting into your car, there is that feeling of accomplishment, perhaps the never-ending "to do list" and the realization that libraries matter in this complex learning equation. Yesterday, was all of those things, **Challenging**: Anita challenged us to think on how **Leading Learning** can guide our practice in our school libraries; **Accomplishing**: reflections and

conversations about our own libraries and what we are accomplishing in the "pursuit of student learning" happened with city-wide colleagues; **Realizing**: that as the Learning Leaders of the Learning Commons we have a professional obligation to foster and support student learning and success to the highest standard of excellence. As teacher-librarians, we are held to highest standard of pedagogy and practice as our students look to us not for only for answers but truths.



As promised, Anita compiled all your video snippets to create a powerful media presentation to share our passion for the Library Learning Commons in Winnipeg. It is entitled ***Leading Learning in Winnipeg*** and can be found at Anita Brooks Kirkland YouTube Channel – published October 18, 2014. Teacher-librarians from Winnipeg celebrate the Canadian Library Association's vision for the school library learning commons.

Here it is: <http://youtu.be/PwTNtnkHVfQ> As Anita puts it: "You are all TL Youtube superstars!"

## MYRCA - Sensational Skrypuch!

Niki Card, WCLR Chair and Teacher-Librarian RETSD, Sherwood School



Winnipeg Children's Literature Roundtable (WCLR) hosted our annual Manitoba Young Readers Choice Award (MYRCA) event on Wednesday, September 24, 2014. Approximately 65 students and adults gathered to celebrate with Marsha Forchuk Skrypuch, MYRCA winner for her book *Making Bombs for Hitler*.

Marsha signed books and bookmarks at the beginning of the evening and then formally spoke to us all shortly after supper. Marsha's anecdotes of her childhood reading experiences were extremely entertaining. She

spoke of her early struggles as a reader and how this ultimately led to inspire her to become an author. It was also fascinating to listen to her explain her personal connections to the heavy topics she centres her stories around and the elaborate research process that is necessary to write such moving, but historically accurate stories. All attendees were honoured to have spent an evening with such an amazing, yet kind and humble author.

Throughout the year, WCLR hosts a number of great literary events such as our MYRCA dinner. Please consider becoming a WCLR member. Annual membership is only \$10 and provides advance registration to our events at a reduced cost. Please see our website <https://sites.google.com/site/wpgroundtable> or contact us at [wclr.online@gmail.com](mailto:wclr.online@gmail.com) / [wclr.membership@gmail.com](mailto:wclr.membership@gmail.com) for more information. We'd love to have you join us!

## MYRCA 2014 Ceremony

Alison Bodner, Teacher-Librarian



Perseverance is something that Marsha Forchuk Skrypuch can personally speak to as she learned the value of overcoming obstacles at a very young age. Although she came from a family of avid readers she didn't learn how to read until she was in the fourth grade. In fact, when they discovered she couldn't read in Grade 4 she was told she'd have to repeat the grade. Not only did she learn how to read but Marsha decided she was going to read the biggest book she could find at her local library and spent the whole year reading the Dickens's classic **Oliver Twist**. That was a turning point for Marsha as she discovered she actually loved reading books with detailed, interesting plots.

This mantra again served Marsha very well when she tried to publish her first book; it was rejected 100 times! Thank goodness she didn't give up and in 1996 **Silver Threads** was published. Since then Marsha has written and published 20 books. Many of them have gone on to be nominated and win numerous awards. Therefore, it is not surprising that students from across Manitoba voted **Making Bombs for Hitler** as their favourite from the list of 2014 Manitoba Young Readers' Choice Award books. **Making Bombs for Hitler** is part of a trilogy of books that also include **Stolen Child** and **Underground Soldier**. You may not realize that Marsha has a very personal connection to these three books. Although many of her stories were historical fiction she had yet to tell the stories of what her mother-in-law, Lidia, experienced growing up as a Ukrainian child during World War II. Her personal stories are the basis for this trilogy.

On Friday, September 26<sup>th</sup> the MB Theatre for Young People was filled to capacity with students from as far away as Gillam attending this special event. It was wonderful for Manitoba students to have the

opportunity to hear Marsha Forchuk Skrypuch speak about the writing process and hear about what inspired her to write this award winning book. Marsha also made sure the students had lots of time to ask her questions about her books and hear her insights into writing. I think they were all quite surprised to learn that Marsha was an early non reader. It just goes to show us that we can overcome adversities and achieve our dreams! We are all so thankful that she persevered and went on to share her gift with all of us!

Ecole St. Avila students, Maggy and Tegwen, did an amazing job of hosting this year's MYRCA event. They were also part of the Ecole St. Avila team of students who created the wonderful MYRCA 2015 Book Trailers. They will certainly entice readers to pick up books from this year's list and read them! A huge thank you to teacher-librarian, Debbie Miller, and her students!

Here is the link to the MYRCA 2015 Book Trailers:

<https://www.youtube.com/watch?v=HJ1ENX4by9Q&feature=youtu.be>

If you'd like to learn more about Marsha Forchuk Skrypuch and her books please visit her website / blog at: <http://www.calla2.com/wordpress/>

To learn more about the Manitoba Young Readers' Choice Award program please visit their website at: <http://www.myrca.ca/>

## An Archetype is not a Stereotype!

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Eleanor Catton, *The Luminaries* Centre-Culturel Franco-Manitobai, Thin Air Festival October 2014

According to Charlene Diehl, Director of the Winnipeg Thin Air's International Writers Festival, one of our goals as teacher-librarians is to bring readers and writers together from around the world. Book readings and author visits provide readers with further insight into a book and aids in stimulating topical discussions.

*What you do TRULY matters!*  
Charlene Diehl

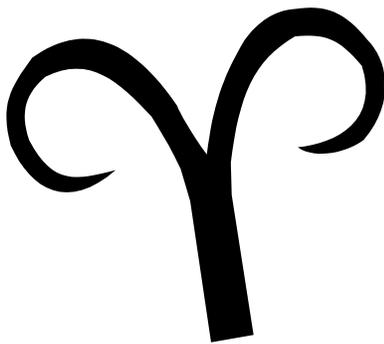
On opening night, Clarence and Barbara Neepinak welcomed Eleanor Catton, author of *The Luminaries* to the fork in the river, the meeting place of the Assiniboine and Red Rivers. He told a story many of us had never heard, a story which inspired Eleanor to read from a different passage in her book, a passage not initially intended for that evening. He spoke of this story not being in the history books – it is a story as to why the Red River is thusly named because of the blood spilled into the river. Apparently, the Red River was named after a battle so fierce it killed many people. Clarence said the very nature of this information might be challenged; however, it was told to him by others in the Pine Creek, Camperville region. As Clarence's wife spoke she explained that gift giving was a way to honour people and guests to the region. She thanked Eleanor for bringing her talent to Manitoba and gifted her with freshly picked and preserved blueberry jam along with a sweetgrass candle – all made by *our people*.

Afterwards, Eleanor took to the stage with a quiet voice and began the reading by informing us she was choosing a different selection based on the words spoken before her by Clarence and Barbara Neepinak. She read a passage wherein a character Marty, who is part of the 1860s gold rush, learns of the value of



a special New Zealand stone, a pounamu. A poumanu is a treasure gifted and carved into beautiful shapes. She choose this passage in honour of the gifts just received. As Eleanor reads you are transported to New Zealand wearing your own costume, and realizing the value of gold may not be the value the pounamu holds. The pounamu, a green jade-like stone, is a true gift, one meant as an honour, and not one based on purchasing or greed – it is “bestowed prestige”. It is the point of a small intersection, whereby the reader questions what holds value and worth perhaps for themselves and the characters in the story. Influenced possibly by a book she purchases for many of her friends<sup>2</sup>, Eleanor allows the reader to question deeply the idea of gifting: what happens when you give a gift away? The answer: it only gets better!?

The writing of *The Luminaries* took Eleanor five years. Many days after researching and rewriting sub plots, she would exit from her office with *the Luminaries* face. Born in Canada but now living in New Zealand, Eleanor has in her fifth voyage to Canada, come to share the breathtaking task of writing such a complicated book. As an MFA graduate of Iowa University’s Writers’ Workshop, Eleanor began writing and learning about tarot cards, one of the many esoteric approaches she would use in writing. Tarot cards gave her the ability to work with a scene reading the pictures and the action involved in such a storyline. A tarot card is a visual tool whereby you interpret the scene on the card and turn it into a story. With further research she was led to Carl Jung who spoke of archetypes. Her richly descriptive 19<sup>th</sup> century tale, whose words leap off the page and into one’s imagination, is enriched by the 12 characters that are inspirations from the 12 houses of the Western Zodiac. With a mystery surrounding these



characters and each believing the other to be the perpetrator of a murder, the stories are enriched by the characters’ zodiac traits.

In further preparation for the novel, Eleanor read 19<sup>th</sup> century literature – *Anna Karenina*, *Mme Bovary* and *Portrait of a Lady*. She said those books were horrible in the sense they had tragic

endings where women died hideous deaths, yet these women were rich and interesting characters. As complex characters these women were multifaceted and scary because they were “alive to themselves” and thusly



#### Astrological Sun Signs....

- Aries** – Dynamic Leader
- Taurus** – Steadfast and determined
- Gemini** – Adaptable and versatile
- Cancer** – Sensitive and vivid imagination
- Leo**- Self-confident and flamboyant
- Virgo** – Perfectionist and detailed
- Libra** – diplomatic and fairness
- Scorpio** – Intense and secretive
- Sagittarius** – Enthusiastic and need freedom
- Capricorn**- self-disciplined and sensible
- Aquarius** – Principled and fight for big causes
- Pisces** – Most sensitive and intuitive



<sup>2</sup> The book Eleanor buys for her friends is entitled *The Gift: Creativity and the Artist in the Modern World* by Lewis Hyde, Vintage Books, 2007. There is a copy available from the Winnipeg Public Library.

had to be shut down. Her goal in writing this novel was to embody and to use the language of the 19<sup>th</sup> century recognizing this book would not be read by those of that century, but by us in this modern era. She wanted to use the “form and to criticize it,” as part of the long withstanding creation of the plot and characters. It is obvious in listening to her that she has translated and maintained the 19<sup>th</sup> century voice as she elicits us as the reader in that world, a world of intrigue, desire and passion appealing to the modern 21<sup>st</sup> century reader.

The trajectory of characters developed with astrological insights has Eleanor explaining to us that an archetype is not a stereotype. Archetypes are rich and complex like the 19<sup>th</sup> century heroines of her reading material; however, stereotypes are one dimensional. With wildly-developed full characters and a fully imagined world, the process at arriving to these characters meant Eleanor had to keep a lot of lists and supporting documents. At many points in her writing she would write plot summaries and manifestos which related to the structure of the book. She cast the design of each character modeled on a celestial archetype whereby each of the 12 men was drawn into the story by typified behavior and the zodiac influence of their sign. And so she began to “lay down in terms of choreography” the traits associated with a particular character reaching deeply in that system’s archetypes. Gone was the stereotype which was but a reduction of a person into a set of traits... and what emerged was an archetype which helps to mold, shape and to form the focus of deeply carved characterization. By projecting in to the sky, this system of archetypes astounded Eleanor as she discovered in her research the integrity and robustness of the astrological system.

Eleanor used the system of astrology with its mystical stories to write a novel in which little by little things are set into motion and put into place. As she wrote she encountered some bad ideas pitching out those which did not create the bridge to the stories and characters’ motives. The deeper she worked with the seven planets and the main ingredients of the EGO, the sun (individuality) and the moon (emotional self), the more she could see how each character governed and displayed the self. When it came to the ID, she associated the planets of Venus (love) and Mars (anger) which represented the scheming couple. As for the SUPER EGO, she chose to connect it to the planets of Jupiter and Saturn with Jupiter representing expansion and Saturn restrictions. In this, the characters’ political motivations and sense of social responsibilities rested and were expressed through factors of time, inner doubts and fears creating a tension in the mysterious story. Astrology became for Eleanor an intelligent way to understand the inner self and to conceive a character from an abstraction into a fully lived and well-rounded personage.<sup>3</sup>

In the end Eleanor leaves us with a gift of story. The feeling of



***Eleanor Catton and Mona-Lynne***

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<sup>3</sup> If you are interested in learning more about astrology, and its connections to the planets and metaphors/personalities that describe the energies associated with them, check out Mark Husson’s weekly radio show and Susan Miller’s Astrology Zone. I was blessed to learn astrology with David Skinner, a former teacher at Miles MacDonell High School in Winnipeg, MB.

being inside a story and being enriched by someone is in itself giving. Lastly, she reminds us that “those who read a lot believe they have more friends, as we are able to form a relationship with a book and its characters, relationships which “change over your life!” And as a budding astrologist, I am looking forward to reading Eleanor’s book over our supposed long cold winter. At least I will have a dozen or so friends to meet....

## Your Constant Star – Brenda Hasiuk

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Mona-Lynne Ayotte and Cathrine Wall, English Teacher, VMC Thin Air Festival, *author visit*.



Imagine taking your whole family to a beautiful place, a place like no other on the earth, a place where you can just hang out while researching the next book you are going to write. Brenda Hasiuk, a local Manitoba author, often takes her family with her on trips that involve doing some research, and this amazing place above was Churchill. She spoke of how few Manitobans actually travel there and asked the audience to consider this question: “Why should anyone read your book when its landscape is situated in a Manitoba experience?”

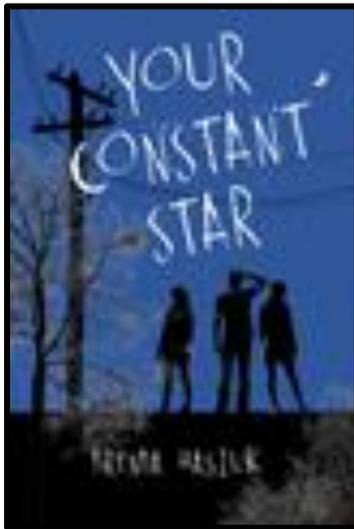
Brenda answered her own question for the audience of high school students and future authors as she is an author who finds inspiration from real life. As a Winnipeg author, she gave the audience of young writers much hope based on her choice of a double career. She spoke of her work experience in which she often dealt with people who were disadvantaged, who from failure built resistance, and who yearned for mercy. As a part time employee and a part time writer, she demonstrated how you can achieve both in your life and still live your dreams of being a published writer. Her stories are inspired by Manitoba people and landscapes – she prefers not to write about successful people but rather about characters who are discovering who they are and how what they have to say develops their voice further.

She spoke of the transcendent experience in which writing takes you away and how the challenge is to find your own writing voice. As she writes, the question of “why should anyone care?” motivates her to create stories where places matter, and where the spirit of the individual is universal. Her stories are often written with older people looking back on an experience from their younger days, a time when young people are on the verge of adulthood. For her this is a powerful time in life and the books you read during this phase of your life are equally important.

Her first book, *Where the Rocks Say Your Name*, which was published as an adult novel, sold well in high schools. She did not intentionally write for that audience on her Mac Air, which she says she can carry anywhere as it is light and sturdy. As she conceptualizes her stories to turn them into books, she finds as she did with her Churchill journey, the need to travel to the places that will influence the storyline. Her voyage with her writer husband to Shanghai was partially funded with grant money. Her travels assist in answering an innate question of: “What does home mean?” For her, Manitoba as her home

allows her to be a little lazy; it has many good things about it and she could not be bothered to leave or move elsewhere.

As Brenda set up the storyline for her next book, *Your Constant Star*, she traveled to the city of Shanghai to investigate further the adoption of female children from that part of the world. Brenda explains to the students, who are listening attentively about the 1 child policy to curb the exploding populations, how families have to pay a fine if they have more than one child. As a patriarchal culture, the families want to have a son. If they have a daughter, she will not be able to care for them in their old age, as she must take care of her in-laws.



And so her story *Your Constant Star* deals with children being abandoned at a police station, a practice which is illegal, but which offers for the babies in boxes a way to be taken to an orphanage. One hundred thousand girls were adopted in this way and brought to North America. Her story takes on the concept of what it is to be born in one place but to live in another as one is coming of age. In her book, which has three narrators, you find the characters being “all screwed up.” As one character faces a pregnancy in which she interviews potential parents to raise her child, Brenda’s reading voice in this passage is clear, with the up and down tones of the story matching the voices of the character’s dilemmas, and emotional expressions. Her writing is real, easy to envision, and the judgments her characters make about others in the narrator roles increase the knowledge of reading “between the lines of human experience.” The scenes are complicated but full of richness as

she describes with humour and cynicism Beverly’s sociopathic personality. In the end, the boy who is the father of the child is a misguided romantic hero who wants to raise his own son. In order to garner more information about the future adoption because he is left out of the process, he manipulates Beverly’s friend, Faye her friend into spilling the beans creating a further element of underlying teenage angst and anger. The reader and audience wonder about “how can a baby be given away without his permission?”

Brenda writes about characters that are different from her as she stated she finds herself profoundly boring. For her this process of writing becomes an empathetic progression in understanding something outside and beyond herself. She is not a semi-biographical writer; instead her characters drive the writing and she finds herself at times struggling with moving forward the storyline plot. “How do you get between breakfast and lunch? What do you put in? What do you skip – a whole week?” Questions she ultimately answers as she writes.

Financially, she has a day job and is making a good living combining both. She is not a J.K. Rowling; however, she is happy to write character-driven books which take place in Manitoba. It is not that she isn’t interested in having her books become best sellers; her priority is instead to express her artistry and to revel in the wonder of all the people she meets through travelling, and reading to audiences. She applies for grants and tells the students that a bestseller in Canada is 5,000 printed copies sold at

approximately \$20.00 a book. Each author makes about 10% of book sales, and so having a day job helps her to spend her other time writing and doing cool stuff. Her writing money augments her family life. With part time work, she can teach writing and visit schools, giving her more opportunities than someone who works full time elsewhere while trying to be an author.

With more books being completed and printed, Brenda is finding the author experience is getting easier. At this point, she doesn't have an agent. She found sending out her first book to publishers was the hardest part of the experience as it takes forever for a book to be published – sometimes up to three years. As a result, she needed a day job one of which was as a freelance writer for magazines. She also learned not to give a company exclusive reading rights as it took one company one year to decide whether the book should be in the adult or young adult category. As a result, she had to restart the process of sending out her book, this time without the limit on reading rights. Many smaller publishers receive thousands of books (called a slush pile) and might only publish a limited number such as 12. Currently, the top three publishers do not accept a manuscript or letter unless you have access to an agent. Since she is looking for an agent at this time she has found herself emailing about 40 of them, asking them to get back to her with six weeks with a definite yes or no. She did a lot of personal research before sending out these emails. Publishers and agents both need to make money, with agents receiving a 5% stipend and so as you write and sell, you want to be able to make money for three people – the publisher, the agent and the writer. She talked about working with editors who go through books making recommendations. She was very clear she wanted to work with editors who don't ask her to make changes which would compromise the integrity of the story. She doesn't write to sell to schools whose protagonists might often have to be a certain age or in which certain scenes and characterizations have to be toned down.



Brenda H. Jaya, B. & Samantha W.

She urges students whose grandparents love to buy books for their grandchildren to suggest modern novels like hers. The market is very crowded and so her intention remains to try to reach as many people with her story as possible; otherwise she would just write in a non-published journal. She loves the addition of e-books as the majority of the people she knows are like herself - they still love books and as a result hang onto their personal libraries. E-books are slower to happen; however, with the textbook on its way out, e-books might be a cheaper way to deliver scholastic materials. She spoke as well to the self-publishing field in which writers can't find publishers. It used to be self-prohibitive to self-publish but now with new publishing presses like those at McNally Robinson, Winnipeg, many budding authors have a place to start. The challenge, of

course, is that you are now your own marketing specialist having to make your own videos and marketing materials to network out to the public. Book launches are often attended by family members

and a smaller number of interested readers, and so she does a lot personally to get you interested in wanting to pick up her book.

As writers seeking to be published, students should be prepared of the rejection letter. Publishers, who often require agents to submit book manuscripts, have so many that come across their desk. When a book like hers gets nominated for awards, it does help to sell the book, yet she never writes the book with the idea she could get nominated or even win. She says you just have to “keep the faith,” as writing is truly a privilege as you get to share what you have to say. This is where Brenda holds her greatest worth and in this we can see that both Eleanor Catton and Brenda Hasiuk have as artists embraced what Lewis Hyde states to be the gift: “We cannot buy it; we cannot acquire it through an act of will. It is bestowed upon us. Thus we rightly speak of a “talent” as a “gift,” for although a ‘talent’ can be perfected through an effort of the will, no effort in the world can cause its initial appearance” (Hyde, xvi, 2007).

Brenda finishes her talk and reading by reminding the audience that writers thrive on being the underdog and Winnipeg is a good place to be such a writer as we hold in our landscape a quality in knowing many sides to a story. Although her ancestral heritage (Ukrainian) did not have many writers coming mostly from the peasant class whose tradition did not value education, she reminds us of this immigrant experience being one where one can shift into being a contributor to society in a newly educated way. And as she exits, she reminds every writer in the room of the importance of tightening your writing so you can sound better for your intended audience. Hopefully, we can all heed her advice.

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**Brenda Hasiuk** is an award-winning short-fiction writer. Her latest book, *Your Constant Star*, is a darkly funny book about three feisty teenagers feeling their way into adulthood. She is also releasing a collection of loosely linked stories for adult readers, *Boy Lost in the Wild*, set in the dying days of a Winnipeg summer.

## A storyteller's toolkit

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**Mona-Lynne Aytte**, Teacher-Librarian, Institut collégial Vincent Massey Collegiate

Last May, during the *Winnipeg International Storytelling Festival*, Clare Murphy presented a Saturday afternoon workshop for storytellers of all ages. The very first thing she gave everyone was the permission to be SILLY. We were going to spend the afternoon playing, agreeing we could make mistakes and opening ourselves to enhancing our creativity! Self-criticism was to be thrown out the door – no can'ts, denials, defending; just compliments which would be welcomed and encouraged!

*Clare began with a warm-up game which can be used as an excellent year opener to use with new students, to teach adjectives or with teachers attending workshops.*

## A sweet adjective in front of your name

Clare asked all of the storytelling participants at the beginning to stand up and gather around in a circle facing each other. She pulled out a soft spongy porcupine-type ball and asked each one of us to think of an adjective that both described us as a person and started with the first letter of our name. If the adjective we had chosen was used by another ahead of us we had to come up with another one.



### **Examples:**

**Magenta** Mona      **Brave** Brian      **Curious** Clare      **Jazzy** Jeff

If you had a compound name, we simply used the first letter of your compound name. For example, with Mona-Lynne, I just used the letter M and found a correlating adjective.

### **Part 1 of the game: say your name with adjective and throw the ball over the person on your right.**



Clare started the first part of game by saying *Curious Clare* while throwing the ball over to the person on her right. The game continues with that person moving the ball over the right while stating their *adjectived* name. As a participant we are all listening to the names without realizing what the next part of the game entails. We all paid attention the best we could, but it was obvious that some adjectives and names were a little easier to remember.

### **Part 2 of the game: say the name of a person in the group while throwing the ball to them.**

In the next part of the game, Clare gave a person the ball and asked them to throw it to another person across the room all the while saying their name with the adjective! The person who receives the ball now throws it to another while stating their adjectived name. As the game progressed each person hoped they could remember the name of the remaining players. In the end, kindness prevailed and everyone helped each other out.

Clare sets up her workshop experience so you can build on your strengths by first addressing your fears. The game which calls you to remember the adjective associated with a person is one of memory and also recognition. It also involves coordination as throwing the ball towards

another; a soft ball that doesn't hurt gets you to focus on multiple aspects. Once this part of the game is over, Clare asked us as a group to share the fears experienced while learning each other's names. Using a flip chart, she listed the responses categorizing them into two fields: mental thoughts or physical experiences. According to Clare, fears often interfere in the telling process and this activity reminds the teller that the more you list the more fears come out. Afterwards, she recharts the successes which occurred during the games that were played below. It is noticeable that participants have skills and in letting go of the fears, magic and storytelling happens.

## Mental Thoughts

- forgetting
- not engaging
- found my voice, yahoo!
- tried something new

## Physical Experience

- tripping
- crying
- walking helped me to be the character
- eye contact with listener

### A STORY YOU KNOW WELL



To encourage others to tell stories, Clare began the next part of the workshop with a story that many know well – **a creation story of Turtle Island**. As a teacher working with students, you can choose any story you know well. The story she told included both a wolf and an eagle – she did so purposely as her goal was to ask us to pick an animal in the story and to retell it from their viewpoint.

**Pick a partner – one tells the story and the other listens so it can retold.** Everyone in the room is instructed they will soon be picking a partner to which they will retell the story from an animal's viewpoint. One partner agrees to be the first storyteller, partner **A** and the other, partner **B** becomes the listener. Partner B now retells Partner A's story mirroring back to them what they heard.<sup>4</sup>

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<sup>4</sup> For an added retelling you can ask Partner A to tell the story in the first person and Partner B to retell in in the third person. Or you can adapt this game via Zoya Ositova's idea – have students form a circle, and after selecting



**Getting into character.** To pick your partner, the first thing you do is walk around the room getting into character – in this case one of the animals in the creation story. At one point, Clare has you stop, and look to the person next to you. You tap the person on their shoulder as you do not speak until everyone has a

partner – this tapping indicates you wish to select this person as your partner.

What happened next is magnificent! Your story version is retold – some of the details are exactly the same, while others change slightly, yet it is the essence of your story coming back to you as a gift. It's natural and easy. Everyone in the room feels it. They can tell a story. It's not that complicated. The amateur storytellers began to shift their focus on their strengths and to forget their fears. A small audience, one person, a listening partner, and voila storytelling magic – such an easy way to start finding your own voice. And it in a moment your shyness disappears and you try new things.

### **In under a minute.**

Another variation of this game is to tell this story in under a minute! You would pick new partners in the same way by walking silently around the room possibly getting into another character's mindset. When you are given the signal to stop, you silently tap that person on the shoulder to ask their permission to be your partner, deciding who will be Partner A and B.

### **The storyteller's razor**

When memorizing a story, Claire advised that you can either list the key points on a paper or create a visual map in your head. The key to retelling a story is to capture the bones of the story and to work with the sense of timing in terms of telling it energetically. Stories have rhythm and retelling it over and over again is one of the ways to improve on the storytelling efforts. Clare trained for 12 years to become a professional; however, in these workshops her goal is to use games to prepare storytellers to gain a level of confidence in their abilities proving every one of all ages can tell a story.

## ***The Storyteller's Razor***

- *List the key points on paper*
- *Create a visual map in your head*
- *Capture the bones of a story*
- *Work with the timing and the rhythm*
- *The voice is precious*



**Clare Murphy and Michael B.**

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a topic, have students say what they know by throwing the porcupine ball around. For example – pollution. First person whose name starts with a F can say – fracking is causing pollution....

## Speed

Another game we played involved working with speed in order to capture the rhythm of a story. Using numbers 1, 2, 3, 4, 5 Clare forces the teller to use a different rhythm which breaks the vocal patterns - 1 represents the slowest rhythm and 5, the fastest<sup>5</sup>. At this point you are working on the entertainment piece of your story appealing to your audience in a way that they hear you and are willing to embark on the journey with you.

## The audience

Every storyteller needs an audience and the audience wants to come along with you to solve the problem. By repeating structures and points in the story, we not only connect to our anthropological roots and our need for story, but doing so keeps the structure of the story strong. Audiences need to mesh with the story; they need it to talk to them. With more and more people engaging digitally on their own looking for stories to connect with, the value of in person storytelling reminds us of the value community plays.

The success of this mini-workshop lay in the immediate ability for everyone to retell a story. Like magic our abilities began to shine effortlessly and without feeling the pressure of a large audience. By working with a like-minded partner we learned from each other. The story's bones were the same yet each of us in our own creative voice gave it life.

## Opening Lines for storytelling

**In every case, the storyteller is a man or woman,  
who has counsel for his readers and listeners.**

*Steven Webster, Ethnography as Storytelling.*

***Here are but a few traditional story starters and endings...to use as you storytell.***

### ***Typical story starters and endings***

<b>Story Starter</b>	<b>Endings</b>
<ul style="list-style-type: none"><li>• Once upon a time</li><li>• A way back in the old times,</li><li>• In a distant land</li><li>• In the beginning</li><li>• In a small village</li><li>• In a faraway kingdom</li></ul>	<ul style="list-style-type: none"><li>• My story is now done</li><li>• And ever since then</li><li>• And now the story is yours</li><li>• And so it was, and so it is</li><li>• And so the story goes</li><li>• And that's a true story!</li></ul>

<sup>5</sup> You could also use a metronome or a drum to work with speed. Many storytellers speak too quickly and their audience becomes lost as they need to hear the story in order to be absorbed by it.

<ul style="list-style-type: none"> <li>• It started out just like any other day</li> <li>• I am not sure what this story might be worth, but I will pass it on to you for whatever practical use you may put to it</li> <li>• Long ago</li> <li>• Long, long ago there was</li> <li>• Many long years ago</li> <li>• Not long after!</li> <li>• Once there lived</li> <li>• Once long ago</li> <li>• Once there was</li> <li>• Once in</li> <li>• There once was or there was once</li> <li>• There was a time</li> <li>• There was an old woman, or there was a young child</li> </ul>	<ul style="list-style-type: none"> <li>• And that's the end of that</li> <li>• And the last person to tell that story...is standing here before you!</li> <li>• But that is another story</li> <li>• Even to this day</li> <li>• If my story be sweet, it is yours to keep.</li> <li>• My story is done. Let some go and let some come.</li> <li>• Snip, snap, snout, this tale's told out.</li> <li>• That's all there is!</li> <li>• That's all.</li> <li>• The end.</li> <li>• There you have it</li> <li>• This my tale</li> <li>• You see, that is my story. I heard it when I was a child. And now you have heard it too!</li> </ul>
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## It's all APP to YOU!

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### Fry Words App

By Jo-Anne Gibson, Teacher-Librarian, Acadia Junior High

*Great for the young readers, the ELA or EAL classroom.*

#### Description

The Fry 1000 Instant Words are a list of the most common words used for teaching reading, writing, and spelling. The high frequency words included on the app should be recognized instantly by readers.

Dr. Edward B. Fry's Instant Words (which are often referred to as the "Fry Words") are the most common words used in English ranked in order of frequency. In 1996, Dr. Fry expanded on Dolch's sight word lists and research and published a book titled "Fry 1000 Instant Words." In his research, Dr. Fry found the following results:

- 25 words make up approximately 1/3 of all items published.
- 100 words comprise approximately 1/2 of all of the words found in publications.
- 300 words make up approximately 65% of all written material.



Could be used in conjunction with the K12 Reader Instructional Resources found at: <http://www.k12reader.com/subject/vocabulary/fry-words/>. **Available for iPhone, iPad or iPod.**

## Hanx Writer – The old-fashioned typewriter experience.

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**By Mona-Lynne Ayotte, Teacher-Librarian, Institut collégial Vincent Massey Collegiate**

*Behold, Hanx Writer, created by Tom Hanks. Hanx Writer recreates the experience of a manual typewriter, but with the ease and speed of an iPad. From iTunes Store!*

Just launched by Tom Hanks, this app gives you a multi-dimensional experience in sound and nostalgia. Simply open a document and start typing on your iPad and reminisce back to the days when you learned to type on your dark forest green Remington 101! No ribbons, easy corrector are just some of the features. You can choose the free portion of the app to write and then to send via email the text to yourself, etc... If you want other advanced features you will have to pay for them. I did note that after a certain number of lines have been produced, the keyboard seems to block your view. Still working on it though! And lots of fun.

**Application for students** – While at the Edmonton Fringe, a young poet with a real old-fashioned typewriter sits in the sun, line-ups behind the chair of the one who will be the receiver of his poetic inspiration. He uses tiny pieces of yellowed paper from a tear-away pad and with your *one word* inspiration he writes a poem. My word was Journies. After seeing him create on the poems on the spot, I thought this might be a good exercise for our Creative Writing Students to approach during I Love to Read Month in February! Last year they wrote Slam Poetry, this year we might inspire them to open their creativity and spirit into the art of composing for others....Spot on Poetry!

**Available on iPad.**

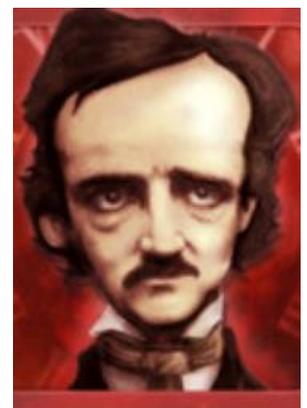


## IPoe BY Play Creatividad

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**Carolyn West, Resource Teacher, Vincent Massey Collegiate, Winnipeg, MB**

I love this app!! As an English teacher, I was always looking for creative ways to have my students interact with literature. iPoe has brought together some of Edgar Allen Poe's greatest works, presented in a new, tragically hip, format. Students can experience Poe on a level that keeps them coming back for more. Using iPoe enables the reader to interact with the text through graphics and soundtracks that enhance both the meaning, and the beauty of Poe's work. If you want to get teens



interested in the works of Poe, try iPoe.

Cost: \$4.99    **For iPad**

## Tellagami

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Heather Eby

Tellagami is a fun new app that allows students to create their own “Gami”. It is a simple mobile app that allows you to design your own animated video. Students choose from a selection of backgrounds or are able to take a photograph and use it for their décor. Afterwards, students are able to create an avatar or character who will be narrating the video. Once the background and character are in place, students can either narrate the text or type it. With the narration complete, the student’s gami can be shared on social media such as Facebook or Twitter or it can be easily emailed or sent through text message (I was able to save it to the iPads camera roll to view later as well!).



**Application:** “Gamis” can be created to share book talks, exit slips, practicing fluency, second language practice, create a tutorial, and much more.

***IPad, iPhone***

Tellagami Education ***IPad iPhone \$4.99***

## More than a beautiful building

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**Renée Gillis**, *Conseillère pédagogique en sciences humaines, Bureau de l'éducation française*



With the recent opening of the Canadian Museum for Human Rights, educators in Manitoba are eager to incorporate human rights themes into their day to day teaching, and many are planning to bring their students to visit the Museum as soon as school programs begin in January 2015. What can teacher librarians do to support this exciting new initiative in Manitoba classrooms? More than just another interesting school outing, how can this museum become a truly inspirational place for ongoing learning and dialogue?

A museum is never just a building, nor just a collection of artefacts. This is particularly applicable to the CMHR, because it is above all a museum of ideas. The Museum's stated purpose is *"to explore the subject of human rights, with special but not exclusive reference to Canada, in order to enhance the public's understanding of human rights, to promote respect for others and to encourage reflection and dialogue."* This is a museum that seeks to inspire ongoing thoughtful conversation among citizens of all ages, making its educational vision an important foundation for its ultimate success. If this new museum's educational programs are to become transformative in nature, they need to be supported by purposeful educational planning by teachers, school administrators, school librarians and library assistants. Here are a number of recommendations to teacher librarians and other educators as to how to maximize the teaching opportunities that this new and ground-breaking museum has to offer.

- Attend an Educators' Open House, preferably with other educators and parents from your school team, to preview the content dealt with in the exhibits and to consider possible preparatory learning experiences. These in-depth tours take about three hours, and are offered initially at various times between October 24<sup>th</sup> and November 27<sup>th</sup>. Teachers must pre-register for the time and date of their choice through the online form at : <https://humanrights.ca/event/educators-open-house-fall-2014>
- Provide tools that support and reinforce the use of the language of human rights. Develop occasions for students to share and practice the vocabulary of key concepts and principles of human rights, such as: *inherent dignity, equality, universality, inalienable, indivisible, interdependent, rule of law, discrimination, upstander... What do these words mean? Why are they important?* Refer to the Universal Declaration of Human Rights, simplified version, to identify key ideas and terms: <http://www.ohchr.org/Documents/Publications/ABCannexesen.pdf>
- Prepare generative or guiding questions with students to help define a purpose for their visit, and to help them focus on observing elements such as the key features of the galleries, significant figures and stories in the human rights voyage, the use of symbolism in the building's architecture and displays, the impressions created by the many visual and interactive elements of the site.
- Conduct pre-research into resources that are pertinent to curricular themes and provide some background to the visit to the museum. The themes and recommended age group for each of the school programs to be offered in January 2015 are available online and have been developed to be age appropriate and congruent with the curriculum. Visit the website to decide which program is the most applicable to each school group visit  
<https://humanrights.ca/learn/museum/school-programs>

Before the museum visit, help students make connections between the themes of the exhibits and their daily lives, through discussions and possible follow-up inquiry topics.

- Provide opportunities for cross-curricular integration of the themes and topics featured in the museum. Visual arts, music, performing arts, literature and language courses can all provide particularly fertile territory for the inclusion of social justice and human rights themes. In your school, create a collaborative means of finding and promoting ideas about non-fiction or fiction books that deal with human rights stories. Here are, among the vast list of possibilities, some titles that may serve as starting points:
  - (Early years) *We Are All Born Free – The Universal Declaration of Human Rights in Pictures*. Australia: Walker Books (October 2008). Refer to the online artwork gallery at <http://www.theguardian.com/books/gallery/2008/oct/17/amnesty-declaration-human-rights-children>
  - (Middle and Senior years) *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*. Malala Yousafzai and Christina Lamb. Little, Brown and Company (2013) Refer to the Goodreads review at <http://www.goodreads.com/book/show/17851885-i-am-malala>
- Use student friendly language – and student interests – to initiate discussions about current topics related to human rights, children’s rights, the rights of indigenous peoples, and the history of human rights in Canada and in the world. Create frequent opportunities for students to share their ideas about human equality and freedoms.
- If you or any one on your school team discovers a useful resource related to human rights education, by all means share it with other educators across Canada by submitting it to the new Canadian Human Rights Toolkit at <https://humanrights.ca/search/site/ctfdb> The Toolkit is an online database that acts as a central portal of educational resources available at no charge to all K-12 educators, and searchable by theme, grade, subject area, and language.
- Help teachers and students organize ongoing school displays or projects related to human rights topics, with plenty of visual and audiovisual supports. Focus on stories of hopefulness – such as human rights champions in their schools and communities – rather than on stories of loss and exclusion. These stories empower students to see themselves as agents for the promotion of human rights and as decision makers who can make a positive difference.
- Following a visit to the museum, help students organize school based events to exchange ideas and engage in dialogue within their community, and between classes and across schools where possible. Provide supports for cross-grade forums or exchanges that involve the community in some way, either virtually or in person, and provide links to enable partnerships with other educational groups willing to pursue the ongoing exchange of ideas or willing to support school-based projects for human rights.

- Carry out further research on a human rights topic by contacting the Museum’s reference centre or by consulting the curators responsible for research on the museum content at <https://humanrights.ca/collection-research/reference-centre/ask-curator>
- Continue to visit the CMHR website regularly to find out about new events and initiatives. Encourage students to participate in some of the online initiatives, such as by sharing their stories or their families’ stories through the Share Your Story online booth on the website at <https://humanrights.ca/act/share-your-story>  
Students can also contribute their perspectives on a human rights topic of concern on the museum’s blog at <https://humanrights.ca/act/blog>. This type of exchange provides many opportunities for students to become human rights champions in their schools and in their communities.

In short, teachers, librarians and school libraries can supply an ideal environment for enlarging and enriching the scope and the depth of the CMHR’s programming. As claimed by Kofi Annan, the 7<sup>th</sup> United Nations Secretary General and 2001 Nobel Peace Prize winner:

*Human rights education is much more than a lesson in schools or a theme for a day; it is a process to equip people with the tools they need to live lives of security and dignity.*

How can educators help accomplish this task? Kofi Annan says that our educational role is “to confront ignorance with knowledge, bigotry with tolerance, and isolation with the outstretched hand of generosity”. This new Museum gives us an outstanding opportunity to do so.<sup>6</sup>



## L'équipe de la DREF

Lynette Chartier et Annie Méthot

### L'équipe pédagogique de la DREF à votre service

<sup>6</sup> Photos are from the CMHR website. For permission to reproduce, contact <https://humanrights.ca/legal-notice>

Sous l'effet des nouvelles technologies, les besoins d'information s'amplifient et les utilisateurs exigent une réponse personnalisée à une demande précise de documentation. Dans ce contexte, la Direction des ressources éducatives françaises (DREF) a élargi son offre de ressources électroniques et ses possibilités de services en ligne pour ses usagers.

Nous souhaitons vous faire connaître ici quatre membres du personnel de la DREF qui assurent des services personnalisés de conseil et d'accessibilité à une multitude de ressources éducatives, quelle que soit leur forme.

**Mona Hutchings, Bibliothécaire**

**Spécialité : Français, programme anglais**

[mona.hutchings@gov.mb.ca](mailto:mona.hutchings@gov.mb.ca)

Mona coordonne et répond aux demandes des enseignant(e)s de français, programme anglais. À titre de bibliothécaire, elle établit des contacts avec diverses maisons d'édition afin d'identifier des ressources qui proposent des activités authentiques, motivantes et intéressantes pour l'apprentissage d'une langue seconde. Les enseignants peuvent contacter Mona pour demander des ressources pour leurs élèves ou pour obtenir l'un des services suivants :

- une présentation des services de la DREF
- une présentation sur les nouvelles ressources
- une tournée de la DREF
- de l'aide à la recherche
- la réservation et le renouvellement de vos ressources
- un ensemble de ressources pour un thème ou un niveau en particulier
- une exposition de ressources pour un enseignant ou un groupe d'enseignants
- une liste de ressources pour un besoin en particulier
- une consultation avec la bibliothécaire

**Jacques Frenette & Norma Michaud**

**Enseignants-coordonnateurs**

**Spécialité : Ressources numériques et physiques FL1 et FL2, y inclus le nouveau portail de la DREF**

[Jacques.Frenette@gov.mb.ca](mailto:Jacques.Frenette@gov.mb.ca); [Norma.Michaud@gov.mb.ca](mailto:Norma.Michaud@gov.mb.ca)

Le but principal des enseignants-coordonnateurs est d'appuyer, à l'aide des multiples ressources de la DREF, le titulaire de classe et l'ensemble du personnel par le biais de présentations et de consultations. Ces deux intervenants de la DREF, soit Jacques Frenette et Norma Michaud, peuvent vous conseiller sur l'utilisation de ressources variées pour appuyer, illustrer, compléter et enrichir votre enseignement. De plus, ils peuvent tous deux vous faire une présentation détaillée des ressources suivantes, lesquelles sont gratuites et disponibles à l'école comme à la maison :

- Activités TBI: Jeux éducatifs
- Applis: Applications qui appuient les programmes d'études
- CinéFête : Capsules vidéo

- Curio.ca : Nouveau portail éducatif de Radio-Canada
- eduMédia : 750 animations et vidéos en sciences de la nature et mathématiques
- Manitoba : Ressources sur l'histoire du Manitoba
- ONF Campus : 2 600 titres et une panoplie complète d'outils pédagogiques
- Les Productions Rivard en collaboration avec Patrimoine canadien : 100 nouvelles capsules favorisant l'apprentissage du français, des sciences humaines et des sciences de la nature
- TFO ÉDUCATION: Une vaste gamme d'outils pédagogiques pour créer des cours dynamiques

Suite à leur visite dans votre école, les enseignants pourront accéder à des milliers de capsules vidéos, documentaires, reportages, dossiers thématiques, applications, jeux TBI, animations et guides pédagogiques. Ils seront en mesure d'utiliser les fonctionnalités avancées de chacun des sites partenaires de la DREF.

Jacques et Norma vous proposent aussi des mini ateliers du mercredi pour découvrir le riche site web de la DREF. Ces ateliers, qui auront lieu les mercredis 29 octobre, 19 novembre et 3 décembre de 16 h 30 à 18 h, vous permettront de vous inscrire aux différents portails de ressources numériques afin de créer vos dossiers personnalisés avec des émissions sélectionnées spécifiquement pour vos élèves, afin de faciliter le visionnement en salle de classe.

**Annie Méthot** [Annie.Méthot@gov.mb.ca](mailto:Annie.Méthot@gov.mb.ca)

**Bibliothécaire coordonnatrice**

**Spécialité : Littérature pour la jeunesse, fiction et documentaire**

Annie travaille à la DREF à titre de coordonnatrice de la bibliothèque. Comme coordonnatrice de la bibliothèque, elle organise et présente pour divers groupes des séances d'introduction à la DREF, ses collections, ses services, et son catalogue en ligne. Elle offre un service de référence spécialisé aux enseignants et conseillers pédagogiques en préparant des sélections des meilleures ressources éducatives et littéraires sur des thèmes variés. (Ces sélections sont affichées sur le site de la DREF sous l'onglet *Listes et sélections*). Elle est chargée du développement des collections en lien avec les programmes d'études.

Dans ses tâches quotidiennes à la DREF, Annie voit également à la promotion de la collection et des services par le biais d'expositions de ressources, d'ateliers et de notre nouvelle infolettre. Cette dernière se veut un outil pour vous faire connaître les nouveautés de la collection, vous mettre au courant des activités passées et des ateliers à venir et vous suggérer des ressources en lien avec l'actualité. Elle vous permet aussi de découvrir des applications et des sites éducatifs ainsi que des trucs pour optimiser votre recherche en ligne ou pour tirer profit des fonctionnalités de votre compte d'abonné.

Annie planifie aussi des activités spéciales comme la rencontre des responsables de bibliothèques, la tournée d'auteurs dans les écoles, en l'occurrence la venue de l'auteure/illustratrice québécoise Mireille Levert, qui visitera les écoles françaises et d'immersion française du Manitoba du 3 au 6 novembre 2014.

C'est avec joie et enthousiasme qu'elle a effectué la sélection pour les clubs de lecture 2014-2015 pour les élèves des écoles françaises et d'immersion française. Ces clubs ont été créés pour développer le plaisir de lire et la curiosité intellectuelle. Nous invitons les enseignants à inscrire leur classe à l'un ou l'autre des trois clubs de lecture. Nous encourageons chaque école à se procurer les livres sélectionnés : ce sont tous d'excellents choix pour une bibliothèque scolaire. (Les listes des clubs et les billets de participation se retrouvent sur le site web de la DREF, [dref.mb.ca](http://dref.mb.ca), sous l'onglet *Services aux abonnés*, puis *Clubs de lecture*)

**Pour contacter la DREF :**

Direction des ressources éducatives françaises  
200, av. de la Cathédrale, local 0140  
Winnipeg, MB, R2H 0H7  
Tél. 204-945-8594 ou sans frais 1-800-667-2950  
[dref@gov.mb.ca](mailto:dref@gov.mb.ca)  
Site internet : [dref.mb.ca](http://dref.mb.ca)

## ***It's NEWS to me!***

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### **TD CANADIAN CHILDREN'S BOOK WEEK 2015**

**TD Canadian Children's Book Week** is the single most important national event celebrating Canadian children's books and the importance of reading. Over 28,000 children, teens and adults participate in activities held in every province and territory across the country. Hundreds of schools, public libraries, bookstores and community centres host events as part of this major literary festival.

TD Canadian Children's Book Week 2015 will take place from May 2<sup>nd</sup> to May 9<sup>th</sup>. This coming year, Book Week is celebrating the remarkable variety of topics, genres and voices being published by and about members of Canada's Indigenous communities. The official theme is *Hear Our Stories: Celebrating First Nations, Métis and Inuit Literature*.



Manitoba is very fortunate to be hosting two authors. Award-winning actress and author, **Meg Tilly**, writes junior fiction and young adult novels. They include *A Taste of Heaven*, *Behind the Scenes*, and *Porcupine*.

**Shelly Sanders** is the author of the *Rachel* trilogy: *Rachel's Secret*, *Rachel's Promise* and *Rachel's Hope*. Her presentations take audiences back to Imperial Russia and her books are widely used in Holocaust education.

For more information about TD Canadian Children's Book Week 2015, please visit [www.bookweek.ca](http://www.bookweek.ca). There you will find author profiles, descriptions of their presentations, theme guide information and much more.

If you are interested in hosting a presentation at your school or library, online applications are available on the web site. The deadline for applications is December 31<sup>st</sup>, 2014.

**Gail Hamilton** Manitoba Book Week Coordinator 2015  
Phone 204-654-3721 Email [gmlhamilton@gmail.com](mailto:gmlhamilton@gmail.com)

## Drop Everything and Read *T-Shirt*

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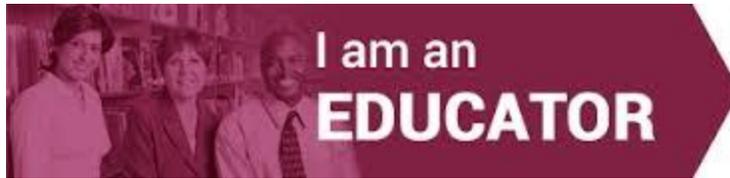
At the recent SAGE conference Christine Robinson shared with us our new D.E.A.R. Tee! Although the official date is in October, many of the school libraries also Drop Everything (October) and Read for February's I Love to Read Month. The t-Shirts are ethically manufactured in Canada, and the fabric which is made elsewhere and is recognized by the Fair Labour Association and the Worldwide Responsible Accredited Production Association.

The colour of the tees are **Sapphire**, a deep blue. Email Christine at [crobinson@retsd.mb.ca](mailto:crobinson@retsd.mb.ca) to order one at \$20 (plus shipping and handling charges).



# Voices into Action

From Renée Gillis, [Conseillère pédagogique en sciences humaines Bureau de l'éducation française](#)



**Voices into Action** is a free online educational program that helps you to bring to the forefront key social justice issues and to teach students about human rights. After you register you will gain access to teaching tools, lesson plans and assessment and even being able to create and edit customizable folders, pdf handsouts, chapter notes and more. For more information and a brochure check out this link: <http://www.voicesintoaction.ca/>

Also available in French as **Parlez et Agissez** – « Ce site vous donne accès à une foule de ressources pédagogiques et d'outils en ligne pour : concevoir des leçons sur mesure à l'intention des élèves; créer des documents de cours en format PDF; transmettre facilement des notes aux élèves; et évaluer les élèves à l'aide des outils d'évaluation. »



## Canadian Human Rights Toolkit

Les élèves se pencheront sur des sujets et des enjeux liés au racisme, à la justice sociale et aux droits de la personne. Aidez-les à tirer des leçons de l'histoire pour des lendemains meilleurs.

UNITÉ 1	▶ Droits de la personne
UNITÉ 2	▶ Génocide
UNITÉ 3	▶ Comprendre les préjugés et la discrimination
UNITÉ 4	▶ Immigration
UNITÉ 5	▶ Action personnelle
FINALE	▶ Conclusion

**Canadian Teachers Federation and Canadian Museum for Human Rights**

Please find the latest Human Rights Resources for K to 12 Teachers in both French and English, a searchable database of

education resources for grades k-12. It was created by the Canadian Teachers Federation (CTF) in partnership with the Canadian Museum for Human Rights (CMHR). Currently you can access information about Gender, Disabilities, Environment, tools for Learning, The Ghandi Way: Engaging Youth in Global Citizenship, Black History: Recognizing Contributions to Québec and Canada, First Nations: The Circle Unbroken, Pete Standing Alone Trilogy, Peer Perspectives: Youth Taking Media Into Their Own Hands and REVision Quest: Labels. <https://droitsdelapersonne.ca/search/site/ctfdb>

## Trousse canadienne sur les droits de la personne

### Ressources sur les droits de la personne pour les enseignants et enseignantes de la maternelle à la 12e année

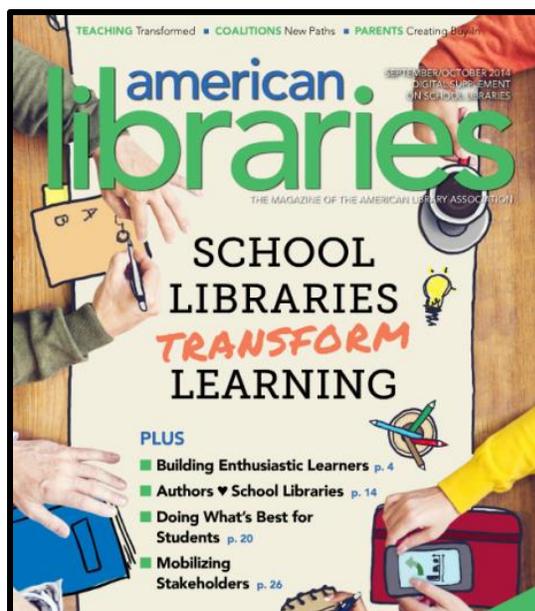
Explorez la Trousse pour découvrir des ressources et différentes approches en matière d'éducation des droits de la personne à utiliser dans votre salle de classe.

La Trousse canadienne sur les droits de la personne est une base de données consultable de ressources éducatives offertes en français et en anglais et destinées aux élèves de la maternelle à la 12e année. Elle a été développée par la Fédération canadienne des enseignantes et des enseignants (FCE) en partenariat avec le Musée canadien pour les droits de la personne (MCDP).

## School Libraries Transform Learning

AASL

Gerald Brown



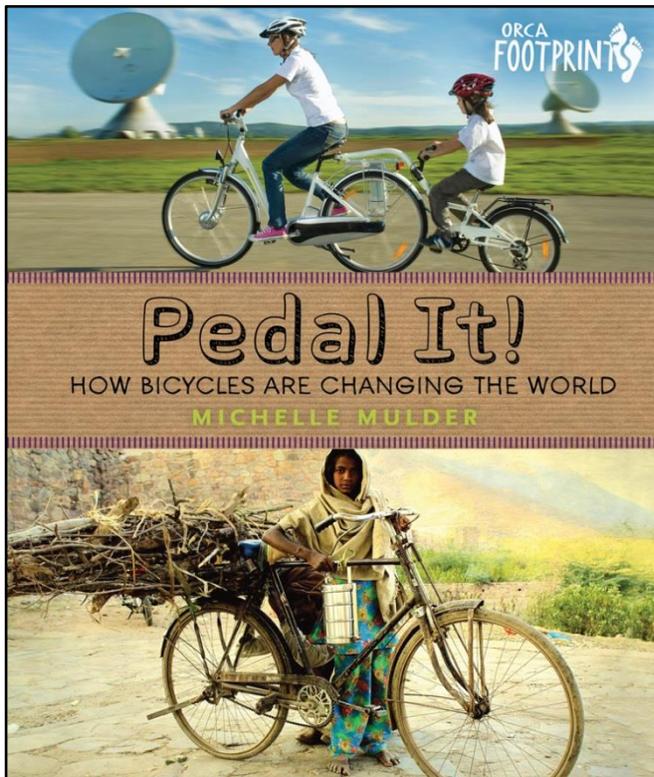
The current September/October 2014 Digital Supplement Magazine is now available for reading. The topics include building enthusiastic learners, doing what's best for students and mobilizing stakeholders. Learn all about student experts in "I'm an Expert" – a great way to foster independent reading and learning.

<http://edition.pagesuite-professional.co.uk/Launch.aspx?EID=6c7cb940-d8fb-43d8-8ad8-864bf0e83f38>

## Winnipeg Children's Literature Roundtable Book Nominations

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Niki Card, Chair WCLR and Teacher-Librarian RETSD, Sherwood School



The following books are on this year's nomination list.

**Before the World Was Ready: Stories of Daring Genius in Science** by Claire Eamer

**Follow Your Money** by Kevin Sylvester & Michael Hlina

**Looks Like Daylight: Voices of Indigenous Kids** by Deborah Ellis

**Pay It Forward Kids: Small Acts, Big Change** By Nancy Runstedler

**Pedal It! How Bicycles are Changing the World** By Michelle Mulder

For further information please contact:

Niki at [wclr.online@gmail.com](mailto:wclr.online@gmail.com).

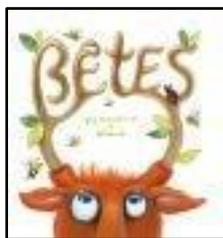
Twitter: @WpgCLR

Membership is only \$10!

## Club de Lecture de la DREF

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Annie Méthot, Coordonnatrice de la bibliothèque. [Annie.Methot@gov.mb.ca](mailto:Annie.Methot@gov.mb.ca)



La DREF vous invite à vous inscrire aux trois clubs de lecture pour élèves des écoles françaises et des écoles d'immersion française. Dès que l'école sera prête, les élèves de la maternelle à la 3<sup>e</sup> année pourront participer au club « **Lis-moi tout** », les élèves de la 4<sup>e</sup> à la 6<sup>e</sup> année au club « **Je lis tout** » et les adolescents de la 7<sup>e</sup> à la 9<sup>e</sup> année au club « **Dévore tout** ». Toutefois, pour encourager la fréquentation de la bibliothèque scolaire, les jeunes peuvent participer dès maintenant avec les livres disponibles à la bibliothèque de leur école. Les élèves de la de la 10<sup>e</sup> à la 12<sup>e</sup> année peuvent aussi participer.

Les listes des clubs et les billets de participation se retrouvent sur le site web de la DREF, à [dref.mb.ca](http://dref.mb.ca), sous l'onglet services aux abonnés, puis Clubs de lecture.

Une trousse promotionnelle de chaque club contient le matériel suivant. Vous devez vous inscrire avec la DREF :

- affiches promotionnelles du club de lecture;
- affiches de la *liste de livres sélectionnés 2014-2015*
- billet de tirage pour chaque club (à reproduire);
- ébauche de lettre aux parents (à reproduire);

**Voilà le lien de la DREF -**

<http://www.dref.mb.ca/in/faces/details.xhtml?id=7b668855-1785-4276-89f5-b8c72de4101d>

## Learning Events

SSLA

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**Heather Eby**, Educational Media/Library Consultant, Pembina Trails School Division, & Professional Development Chair, MSLA

If you are interested in taking part in the engaging online learning events or webinars offered by the Saskatchewan School Library Association please visit their website. MSLA members have been invited to register for these online learning events. The cost of all four sessions is \$60.00 with the two which have already played being archived for your future listening. Sylvia Martinez will have spoken on *Invent to Learn* in early October, while *Growing As Leaders in Your School* will have been held in November with Naomi Harm as the guest speaker. Shannon McClintock Miller will be speaking to *Three Projects/Three Voices* and in February David Lankes will be presenting *Expect More: Demanding Better Libraries for Today's Complex World*. For more information contact Tracy Woodward at [Tracy Woodward](mailto:tracy.woodward@spiritsd.ca) [tracy.woodward@spiritsd.ca](mailto:tracy.woodward@spiritsd.ca).

## Bulk Mailings from the Manitoba Education

Jonine Bergen, October 2014

With the retirement of a staff member at the Manitoba Education Library, a change in practice with the bulk mailing procedure involving materials from library and organizational partners has occurred as a cost saving measure. To date, MSLA has heard concerns expressed from the Winnipeg Public Library, the Manitoba Library Association, and the Manitoba Young Readers' Choice Awards about the new procedure.

In June, MSLA received an email from the Manitoba Education Library which read, "Information from our external educational partners that was previously distributed thorough the bulk-mail system will now be available in the News and Events section on our Manitoba Professional Learning Environment (MAPLE). If you have not yet joined MAPLE, you can create an account at [www.mapleforem.ca](http://www.mapleforem.ca)."

MSLA is concerned with this move to MAPLE for a number of reasons. The Manitoba School Library Association believes strongly in equity of access to information. Hosting community information on MAPLE, a password protected site, decreases many of our school community members' access to this information thus marginalizing individuals who are unaware of the MAPLE site or who are not seen as "Manitoba educators, Manitoba pre-service teachers, school clinicians, and Manitoba Education staff" – including many staff members who work in school libraries, students and volunteers. Further, while

MSLA agrees that in this digital age it is worthwhile to develop a digital repository of information in the province, it is unrealistic to assume that this service can in any way equate to the bulk-mailing which has been discontinued. Physical books, posters, and bookmark sets cannot be accessed through MAPLE. For example, October was Canadian Library month. Many schools were unable to receive the beautiful poster created by the Canadian Library Association and none of the schools received the D.E.A.R. poster or the bookmarks created to celebrate MYRCA's 25<sup>th</sup> Anniversary. Finally, the schools received a fax indicating the province declared October 27<sup>th</sup> Manitoba School Library Day instead of a copy of the official document received in years past.

The partners have been informed that they can purchase labels from the Manitoba Textbook Bureau to allow them to complete their own mailings. As we all know in this age of shrinking budgets, these largely volunteer associations will find this extra time and cost prohibitive. So, as a result, schools and school libraries will be expected to access these items on their own; off-loading costs onto school libraries, many of which are already operating with limited budgets and staff.

This may seem like a small change but it is another erosion of service that will have a detrimental effect on schools and school libraries. We are hopeful a compromise can be reached. Please let MSLA and the Manitoba Education Library know what your opinion is.

## Designing libraries that are relevant in the digital age

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Check out THE CURRENT with **Anna Maria Tremonti** on CBC for a half hour discussion on libraries entitled Designing libraries that are relevant in the digital age (air date October 20, 2014). They discuss “the historic temples of reading to modern marvels of design, such as the new Halifax Central Library, (pictured above) while looking at some of the most famous libraries ever created”. Check out the link: <http://www.cbc.ca/thecurrent/episode/2014/10/20/designing-libraries-in-the-21st-century-new-headline-just-a-holder/>. And to see a virtual tour of the Halifax library check out: <http://halifaxcentrallibrary.ca/whats-happening/halifax-central-library-groundbreaking-event.html>

# Journal Delivery – Online, Mail, Member Password

Mona-Lynne Ayotte, Publications, [mlyotte@peminatrails.ca](mailto:mlyotte@peminatrails.ca)

We would love to hear from you as to whether you prefer receiving:

- a **printed copy** of the journal; mailed home,
- for it to be delivered via **email** as a pdf *to members only*
- via the **MSLA website** (which might necessitate having a password possibly)
- **Open to all** on MSLA website

We are expecting to be charged for the printing and mailing of the journal by MTS as of this year and would like to gather information as to whether we continue the printed mail outs. Hopefully, you filled out a form at SAGE to help us survey our membership. . Once the latest journal has gone to print, the previous one may be placed on the MSLA website for open access.

If you didn't get a chance to fill one out you can always mail or email the survey results below prior to January 5<sup>th</sup>, 2014. Mail to: 120-1400 Ellice Ave, Ste #407 Winnipeg MB R3G 0J1.

## Journal Delivery Survey – please deposit at registration table.

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- Printed copy mailed home
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Open ideas: \_\_\_\_\_

## SAGE report

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Jonine Bergen

I would like to take this opportunity to say thank you to everyone who worked on Making Space for Inquiring Minds. First, thank you to all our great presenters. From makerspaces to inquiry - I am so impressed with all the wonderful work being done locally! Congratulations to an excellent SAGE committee which included Niki Card, Darren Wesselius, Kim Marr, and Sheryl Chongva. Finally, thank you to St. Mary's Academy for hosting the Conference and Tec Voc High School for providing the streaming of Judith Sykes' and Carol Koechin's presentations.

Please let us know what you thought of the Conference so we can make improvements for next year. Your comments are always welcome. In 2015 we will be collaborating with MYRCA to celebrate Canadian literature. If you are interested in joining the committee and having a say in the Conference, please contact me at [mslapresident@gmail.com](mailto:mslapresident@gmail.com).

