

School Libraries in Canada

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

FOOD
FOR
THOUGHT

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The Azrieli Series of Holocaust Survivor Memoirs



FREE CLASSROOM RESOURCES

The Azrieli Foundation's Holocaust Survivor Memoirs Program was established to collect and share the memoirs written by survivors who came to Canada after the war. These stories help teach us about the importance of inclusion and the dangers of remaining silent in the face of prejudice.

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

Alphabet Soup

Derrick Grose

Editor

School Libraries in Canada

When creating the cover for this issue of *School Libraries in Canada*, I had to sort through a plate full of alphabet pasta to find the fourteen letters that I needed to create the cover page. Although I was focussed on my task, I couldn't help thinking about the countless words and ideas that I could have spelled out depending on the choices I would make as I sorted through that box of letter-shaped pasta.

School libraries and school learning commons are much like the box of alphabet soup in the sense that they contain possibilities that, once budget and staffing have been attended to, are mainly limited by the imagination. For decades, school libraries and, in recent years, learning commons, have been moving beyond their identity as book collections. They have become centres for promoting learning by supporting differentiated instruction, multiple literacies, diversity and equity of access, by promoting partnerships and the appropriate use of technology, and by encouraging enquiry. Many school libraries have accepted the challenges of life in a new world of information, and many of their efforts have been documented in the Canadian Library Association's new standards document, *Leading Learning* (<http://clatoolbox.ca/casl/slic/lisop.pdf>). As this issue is being released, that document is receiving the Ontario Library Association President's Award for 2014. When announcing the award, OLA President Anita Brooks-Kirkland explained,

The President's Award for Exceptional Achievement acknowledges an outstanding action or contribution that has in a major or unique way enhanced or furthered librarianship in Ontario. The selection is at the full discretion of the President of the OLA. Awards are only given if there is something of true historic significance to recognize.

The publication of *Leading Learning: Standards of Practice for School Libraries in Canada* is an event of true historic significance. As the document says, "Learners have a right to expect good school libraries in every school in Canada." Standards can indeed help measure practice, but *Leading Learning* does much more. By focusing on the needs of the learner, *Leading Learning* provides a framework for growth. Every school, no matter the status of its library program, can find itself in this framework and decide on tangible steps for improvement. The development of *Leading Learning* brought together input from every province and territory in the country, and successfully developed standards for growth that are meaningful within this very disparate context. This is a remarkable achievement.

The Royal Society of Canada's recently released expert panel report on the status and future of Canada's libraries and archives made recommendations for improving standards for school library programs across the country. It cited *Leading Learning* and our own guideline document, *Together for Learning: School Libraries and the Emergence of the Learning Commons* as models for moving forward. In the Ontario context, *Leading Learning* provides a

sympathetic framework for achieving the vision of *Together for Learning*, and as such, is particularly deserving of an award for enhancing or furthering librarianship in this province. It is also my hope that this award will help to advance the implementation of Leading Learning across the country and advocate for school library programs, particularly in light of the RSC's recommendations.

Congratulations to all the educators across Canada who collaborated to create this document and who have helped to realize the potential of the concept of "Learning Commons" in Canadian schools. Congratulations to all the educators who have shared their explorations of the alphabet soup of possibilities in the learning commons.

It is a challenge to try new things but, in accepting that challenge, we model learning for our colleagues and students. In this issue, you can read about an invitation from Carol Koechlin and Dr. David Loertscher to share your learning experiences with others as you explore the potential of the learning commons. Consider sharing your ideas, as a Tweet or a Facebook posting, or, better yet, in a library profile or article in *SLiC*. As author, illustrator and broadcaster Kevin Sylvester advises in an interview featured later in this issue, "Don't let the fear of failure stop you from trying something new. The best baseball player fails 60% of the time." We can aim for a higher batting average, but to achieve that, we have to be in the game!

Fun ways to promote healthy eating in your classroom, library or school

Health Canada's ready-to-use, credible and engaging resources to help promote healthy eating



Source: Health Canada

Looking for fun ways to promote healthy eating in your classroom, library or school? You can use Health Canada's ready-to-use, credible and engaging resources to help promote healthy eating to Canadian families.

Health Canada is the federal department responsible for helping the people of Canada maintain and improve their health. Health Canada is committed to improving the lives of all of Canada's people by encouraging Canadians to take an active role in their health, including eating well.

Health Canada publishes many free resources that you can use in promoting healthy eating to students of all ages. Check out the following links for more information:

Healthy Eating Tips.

Visit Health Canada's [Healthy Eating](http://healthy Canadians.gc.ca/eating-nutrition/healthy-eating-saine-alimentation/index-eng.php) webpage (<http://healthy Canadians.gc.ca/eating-nutrition/healthy-eating-saine-alimentation/index-eng.php>) where you'll find lots of ready-to-use healthy eating information and resources to help Canadians make healthier choices at home, at the grocery store and when eating out.

Eat Well with *Canada's Food Guide*.

Eating Well with [Canada's Food Guide](http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/index-eng.php) (<http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/index-eng.php>) defines and promotes healthy eating for Canadians. It translates the science of nutrition and health into a healthy eating pattern and emphasizes the importance of combining healthy eating and physical activity.

Eating Well with [Canada's Food Guide - A Resource for Educators and Communicators](http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/educ-comm/index-eng.php) (<http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/educ-comm/index-eng.php>) provides background information, tips and tools to complement each recommendation in *Canada's Food Guide*.

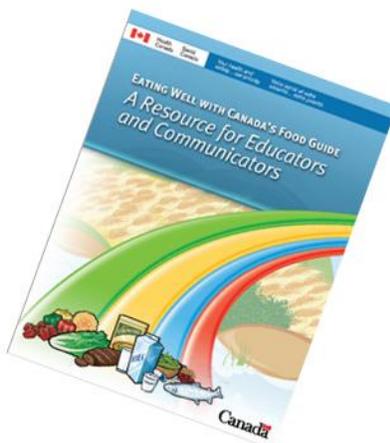
Eat Well and Be Active Educational Toolkit.

To further support *Canada's Food Guide*, Health Canada and the Public Health Agency of Canada produce the **Eat Well and Be Active Educational Toolkit** (<http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/educ-comm/toolkit-trousse/index-eng.php>). This resource is designed to help those who teach children and adults about healthy eating and physical activity. The Toolkit includes: a poster; 5 downloadable activity plans along with their corresponding teacher supplements; 54 downloadable healthy eating and physical activity images and messages; and 2 ready-to-use Power point presentations.

Nutrition Labelling.

In addition, Health Canada has several tools to help educators and health professionals teach consumers how to use the information on food labels to make informed food choices. These include:

- **Using the Nutrition Facts table - The % Daily Value Factsheet** (<http://www.healthycanadians.gc.ca/eating-nutrition/label-etiquetage/daily-value-valeur-quotidienne-eng.php>)
- Ready-to-Use **Presentation on Nutrition Labelling** (<http://www.hc-sc.gc.ca/fn-an/label-etiquet/nutrition/educat/info-nutri-label-etiquet-eng.php>)
- Interactive **Nutrition Label and Quiz** (<http://www.healthycanadians.gc.ca/eating-nutrition/label-etiquetage/quiz-interactive-eng.php>)
- **Sharing the Nutrition Facts** (Ready-to-Use Articles) (http://www.hc-sc.gc.ca/fn-an/label-etiquet/nutrition/educat/ready_use_articles-articles_prets_utiliser-eng.php#3).



Eating Well with Canada's Food Guide – A Resource for Educators and Communicators
ISBN: 978-1-100-19678-7

Healthy Eating Toolbox.

You may also be interested in the [Healthy Eating Toolbox](http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/index-eng.php?utm_source=VanityURL&utm_medium=URL&utm_content=health.gc.ca/healthyeatingtools&utm_campaign=EatWell1314) (http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/index-eng.php?utm_source=VanityURL&utm_medium=URL&utm_content=health.gc.ca/healthyeatingtools&utm_campaign=EatWell1314), a free electronic tool that is used as a central repository for a wide variety of resources promoting healthy eating in your school and in your community. The resources available in the Toolbox have been developed by Health Canada in an effort to provide easy-to-use tools that promote the importance of healthy eating to Canadian families.

The Toolbox resources have been developed for sharing with a variety of audiences including consumers, health professionals and educators, and the media. The resources for consumers include: [fact sheets](http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-eng.php#a1) (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-eng.php#a1>), [articles](http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-eng.php#a3) (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-eng.php#a3>) and [recipes](http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-eng.php#a4) (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-eng.php#a4>); the [resources for health professionals](http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/educators-prof/index-eng.php) (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/educators-prof/index-eng.php>) include: ready-to-use presentations and activities; and the [resources for media](http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/marketing-media/index-eng.php) (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/marketing-media/index-eng.php>) include: public service announcements and social media content.

To continue to stay up-to-date on food and nutrition web postings and publications, please subscribe to the [Food and Nutrition RSS feed](http://www.hc-sc.gc.ca/fn-an/_feeds-fils/index-eng.php) (http://www.hc-sc.gc.ca/fn-an/_feeds-fils/index-eng.php).

If you have questions or comments, please contact:

Office of Nutrition Policy and Promotion, Health Canada E-mail:
nutrition@hc-sc.gc.ca .

Des manières amusantes de favoriser une alimentation saine dans votre classe, votre bibliothèque ou votre école

Les ressources crédibles et enrichissantes, prêtes à utiliser de Santé Canada pour aider à favoriser une alimentation saine



Source: Santé Canada

Vous cherchez des manières amusantes de favoriser une alimentation saine dans votre classe, votre bibliothèque ou votre école? Vous pouvez utiliser les ressources crédibles et enrichissantes, prêtes à utiliser de Santé Canada pour aider à favoriser une alimentation saine auprès des familles canadiennes.

Santé Canada est le ministère fédéral qui aide la population canadienne à maintenir et à améliorer leur état de santé. Santé Canada s'engage à améliorer la vie de tous les Canadiens et de toutes les Canadiennes en les incitant à jouer un rôle actif à l'égard de leur santé, notamment bien manger.

Santé Canada publie de nombreuses ressources gratuites que vous pouvez utiliser pour favoriser une alimentation saine auprès des élèves de tous âges. Consultez les liens suivants pour obtenir d'autres renseignements.

Conseils sur la saine alimentation

Consultez la page Web [saine alimentation](#) de Santé Canada où vous trouverez de nombreux renseignements prêts à utiliser sur la saine alimentation et des ressources pour aider les Canadiens et Canadiennes à choisir des aliments plus sains à la maison, à l'épicerie et au restaurant.

Bien manger avec le *Guide alimentaire canadien*.

Le document intitulé [Bien manger avec le Guide alimentaire canadien](#) (<http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/index-fra.php>) définit la saine alimentation et en fait la promotion auprès de la population canadienne. Il traduit la science de la nutrition et de la santé en un modèle d'alimentation saine et insiste sur l'importance de combiner l'alimentation saine et l'activité physique.

Le document intitulé [Bien Manger avec le Guide alimentaire canadien – Ressource à l'intention des éducateurs et communicateurs](#) ([8 | *School Libraries in Canada*](http://www.hc-</p></div><div data-bbox=)

sc.gc.ca/fn-an/food-guide-aliment/educ-comm/index-fra.php) présente des renseignements généraux, des conseils et des outils qui viennent compléter chaque recommandation du *Guide alimentaire canadien*.

Trousse éducative Mangez bien et soyez actif

Pour appuyer davantage le *Guide alimentaire canadien*, Santé Canada et l'Agence de la santé publique du Canada produisent la **Trousse éducative Mangez bien et soyez actif** (<http://www.hc-sc.gc.ca/fn-an/food-guide-aliment/educ-comm/toolkit-trousse/index-fra.php>). Cette ressource est conçue pour aider les personnes qui enseignent la saine alimentation et l'activité physique aux enfants et aux adultes. La trousse éducative comprend une affiche, 5 plans d'activité téléchargeables ainsi que les suppléments correspondants pour les enseignants, 54 images et messages téléchargeables sur la saine alimentation et l'activité physique, de même que 2 présentations PowerPoint prêtes à utiliser.

Étiquetage nutritionnel

En plus, Santé Canada dispose de divers outils pour aider les éducateurs et les professionnels de la santé à enseigner aux consommateurs comment utiliser les renseignements sur les étiquettes des aliments pour faire des choix alimentaires éclairés. Voici des exemples de ces outils :

- **Utiliser le tableau de la valeur nutritive – Fiche d'information sur le pourcentage de la valeur quotidienne**
(<http://www.healthycanadians.gc.ca/eating-nutrition/label-etiquetage/daily-value-valeur-quotidienne-fra.php>)
- **Présentation prête à utiliser sur l'étiquetage nutritionnel**
(<http://www.hc-sc.gc.ca/fn-an/label-etiquet/nutrition/educat/info-nutri-label-etiquet-fra.php>)
- Interactive **Quiz de l'Étiquetage nutritionnel interactif**
(<http://www.healthycanadians.gc.ca/eating-nutrition/label-etiquetage/quiz-interactive-fra.php>)
- **Transmettre l'information sur l'étiquetage nutritionnel** (Articles prêts à utiliser)
(http://www.hc-sc.gc.ca/fn-an/label-etiquet/nutrition/educat/ready_use_articles-articles_prets_utiliser-fra.php#3).



Bien manger avec le Guide alimentaire canadien - Ressource à l'intention des éducateurs et communicateurs ISBN : 978-1-100-98307-3

Boîte à outils pour une saine alimentation

La **Boîte à outils pour une saine alimentation** (http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/index-fra.php?utm_source=VanityURL&utm_medium=URL&utm_content=health.gc.ca/healthyeatingtools&utm_campaign=EatWell1314), peut également vous intéresser. Il s'agit d'un outil électronique gratuit utilisé en tant que dépôt central d'une grande variété de ressources favorisant la saine alimentation dans votre école et votre collectivité. Les ressources offertes dans la Boîte à outils ont été élaborées par Santé Canada dans le but d'offrir des outils prêts à utiliser qui insistent sur l'importance de la saine alimentation auprès des familles canadiennes.

Les ressources de la Boîte à outils ont été élaborées à l'intention d'une variété de publics, notamment les consommateurs, les professionnels de la santé et les éducateurs ainsi que les médias. Les ressources à l'intention des consommateurs comprennent des fiches d'information, des **fiches d'information** (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-fra.php#a1>), **articles** (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-fra.php#a3>) and **recettes** (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/consumers-consommateurs/index-fra.php#a4>); les **ressources pour professionnels de la santé et éducateurs** (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/educators-prof/index-fra.php>) comprennent des présentations prêtes à utiliser et des activités, et les **ressources pour les médias** (<http://www.hc-sc.gc.ca/fn-an/nutrition/part/tb-bo/marketing-media/index-fra.php>) comprennent des messages d'intérêt public et du contenu pour médias sociaux.

Pour demeurer au fait des affichages sur le Web et des publications sur les aliments et la nutrition, veuillez vous inscrire au **fil RSS sur les aliments et la nutrition** (http://www.hc-sc.gc.ca/fn-an/_feeds-fils/index-fra.php).

Si vous avez des questions ou des commentaires, veuillez communiquer avec :

Bureau de la politique et de la promotion de la nutrition, Santé Canada
Courriel : nutrition@hc-sc.gc.ca

Seeing food as a whole

Wayne Roberts

Canadian food policy analyst
and writer



Photo Source: Wayne Roberts

Wayne Roberts, a Canadian food policy analyst and writer, received a lifetime achievement award from Food Secure Canada for his efforts to encourage youth activists, and the Queen's Diamond Jubilee Medal for service to the community. He writes regularly on food issues that link social, economic and environmental improvements for Rabble.ca. His twelve books include *Food for City Building: A Field Guide for Planners, Actionists and Entrepreneurs* (2014) and *Real Food For A Change* (1999), which promotes a food system based on health, joy, justice and nature, and *The No-Nonsense Guide to World Food* (2013) which has recently been released in a second edition.

SLiC - You graduated with a Ph.D. in social and economic history in 1978. What were the most important experiences that drew you into this field?

WR - True confession: I did get a Ph.D. in history and have written about six books on Canadian history, but I haven't worked professionally as a historian for at least 25 years. I left history to work on the present, especially in the fields of food, health and community development. But I've always kept my historical sense, and I would say that's a defining element of *The No-Nonsense Guide to World Food*.

Most books on food treat history as a set-up for their point of view. The past is either described as quaint and charming or dreary and awful – compared to today. In other words, they use the past to show either the tragedy or brilliance of today's food system.

In my treatment, I try to explain how the present evolved out of the past, especially out of the huge wave of idealism that followed World War II. In the chapter I wrote on that, which I called *Brave New Food*, I argue that both the myths and realities of today's global food system came out of this

historic high point of idealism, as evidenced by the founding of the United Nations, the UN charter of human rights (which referenced food) and the creation of the Food and Agriculture Organization as the first operating department of the UN. Such was the standing of food that people saw it as creating peace and preventing another world war. The story didn't end up fulfilling such hopes – far be it. But that wasn't the first or last time that bad things have come from good intentions.

SLiC - You worked for two decades in the fields of community organizing, university teaching, media, labour education, industrial relations and union administration. How did these experiences contribute to your focus on food issues in the latter part of your career?

WR - I always thought I was lucky to come into the food field as an outsider. It meant I had to climb a steep learning curve, for sure. But it saved me from the biggest problem of the food world, which is the silo--the narrow departmental view of the world. Nutritionists used to think in terms of the chemistry of food and ways of increasing nutrients. Farmers and agronomists thought about increasing the yield of food. And so on, each to their own silo. People who dealt with waste food, diseases caused by food and so on were also in their own place and stuck to themselves.

I believe the essence of the modern food movement is the rejection of the silo, the insistence on seeing food as a whole. As someone who hadn't been shaped by training in a silo, I was able to pick up that theme and run with it, right from the start.

It doesn't seem very innovative now, but when I did the first edition of *The No-Nonsense Guide to World Food*, the idea of putting food--not nutrition, not agriculture, not safety--right smack in the middle of the title was still pretty new.

So the new understanding of food combines food and community organizing and fair wages for food workers and all the things I trained in. By pure chance of jobs I had worked in, I was ready for the new understanding.

SLiC - Have the central issues around world food and nutrition shifted significantly between the publication of the first edition of *The No-Nonsense Guide to World Food* in 2008 and the publication of the second edition in 2013. What are the most important reasons for the change or lack of change?

WR - In the 2013 edition, I dedicated the entire preface to new trends that had started since the first edition in 2008. I plan to do the same for the 2015 edition. The pace of change and progress in global food systems is breathtaking. The only problem is that the pace of turmoil caused by old institutions – witness the pace of melting of the ice shelf in the Arctic and Antarctica – is neck and neck with the speed toward corrective action.

In ten short years, we've seen the rise of entire new categories for

describing or analyzing food – the rise of local and sustainable foods, for example, the rise of paying farmers for environmental services rather than just food products, and the rise of fair trade coffee and chocolate – among the most traded commodities in the world. We’ve also seen runaway rates of obesity, chronic disease and monopolization of food businesses – the takeover of Tim Horton’s by Burger King being one that hit home in Canada.

Though I made mistakes in both the 2008 and 2013 editions, I feel I was on the right track in forecasting both the pace of change in this era, and the specific areas where it would be most dramatic. I was even proven right in my prediction that seaweed and insect eating would become much talked about.

SLiC - What aspect of Canada’s food situation is most discouraging to you? Why?

WR - The greatest disappointment in Canada is the lack of responsiveness to food system opportunities from governments at all levels. Federal, provincial and municipal governments have left the entire range of food issues to be handled by poorly-financed charities and civil society organizations. Municipal governments, for example, spend \$31 billion a year dealing with food waste, but haven’t yet mounted one initiative to capture this resource for urban agriculture and soil reclamation. Provincial and federal governments spend billions each year on the treatment of entirely preventable diseases caused by abuse of food. Yet there is little federal or provincial funding in civil society organizations that could engage people in health promotion activities. They are passing up a huge opportunity to show a new generation that politics is relevant and that policy can achieve great things – as it has already done with medicare, schooling, Canadian content laws on music, and so on.

SLiC - What aspect of Canada’s food situation is the greatest source of hope to you? Why?

WR - My book is primarily about food as a source of hope. In fact, in the introduction, I argue that we should eliminate the phrase “food problem” from our vocabularies. There are no problems with food, just problems caused by humans. Though governments have been Missing In Action, citizens have not. Canada is a world leader in forming food policy councils and food charters at the municipal level. Farmers markets have mushroomed everywhere over the past ten years. Craft beer, high on artisanship and local provenance, is the beer of choice for youth, and local food is the food favored by food-conscious youth. Food studies are booming at universities. Some of the largest local and sustainable food purchasing programs in the world are at Canadian campuses. Thanks to a dynamic food charity, FoodShare, half the elementary school students in Toronto receive a quality meal of ingredients grown mostly near the city; FoodShare (on whose volunteer board I serve) is involved in a national campaign to make school meals the norm in Canada during this decade.

SLiC - What aspect of the world's food situation is most discouraging to you? Why?

WR - Successful food movements, it's been said, need three types of people – warriors, workers and weavers. We have excellent warriors – the people taking on Monsanto, or putting out movies like *Food Chain*, for example. We have incredible workers, people in organizations that just get down to work – I would point to organizations such as USC Canada –Seeds of Survival (I serve on its board) and Inter Pares, for example. What we're short of is weavers who can bring these elements together on a global scale and make them effective change agents. I do not see that global leadership emerging. We have a global economy and we share a global fate of global warming, but we lack a leadership that's not tied to nation states, almost all of which are embedded in the old food system developed after World War II.

SLiC - What aspect of the world's food situation is the greatest source of hope to you? Why?

WR - To me, the success of Cuba and Brazil in reducing and eliminating severe hunger, despite their relative poverty and history of disadvantage, is a great sign of hope. They prove that people can solve deep-seated and complex problems, and that people will respond to opportunities to succeed with food. That's why I devote an entire chapter to the food programs there.

SLiC - What are the most significant changes in social activism over your many years of engagement? What are the positive and negative aspects of the changes?

WR - The most significant change in activism I believe is the rise or re-emergence of what the book calls (a term borrowed from Michael Sacco, head of the Toronto social enterprise ChocoSol) "actionism." Activists urge governments and others in authority to do the right thing. Actionists do it. Like Gandhi, they believe people should "be the change they want to see." The food movement has embraced this spirit.

SLiC - How should a young person who wants to promote social justice get started?

WR - Young people are the lifeblood of the food movement. I argue in the book that in the Global North, the food movement is an expression of today's version of the 1960s youth rebellion. I think one place for young people to start planning their first moves is to think about the central proposition in the *No-Nonsense Guide*, which is that there is no scarcity; there is abundance. All but about three countries in the world produce more food than they consume. We waste a third of the food that's produced.

Likewise, when it comes to career planning, there is an abundance of opportunities. My view is that young people should make a choice that expresses their personality. At the most obvious level, people who like talking with other people should consider different career and volunteer

choices than introverts will choose; people who love research should consider occupations and volunteer opportunities that provide for that; and so on. So my first piece of advice is to know yourself. Find yourself, then find your job, or, with luck, the job will find you.

SLiC - What work of fiction that you read as a child or young adult do you remember best? Why?

WR - In the time and neighborhood I grew up in, reading was not a pastime for children. Playing outside was my pastime. My first memory of books is reading the Hardy Boys, a sort of young detective series. I don't recall being influenced by those books, though I spent many pleasant hours reading them.

SLiC - What memories, if any, do you have of school libraries as you were growing up? How did library experiences contribute to your personal development?

WR - I think libraries went through the same kind of revolution that food is going through. When I grew up, libraries were pretty forbidding places. Many things were forbidden, including making noise or playing. And books were pretty dead serious things.

As I think about it, the process that libraries and librarians went through is akin to the process now taking place with food. Libraries have become community facilities offering the joys of information and creative expression, including music and film. There are even seed and kitchen equipment lending at some libraries. When my younger daughter grew up, the library became one of our favorite haunts.

This is what we are doing with food: opening the shutters wide and letting the light in. Food is about community, conviviality, pleasure, sharing, place-making, enhancing the commons. This is the psychological starting point of most of the food movement.

SLiC - What website would you recommend as a good starting point for a young person who wanted to explore food issues?

WR - There are so many excellent websites that I don't know where to start, and by the time this comes out, there will be more and better ones. I think the place to start is Facebook and Twitter, which I believe are excellent research tools. Post some info and links on food, and let the world find you. Facebook and Twitter will even send you notes suggesting people who share your interest – be it nutrition, animal welfare, cooking tips, or whatever.

The only thing more abundant than food is information, so there's no excuse for not finding at least one aspect of food interesting. I just googled websites on youth and food and mental health and in 48 seconds got 50 million links. Then I tried Facebook sites on youth and nutrition and got 23 million links. I put in animal welfare issues for youth and got 2 million links.

I got 49 million links after putting in youthful body image and food choices. We need librarians today to guide us through the huge surplus of informational choices.

SLiC - If you could choose one non-fiction book to inspire a student with an interest in issues of social justice, what would it be? Why would you particularly recommend that one book?

WR - I think there are child-oriented, as well as adult-oriented versions of *Fast Food Nation* and *Supersize Me*. I think they're a great place to start because they tell great stories, and because they highlight the contrast between what appears to be so and what is really so. Young people find that revelation quite exciting and empowering.

SLiC - What kind of reading do you most enjoy now? Why do you enjoy it?

WR - I love reading food books and that's almost entirely what I read. I don't think it's narrowing because food opens doors on the experience of the whole world. I'm reading one book now on street food in Thailand and another book on global warming, which needs to be connected to food. I'm also reading downloads of material on Brazil's exciting new food guide, which emphasizes the importance of home cooking and eating with friends and family and making that a positive experience.

SLiC - Do you have any projects underway at the moment? Which one is most important to you and why is it important?

WR - I am quite involved with the newly-started Coalition for Healthy School Food, which champions school food programs across Canada. The group uses the term food, partly as a result of my suggestion, because food says it's about more than school meals. It's also about school gardens and including food in every element of the curriculum, from courses on health to courses on history and economics. That's important for me because I think the new generation, which will face so many difficulties in the world left by earlier generations, deserves to start with a good footing when it comes to food.

SLiC - Is there anything else you would like to say to SLiC's audience of school library staff, teachers, consultants and school administrators?

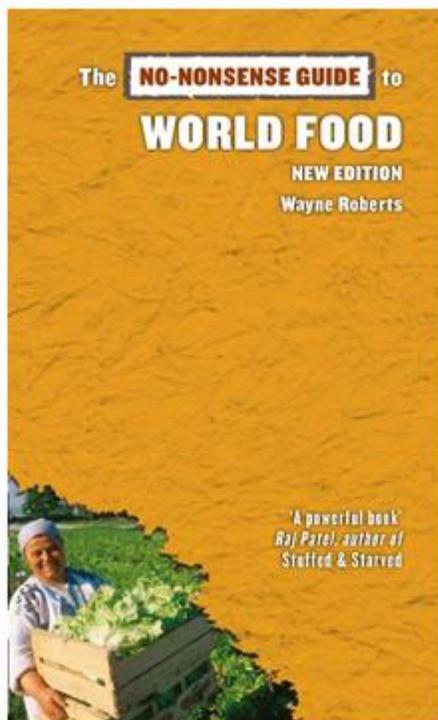
WR - I helped write Toronto's food strategy of 2010, called *Cultivating Food Connections*. A central theme of that report was learning to use food as a lever. Whatever your specific mandate as a public employee, we argue, food can be a lever. If you're working on traffic jams, trips to the store to buy food account for one in five car trips. If you're in charge of garbage, almost half of what's in garbage or recycling bins comes from food. And so on, right up to safe and cohesive neighborhoods.

I would say the same principle applies to libraries and schools. Figure out how to use food, which has great convening power (I identify this in the first paragraph of *The No-Nonsense Guide*) to enhance the programs you already

provide. Can you make a display for World Food Day? Can you start a seed or kitchen tool library? Can you plant a food garden outside the library? Can you do a guided tour of food-related sources in the library? Can you sell local and sustainable food and beverages at the library, or from a food truck outside. How can you use food to make libraries more inviting places that welcome new audiences to the library?

Invite me to speak at your conference, and I'll give you a list of at least 50 low-cost/high-impact projects you can choose from!

SLiC - Thank you for taking the time to share your expertise with the readers of *School Libraries in Canada*.



The No-Nonsense Guide to World Food
ISBN 9781771131216

Visit Wayne Roberts' website at <http://wayneroberts.ca/>.

Ballads Not Bullets: Tom Jackson

A Film about The Power of Art, Food and Hope directed by Marie Clements

A search through the on-line collection of the National Film Board will often yield a variety of interesting perspectives on a topic. If "food" is typed in the result lists includes documentaries ranging from the wartime perspective of Stuart Legg's *Food: Weapon for Conquest*, produced in 1941, to the more contemporary concerns of *Commodity Traders* produced in 2014.

The screenshot shows a search results page for the keyword "Food". On the left, there are filters for "English" and "French", and a "FILTER" button. The main content area displays five search results, each with a video thumbnail, title, director, year, and duration. The results are: "Beef Inc." by Carmen Garcia (1999, 50 min 7 s), "Lords of the Arctic" by Jean Lemire and Caroline Underwood (2003, 52 min 3 s), "The Fight for True Farming" by Eve Lamont (2005, 1 h 29 min 55 s), "Journey to Justice" by Roger McTair (2000, 47 min), and "Food, Weapon of Conquest" by Stuart Legg (1941, 22 min). Each result includes a "BUY DVD" button and a Creative Commons license icon. On the right side, there are sections for "More search options:" (Browse by title, Navigate by subject, Consult our director listing, Explore our playlists), "Other NFB sites" (NFB Institutional Website, Press releases and media relations, Interactive projects, NFB online store), and "FAQ" (How can I make a film with the NFB?, Job opportunities?).

<https://www.nfb.ca/search?csrfmiddlewaretoken=WjR4HsWTYX2R1cQya2uz77QCNn21xyNL&q=Food&btnG=Search>

One work in the list that could be used to provide food for thought in a discussion of issues of homelessness and food banks is Marie Clements' 2014 documentary *Ballads Not Bullets: Tom Jackson*.

Ballads Not Bullets: Tom Jackson

Marie Humber
Clements,
2014
6 min 58 s



https://www.nfb.ca/film/ballads_not_bullets_tom_jackson

Image from *Ballads Not Bullets: Tom Jackson*
Directed by Marie Humber Clements
National Film Board of Canada, 2014

In *Expressions: Canadian Aboriginal Artists*, Vancouver born Marie Clements is quoted as saying, "As a writer or creator, you're responsible for a story, and responsible to the story, to see it realized with integrity . . . That's the best anyone can ask for. I can't imagine doing anything else." In addition to film-making, she has worked as an actor, broadcaster and playwright. Her plays include *Age of Iron* (adapting Greek mythology to tell Aboriginal stories), *Burning Vision* (about Dene uranium miners), *Copper Thunderbird* (about Aboriginal artist Norval Morrisseau) and *The Unnatural and Accidental Women* (about police attitudes towards crimes against Aboriginal women). Since the turn of the century she has been increasingly involved in the production aspects of both theatre and film. In *Ballads Not Bullets* she explores a universal theme as it is revealed through the experience of an Aboriginal man.

This film, produced by the National Film Board in co-operation with the National Arts Centre and the Governor General's Performing Arts Awards Foundation on the occasion of the 2014 Governor General's Performing Arts Awards, celebrates the power of art and the joy of giving. Its synopsis on the NFB web site states that the film "tells the story of how actor, singer, producer, and activist Tom Jackson came to use his gift of song to contribute millions of dollars to the fight against poverty and homelessness. With a rich soundtrack of music and Tom's spoken word, the film focuses on the importance of using our talents and skills to give back to society."

#slicfood4thought



Although an invitation to followers of the Voices for School Libraries Facebook Group and followers of sliceditor on Twitter did not yield a landslide of suggestions of good books about food for Canadian school libraries, the activity did yield some results that are well worth sharing.

First of all, Tweeting out the suggestion that Kevin Sylvester's Neil Flambe series belonged on the list prompted the author to respond, and this opened up the discussion that led to an interview that I have wanted to do for a long time being included in this issue. We never know who may be out there in our Twitter audience or what may come of the connections that may be made.

Secondly, I discover that much of the work that I was trying to do with #slicfood4thought had already been done. Many thanks to Helen Kubiw for sharing an excellent book list entitled "[youngCanLit for Foodies](http://canlitforlittlecanadians.blogspot.ca/2013/10/youngcanlit-for-foodies.html)" from the *CanLit for Little Canadians Blog* (<http://canlitforlittlecanadians.blogspot.ca/2013/10/youngcanlit-for-foodies.html>).

CanLit for LittleCanadians

✧ Promoting children's and YA books by Canadian authors and illustrators ✧

October 12, 2013

youngCanLit for Foodies: Book List

youngCanLit
for FOODIES

Although not as many people as I had hoped jumped at the chance to share their ideas about best books about food for Canadian school libraries in a quick 140 characters or less, I hope to build on the encouragement offered by Kevin Sylvester and Helen Kubiw. The Spring 2015 issue of *School Libraries in Canada* will focus on School Libraries and the law and readers are invited to Tweet their suggestions for books, web sites and other resources using #sliclaw. Hope to see you here in the Spring!

Real room for creativity in writing for children

Dustin Milligan

"I love the sense of community ... reading groups create and the diversity of perspectives that are shared."

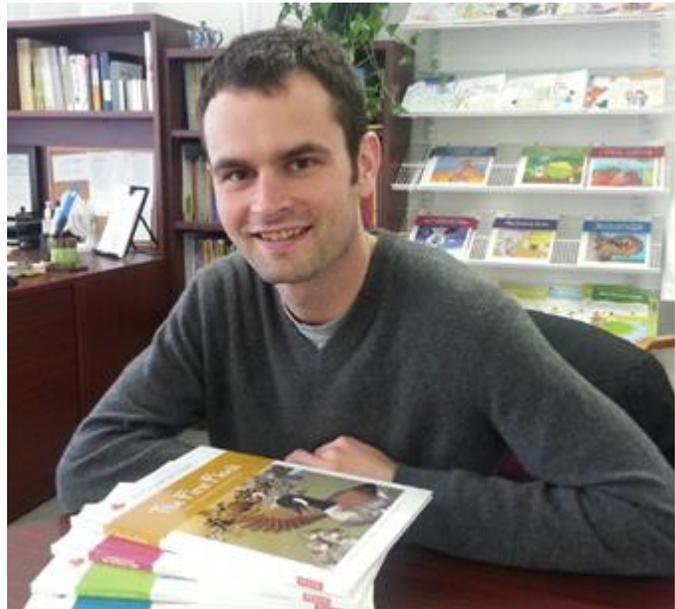
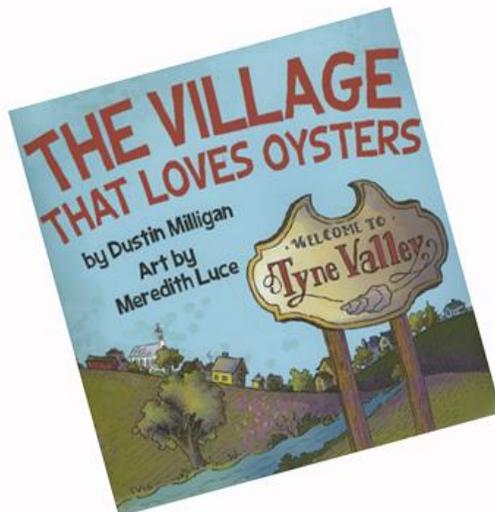


Photo Source: Dustin Milligan

A native Prince Edward Islander, Dustin Milligan was called to the Bar of Prince Edward Island in 2011 after receiving degrees in social sciences from the University of Ottawa and common law (LL.B.) and civil law (B.C.L.) from the bilingual program at McGill University. While at McGill, Dustin was Solicitations Editor of the McGill Law Journal, interned at the Burma Lawyers' Council along the Thai/Burmese border, and worked as a clerk at the Superior Court of Quebec. He worked in constitutional litigation and advocacy in South Africa through a program with the Canadian Bar Association before becoming an associate with Matthews Abagado. He has been the recipient of numerous academic awards, including the J.S.D. Tory Writing Award and, of greatest importance to school libraries, has written *The Charter for Children* to help young people learn about their rights in the Canadian Charter of Rights and Freedoms.



The Village that Loves Oysters
ISBN 9781927502242

SLiC - It sounds as if you have a very interesting and busy life as a lawyer. How did you become engaged in writing children's books?

DM - It was in my first year of law school at McGill University that I developed the idea of writing a series of children's books. I was concerned about the common citizen's ability to access legal knowledge. I therefore undertook a project to convey what I felt are the most pertinent legal concepts – our rights that are guaranteed in the Canadian Charter of Rights and Freedoms – to an audience that is most limited in accessing this knowledge, children. I had always written creatively in some capacity or another and so the process came naturally thereafter.

SLiC - What do you like best about writing about the law?

DM - There is an art to every form of writing. In writing about the law, there is a specific form and style that is adopted in order to best convey legal principles and legal argumentation. Legal writing is often chronological, concise, organized, authoritative and fact/principle driven. I often enjoy working within the confines of this structure, as you already have a blueprint of where you are going before you sit down to write.

That being said, although one works with certain constraints in light of the form, I still believe that the best piece of legal writing is the one that tells the best story. Legal writing often involves conveying a legal argument through a narrative that others can relate to. This leaves plenty of room for the creative mind to explore.

SLiC - What do you like best about writing for children?

DM - There is real room for creativity in writing for children. Children are not as constrained in their ideas of how life operates and how the world around them works, at least not in the same manner as young adults and adults. As an author, this provides ample room to explore new settings, engage unlikely characters and use whimsical themes.

Working all day in a busy law firm, I also like the contrast of writing for children in my spare time. It feels liberating to write for such a different audience.

SLiC - In your *Charter for Children* books such as *In the Hoofsteps of Emooly Murphy* you explore topics such as pay equity. How do you decide which topics to address?



Illustration from *In the Hoofsteps of Emooly Murphy*
ISBN 9781926776514

DM - Each story in *The Charter for Children* addresses a different right or freedom that is guaranteed in the Canadian Charter. At the end of each story, I want children to understand the specific narrative (pay equity in the case of *In the Hoofsteps of Emooly Murphy*), but also acquire a broader understanding of the principle that underlies the story (that women deserve to be treated as equals in Canadian society). I wanted to get to the heart of each right in each story. I also tried to change up the themes in each book so that there is a great diversity of issues addressed in the series.

SLiC - Political engagement seems to be an underlying theme in the books. Why are you so concerned about that issue?

DM - There has been a severe decline in voter turnout among young people in recent years, and I think to counter this apathy we need to engage children from an early age about the importance of political engagement and the diversity of manners in which they can become engaged. Each story in *The Charter for Children* series addresses political engagement in its own unique way. In *A Large Jaw in Moose Jaw*, the main character creates a documentary to inform the public. In *Alexander the Grape*, the main characters get involved in the local election campaign. In *Barrio Leblieux*, the main characters sign a petition and send it to the school board. All of the characters are young and politically engaged, and it is my hope that it inspires the younger generation to get involved and pay attention to their communities and the issues around them.

SLiC - *The Village that Loves Oysters* represents a thematic shift in your children's books. Why did you decide to celebrate the 50th anniversary of the Tyne Valley Oyster Festival with a children's book?

DM - I come from a small village where community involvement is very strong, particularly around the organization of the Tyne Valley Oyster Festival. I felt the best way I could contribute in light of my own skills was to write a small story to commemorate the festival.

I also truly believe in the ability for stories and narratives to transform a place (look no further than *Anne of Green Gables* for Prince Edward Island). I therefore wanted to capture the charm of my village and the Tyne Valley Oyster Festival in a children's story in the hopes that it contributes to a sense of identity in, and romance about, my small village. It's really just my small way of giving something back to a community that I care about.

SLiC - Meredith Luce is the illustrator for both *The Village that Loves Oysters* and your *Charter for Children* books. How do you collaborate? Does she illustrate a finalized text or do you work together in developing the story?

DM - Meredith and I work very well together and are in constant communication via e-mail, especially throughout the final stages of the development process. As she is in Ottawa and I have been jumping around between Prince Edward Island, Toronto and South Africa, the internet has been key in making the collaboration work. Our process begins by me sending her a draft of the story. She then provides some sample illustrations and we agree on one style or theme. Thereafter, she sends me the new illustrations for feedback and we work together with the publishers until the final draft is sent to the printers.

SLiC - The author's royalties for the book are being donated to the Tyne Valley Public Library. What has been the significance of the public library in your life?

DM - Growing up in an era before the internet, the public library was my primary source for accessing the power of the written word. It was very much a staple of my childhood – much like the hockey rink is revered in much of rural Canada. In fact, my donations to the library are really just to make up for all the late fees I didn't pay as a child!

In more recent years, the public library has become more a place of study and research. In particular, I often attend the Great Library at Osgoode Hall in Toronto. It is a beautiful old library that features an ornate plaster ceiling, cork floors, and etched glass windows. I go any time I get the chance.

SLiC - What outstanding memories do you have of libraries when you were growing up or as an adult visitor?

DM - The smell of books. When I envision my local library in Tyne Valley, it is the scent of the place that comes to mind. The library is simply one small room with maybe a dozen shelves. It is a far cry from the modern libraries I've frequented in Montreal or Toronto. Its small size and rustic décor intensifies the intoxicating scent of the old books.

I also have fond memories of gathering with other young people for summer

reading programs. I am now in a couple of book clubs in Toronto. Those early reading programs were similar in many ways – sitting around and discussing a book that we all read together. I love the sense of community that such reading groups create and the diversity of perspectives that are shared.

SLiC - What work of fiction that you read as a child or young adult do you remember best? Why?

DM - As a child, I grew up loving Dr. Seuss – *Yertle the Turtle* and *The Butter Battle Book* stand out in my mind. Both have political subtexts and were likely early inspirations for *The Charter for Children*.

As a young adult I have to admit that I waited anxiously each month for the next *Fear Street* book. I even started writing a horror series of my own called “Chillville”! I hope no drafts of those stories are still lying around. I will try to redeem myself by stating that another book that sticks out as being one of my favourites is the more critically acclaimed book by Lois Lowry, *The Giver*.

SLiC - If you could choose one non-fiction book to inspire a student with an interest in the law, what would it be? Why would you particularly recommend that one book?

DM - I started writing *The Charter for Children* because I noticed a lack of material to teach children about human rights and the law. Although resources are limited, there are some great books out there. For those interested, I would recommend going to the Canadian Civil Liberties Association’s website where they have compiled a list of books they recommend in the field. I also really like a book entitled *Our Rights: How Children are Changing the World* by Janet Wilson, which profiles ten children from around the world and how those children are making a difference. I think it’s empowering to see other children engaging in their communities in a thoughtful and heartfelt manner.

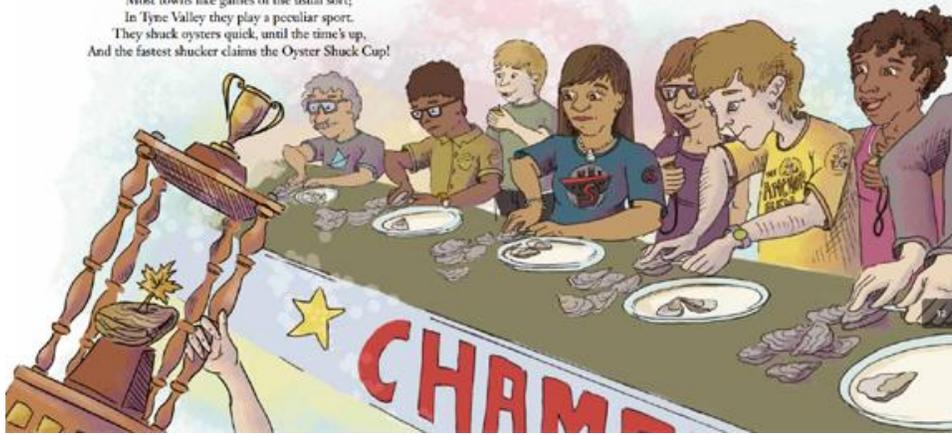
SLiC - Do you have a favorite oyster recipe that you would be willing to share with our readers?

DM - I love deep fried oysters! They are also very simple to make – the oyster shucking is probably the hardest part.

You simply need to prepare a mixture of flour, salt and pepper. You dredge the oysters in the flour mixture, dip them in some lightly beaten eggs, and then roll them in some bread crumbs. Afterwards, place them in hot oil for 2-3 minutes, or until golden brown. And *voilà!*

If you are ever on PEI on the first weekend of August, I would highly recommend taking in the oyster suppers at the Tyne Valley Oyster Festival. They have delicious deep fried Malpeque oysters.

Most towns like games of the usual sort;
In Tyne Valley they play a peculiar sport.
They shuck oysters quick, until the time's up,
And the fastest shucker claims the Oyster Shuck Cup!



Meredith Luce's illustrations in *The Village that Loves Oysters* document many celebratory activities at the Tyne Valley Oyster Festival.

SLiC - Are you doing any more writing for children at the moment? What is the topic?

DM - Although I am always dabbling in creative writing, it has taken a backseat to my legal work since completing *The Charter for Children* series. I do however have several projects I'd like to commence and look forward to getting them started in early 2015.

SLiC - Is there anything else you would like to say to *SLiC's* audience of school library staff, teachers, consultants and school administrators?

DM - We have a new website coming out in early 2015 for *The Charter for Children* series, which will be found online at www.charterforchildren.ca. In addition, the series is in the process of being translated into French. The French version should be available in the Fall of 2015.

Aside from that, thanks for taking the time to read my work and thanks for all your hard work!

SLiC - We will look forward to seeing the website and the French version of *The Charter for Children* series. Thank you for sharing your enthusiasm for the law, writing, and for the Tyne Valley Oyster Festival with *School Libraries in Canada*.

The Charter for Children



Visit *The Charter for Children* series website at www.charterforchildren.ca.

Kids are the best audience

Kevin Sylvester

"Go stand on stage during a Silver Birch ceremony in front of a thousand screaming kids and ask yourself why you would ever bother writing for adults again."



Kevin Sylvester
kevinsylvesterbooks.com

CBC listeners will recognize Kevin Sylvester's name from his work from 1999 to 2006 as a popular sportscaster for national radio sports, for anchoring coverage of four Olympic Games, for filling in on CBC shows such as *The Sunday Edition*, *Q*, *Day 6* and *The Current*.

SLiC's readers may know him better as a writer, illustrator and cartoonist. He has written and illustrated a number of best-selling and award winning children's books. *Sports Hall of Weird* was named a Silver Birch Honour Book in 2006 and a Rocky Mountain Honour Book in 2007. His second children's book, *Gold Medal for Weird* was named a Gold Medal Choice for the Junior Library Guild in the United States and won the 2007 Silver Birch award for Non-Fiction.

His most famous character, Neil Flambé, first appeared during a CBC summer morning broadcast of his ongoing story "Neil Flambé and the Case of the Caustic Cumin." Subsequently, the young chef has starred in five novels: *Neil Flambé and the Marco Polo Murders*, voted the 2011 Silver Birch Award winner for Fiction, *Neil Flambé and the Aztec Abduction*, a runner-up for the 2012 Silver Birch Award for Fiction, *Neil Flambé and the Crusader's Curse*, nominated for the 2013 Silver Birch Award for Fiction, and *Neil Flambé and the Tokyo Treasure*, the fourth novel in the series was nominated in 2014. *Neil Flambé and the Bard's Banquet*, the fifth title in the series, was released in January 2015.

Two of his books, *Game Day: Meet the People Who Make Sports Happen* and *Showtime: Meet the People Behind the Scenes* are about what happens behind the scenes at sporting events and big stage shows. *Game Day* was nominated for the 2012 Silver Birch Award for Non-Fiction. He won a 2012 Silver Birch as the illustrator for Cathy Rondina's Kids Can publication *Don't Touch That Toad*. *Splinters*, his picture book for younger children, was a runner-up for the 2013 Blue Spruce Award.

Kevin Sylvester co-wrote and illustrated *Follow Your Money: Who Gets It, Who Spends It, Where Does It Go?* with Michael Hlinka. This is also a children's book that teaches the basics of

finance. His book for adults, *Shadrin Has Scored for Russia*, was nominated for the Stephen Leacock Award for Humour in 2002.

SLiC - On your blog you mentioned a collaboration with Ed Cassavoy from the *Toronto Star* on an illustrated guide to eating weird stuff around the world. What is the weirdest thing that you personally have ever eaten and why did you eat it?

KS - I try to eat whatever the people eat where I'm visiting. So I've had kangaroo in Sydney, crickets in Mexico City. The only thing I've not been able to actually swallow is Marmite.

SLiC - What inspired you to make Neil Flambé, a young sleuth, a chef? Was the mystery genre primarily a vehicle for the character or the food theme?

KS - I love cooking, and I wrote the radio play at a time when celebrity chefs were just taking off. So I saw an opportunity to have a kid excel in an adult world, and in a world that would allow him to travel around like a James Bond with a paring knife. I was also inspired by a series I saw on the BBC years before that tracked the historical significance of everyday foods, such as pepper and cumin. The stuff on our plates is connected back to humans thousands of years ago. So the books combine all my loves – food, travel, history, and food.

SLiC - Does Neil Flambé steal recipes from Kevin Sylvester? Do you have a favorite recipe that you would be willing to share? What do you like best about it?

KS - Neil's potatoes are the holy grail of the series. I loved roasted potatoes, but can never reach the sublime heights of Neil. I tend to go for simpler recipes. Chicken, roasted in a pan with rosemary, on a bed of garlic cloves, sliced onion, a little white wine and some root vegetables on the side. Cook in the oven at 350 F until the temp inside is safe. (Time depends on oven and size of the chicken so I tend to not give specific cooking times.) Doesn't get better than that.



SLiC - How did you discover and develop your talents as an illustrator? What do you like best about drawing?

KS - I can't not draw. I sometimes describe drawing as a kind of prayer. It's unconscious when it's at its best, and my hand is just going along for the ride.

But, of course, that's behind the research and practice that go along with doing the illustrations for my books as well.

I'm basically self-taught, although I do credit a lot of my underlying lessons to Marvel Comics. Draw stick figures and shapes and then build them up into Spiderman or the Hulk.

If I were to describe my talents as an illustrator I'd say that I'm a hard worker. I am not a naturally gifted draftsman. I tend to start with some random lines and squiggles and then I just keep going until I have a drawing I like, or another piece for the recycling pile. Some people don't like that, calling my drawings messy. Fair enough, but when I try to get things perfect, I fail. I like busy illustrations.

SLiC - You recently raised money for the Toronto Food Bank by collecting donations in exchange for doing drawings on request. How did you come up with that fundraising idea? What was the most interesting request you received? Which drawing were you most pleased with?

KS - It started about 15 years ago. I always doodled on my scripts, while I was waiting to go on air for example. The sketches just sat there in my filing cabinet at work, so one year I just said (on air) if anyone is willing to donate to the Daily Bread Food bank, I'll mail my sketch to you. It took off, and pretty soon I was "auctioning" off sketches for the two weeks before the CBC Open House. Then I decided to match the volume of demand by making a print. That way there wasn't one winning donation, but 300.

SLiC - You write both fiction and non-fiction. What is most enjoyable about each kind of writing?

KS - Tough question. I actually think my fiction books have a lot of non-fiction in them. The history in the Neil Flambé Capers is as accurate as I can get it. I love the payoff for kids who go read about Marco Polo after reading my book. Writing fiction can be more "fun" because it's more creative. The world of Neil Flambé or my upcoming series MiNRS (about space exploration and pirates) are based on worlds that really exist only in my head. That's cool.

Non-fiction is fun because I get to immerse myself in a subject I love. Baseballlogy is a book due out in 2015 from Annick. It's about the math and stats and science of the game. I knew some when I set out to write the book, but I learned a ton while writing and researching... so writing non-fiction makes me smarter as well, and that's amazing.

SLiC - You have written for both children and adults. What do you like best about writing for each of these audiences?

KS - Kids are the best audience. They will let you know if you've failed, or if you've bored them. They also feed back more energy to you as a writer when they like your books. Go stand on stage during a Silver Birch ceremony in front of a thousand screaming kids and ask yourself why you would ever bother writing for adults again. I don't change the themes when I'm writing for the different age groups, just the formats.

SLiC - Your affection for broadcasting is evident in the "vintage 1930's RCA radio" design for the prints you distribute to people who donate more than \$100 to support Ontario's Food Banks. You say you got hooked on radio listening to radio drama and hockey games. How did you turn this addiction into a career?

KS - I studied English and Philosophy at St. Michael's College (UofT). During that time I also worked on the school paper, including a disastrous year (for the readers) when I was Editor-in-Chief. The CBC hired me as an intern (called a Ed Assistant back then) and I learned on the job. It was an amazing opportunity. I'm not sure there's a template for anyone else to follow, other than to say you only learn by doing things. And sucking at them, but then figuring out why you sucked and how to get better the next time.

SLiC - What are the best features of working in broadcasting?

KS - Telling stories. Speaking to amazing people, such as other great CBC hosts, but also amazing authors, researchers, business people, artists.

SLiC - How has work in broadcasting changed over the course of your career?

KS - The federal government has repeatedly whacked the budget of a national treasure. I do find it interesting that podcasts are now taking off. Hmmmm... isn't that just radio delivered by a different system?

SLiC - What roles have school libraries played in your life?

KS - Huge. They were oases in my high school, where I was not very popular. My school had this amazing library where they had big cushions to sit on, tonnes of amazing books on all sorts of subjects (art, politics, sex) and a music room where you could go listen to albums. It's where I fell in love with Gershwin. Listened in the music room. Wanted to know more. Went and found a bio in the stacks immediately.

SLiC - What work of fiction that you read as a child or young adult do you remember best? Why?

KS - *Last of the Mohicans* – because it was set in the part of New York where I grew up (more or less). ***The Great Gatsby*** – Still a perfect book and an example of how incredibly hard work can yield an incredibly “easy” read.

SLiC - What projects are you working on now?

KS - I mentioned MiNRs and Baseballlogy.

There’s also a great series on mental health called ***Well Aware*** that I’ve been writing for. The whole series is designed to de-stigmatize conversations around depression, body image, anxiety. I’ve also got a few (many) other proposals out there... but if any publishers are reading this and want to hire me? **CALL!**

SLiC - Is there anything else you would like to say to **SLiC’s** audience of school library staff, teachers, consultants and school administrators?

KS - The best advice I’ve ever heard comes from my friend Steve Pitt (stevepitt.ca) who said, “dare to suck”. Don’t let the fear of failure stop you from trying something new. The best baseball player fails 60% of the time.

SLiC - Thank you for taking the time to tell us about writing, illustrating, broadcasting, food and Kevin Sylvester!

Check out Kevin Sylvester’s on-line profile:

blog - kevinarts.blogspot.com

website - kevinsylvesterbooks.com

facebook - facebook.com/kevinsylvesterbooks

twitter @[kevinarts](https://twitter.com/kevinarts)

Also check out neilflambe.com **and the** greatkidsreadspodcast **at** greatkidsreads.com.

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Flip Your Library Orientation!

**by Anita Brooks Kirkland,
2014 President, Ontario Library Association**

One might be forgiven for thinking that this title is slightly irreverent. Orientation is, after all, a staple of library instruction. An orientation is intended to be an introduction – a way to help students become familiar with the library, meet the teacher-librarian, and generally feel comfortable. Yet we all know the story. We often try to pack everything possible into that orientation, fearing that this might be the one and only opportunity we will have to teach basic library skills. This despite knowing that retention of learning under these circumstances is typically poor.

We know that teaching library skills in isolation is generally inauthentic and therefore ineffective, not being connected to an immediate learning need. And the poor student who was away on the day of the orientation has little to no chance at all of figuring things out.

This is not to say that the basic lessons we typically teach in orientation are not important: it's more that teaching basic skills during a general orientation is an ineffective strategy.

Time to Flip That Orientation

You have likely figured out by now that the title of the article is really about applying the flipped classroom model to the library. In the flipped classroom, the teacher makes basic but essential content available for students to view outside of class time, freeing up valuable face-to-face time for active and collaborative learning. This "flipped" content is most commonly presented through video and made available online. The flipped classroom model is particularly appropriate for the school library.

Face-to-face time is at a premium in the library. We rarely get to work with a group of students for an extended time. We constantly have to repeat basic lessons, like using the catalogue, finding and using databases, and basic search strategies. These kinds of lessons are ideal candidates for building your own body of flipped library video resources.

Flexible Learning, When and Where It's Needed

Imagine now that you have successfully created a few short videos explaining and demonstrating basic library skills for students to access when and where they need them. Imagine a student struggling with a basic search, perhaps to find a favourite series of books. She remembers it being covered in the orientation, but really can't remember the specifics. But now she can view the video right then and there, as she struggles with the search. Learning when and where it's needed! After all, we are not testing memory - we want her to learn the skill. If she needs to revisit the video a few times she can, right there in the library, or anywhere else through the library website. And because her learning was purposeful and relevant to her specific need, chances are she will remember the skill and be able to apply it to other situations.

Flipped Learning and the Library Learning Commons: A Natural Fit

Now I can hear some of you exclaiming, “But if I put my lessons online nobody will need me anymore!” Nothing could be further from the truth. From a marketing point of view, putting yourself out there only increases awareness and whets the appetite. One only needs to look to home design shows on television to realize the truth of that statement. The more engaged and empowered viewers become by seeing and listening to the experts, the more they want to learn from these gurus.

Using the flipped model to address basic library skills has the very powerful collateral effect of freeing up face-to-face time for the deeper collaborative learning that we strive for in the library learning commons. Indeed the point of flipping your orientation is to make time to facilitate deeper learning.

The [Flipped Learning Network](http://flippedlearning.org/Domain/4) (<http://flippedlearning.org/Domain/4>) emphasizes this capacity with their Four Pillars, which bear a striking resemblance to the philosophy underpinning the learning commons approach.

<p style="text-align: center;"><u>Flipped Learning Network: The Four Pillars of F-L-I-P™</u></p>	<p style="text-align: center;"><u>Leading Learning: Standards of Practice for School Library Learning Commons in Canada</u></p>
<p>Flexible Environment:</p> <ul style="list-style-type: none"> • Allows for a variety of learning modes • Students choose when and where they learn • Educators have flexible expectations of student timelines for learning 	<p><i>A learning commons can provide both the physical and virtual learning environments as well as provide the supports necessary for the student to be an active participatory learner. (p. 19)</i></p>
<p>Learning Culture:</p> <ul style="list-style-type: none"> • Shifts instruction to learner-centered approach • In-class time dedicated to exploring topics in greater depth and creating rich learning opportunities • Students actively involved in knowledge construction 	<p><i>A learning commons is a whole school approach to building a participatory learning community. The library learning commons is the physical and virtual collaborative learning hub of the school. It is designed to engineer and drive future-oriented learning and teaching throughout the entire school. (p. 5)</i></p>
<p>Intentional Content:</p> <ul style="list-style-type: none"> • Use flipped learning to help students develop conceptual understanding as well as procedural fluency 	<p><i>Knowledge-building, creativity and innovation, and honing of information management and literacy skills are key goals of the learning commons. (p. 15)</i></p>
<p>Professional Educator:</p> <ul style="list-style-type: none"> • Role of professional educator is more important in the flipped classroom • Educators are reflective in their practice and connect with each other to improve instruction • Less visible teacher role, but essential ingredient for learning 	<p><i>Teacher-librarians have the specialized skills, knowledge and training to implement needed change. Volumes of research point to the positive influence excellent teacher-librarians have on teaching and learning. (p. 21)</i></p>

Creating Your Own Flipped Video Series

Creating and sharing video is much easier to do now than ever before. There are many online tools that are free and easy to use. I am an instructor in additional qualifications courses in librarianship for teachers, and have the immense pleasure of seeing them discover and use online tools to create instructional videos. You can see some of their efforts [here](http://www.bythebrooks.ca/the-virtual-teacher-librarian) (www.bythebrooks.ca/the-virtual-teacher-librarian).

Here are a few tips to get you started:

- Focus on short lessons that you find yourself repeating frequently.
- Repurpose and modify existing content: PowerPoint slides saved as images can be transformed into a video.
- Try different styles of video for different purposes: video tours, “talking head” videos, animations and screen capture tutorials are a few of the possibilities.
- Keep your videos short. Better to have three short and purposeful videos on different aspects of a skill than expect students to stick with a long and complex lesson.
- Be a learner yourself. Give yourself permission to tinker, experiment, fail and learn as you start your flipped library project.
- Collaborate within the community of teacher-librarians in your district to create videos for everyone, and share them out.
- Partner with teachers on procedural writing, and have students create videos to teach basic library tasks.
- Once you are more confident, start using a flipped approach for more specific topics and customized to meet the needs of a particular course or group of students.

Of course once you’ve put in all of this effort you want the videos used! Strategically that means being very intentional about the project. Explain what you are doing to other teachers in your school and how it will benefit their students. Promote these valuable resources, and make them very visible and easily accessible. Whenever possible, embed videos in your website rather than sending people away from your virtual library with a hyperlink. Most online tools provide embed code, so this is easy to do.

Now that we’ve considered the case for flipping your library orientation, here are some resources to transform that thinking into doing. It’s easier than you might think, and definitely worth the learning journey.

Resources to Learn More About Flipped Learning

Baylis, S. (2013). Flipping the Library. Tips from Three Pros. The Digital Shift 2013.

Great advice for using flipped learning for library instruction from Joyce Valenza, Brenda Boyer and Michelle Luhtala.

Flipped Learning Network: flippedlearning.org/

This website is a great starting point for finding resources about and examples of flipped learning.

Raths, D. (2014). Nine Video Tips for a Better Flipped Classroom. *Education Digest* 79(6).

Raths offers excellent strategic and practical advice for implementing flipped learning, and making it a successful component of learning in the school.

Seneca Sandbox: senecasandbox.wordpress.com/

The Seneca College Library has vested heavily in using online videos to support learning. Check out the Create section of their Seneca Sandbox website for very practical advice and resources about creating effective instructional videos.

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Library Learning Commons in Canada.

Accessed at: <http://clatoolbox.ca/casl/slic/llsop.html>

Anita Brooks Kirkland served for twelve years as Consultant for K-12 Libraries at the Waterloo Region District School Board. She is an instructor in school librarianship at the Ontario Institute for Studies in Education, University of Toronto. As a writer, presenter and consultant, Anita specializes in the areas of information and digital literacy and the school library learning commons. She was the 2014 president of the Ontario Library Association. Learn more about Anita at www.bythebrooks.ca.

Food

Where it comes from,
how we nurture plants and animals,
and what we eat to be healthy and strong

Elisa Amado

Children need books
that are mirrors

Born in Guatemala, Elisa Amado is a Toronto-based author and translator. Her children's books include *Un Barrilete para el Día de los Muertos / Barrilete: A Kite for the Day of the Dead, Cousins (Primas)* and *Tricycle (El triciclo)* and, in collaboration with illustrator Manuel Monroy, *What Are You Doing?* This same collaboration produced the book *Why Are You Doing That?* This book, which explores how food makes its way to the table in the rural community in which it is produced, is the subject of *School Libraries in Canada's* "food for thought" discussion with Elisa Amado.

SLiC - Why did you get involved in writing children's books? What do you like best about this work?

EA - Children are the best readers in the world. It is a great privilege to be able to write for them.

SLiC - Why did you think it was important to write a book about life in rural communities?

EA - It is important for children who have immigrated to Canada—many from rural or semi-rural communities to see their former lives reflected in beautiful books. However, this book is not only for children in rural communities. Our food comes from the land. Most Canadians buy food in a store. How many children know that before food was in a store it was grown somewhere?

SLiC - Is the village in *Why Are You Doing That?* similar to the community in which you grew up?

EA - Not at all. I grew up in a city. But my family went on picnics around rural Guatemala every Sunday so I spent a lot of time in Maya villages and in the natural world of Guatemala.

SLiC - Would you consider doing a similar book in a Canadian setting? Why or why not?

EA - I am a Canadian and this book was written for Canadians, so I think it's not necessary to set it in Canada. We can identify with people exactly like us but also with people who are different from us.

SLiC - How do you and the illustrator, Manuel Monroy, work together in creating a book?

EA - No difficulty at all. It was Manuel who, on seeing the first book (*What are you doing?*), decided to set the story in a small indigenous community in rural Mexico. That choice helped to shape *Why are you doing that?* He loves the stories and he says he finds them "tender." I send him the text. He responds. Chepito's lively, inquiring nature is so perfectly depicted by Manuel. We love working together.

SLiC - What was the role of books in your life when you were a child?

EA - I was read to and was an avid reader myself as a child. But very few books that existed at that time in Guatemala reflected our reality. That has changed.

SLiC - What was the most significant book in your life when you were growing up? Why was it so important to you?

EA - *Leyendas de Guatemala* by Nobel Prize winning author Miguel Angel Asturias. It is such an evocative book. And it was about the natural world and the people of Guatemala.

SLiC - What is the best memory you have of a school library (either as a child or as an adult)?

EA - My school had a very good library. It was a private school. But the librarian tried to limit me to books suitable for my age. My mother sent her a note saying I could read any book I wanted. From then on it was a treasure chest for me.

SLiC - What kind of reading do you most enjoy as an adult? What makes it your favorite?

EA - I am a very eclectic reader though I prefer fiction. I just find that if I'm not reading a novel I feel deprived.

SLiC - You are a translator as well as an author. What do you like best about working as a translator? What is the biggest challenge of the work?

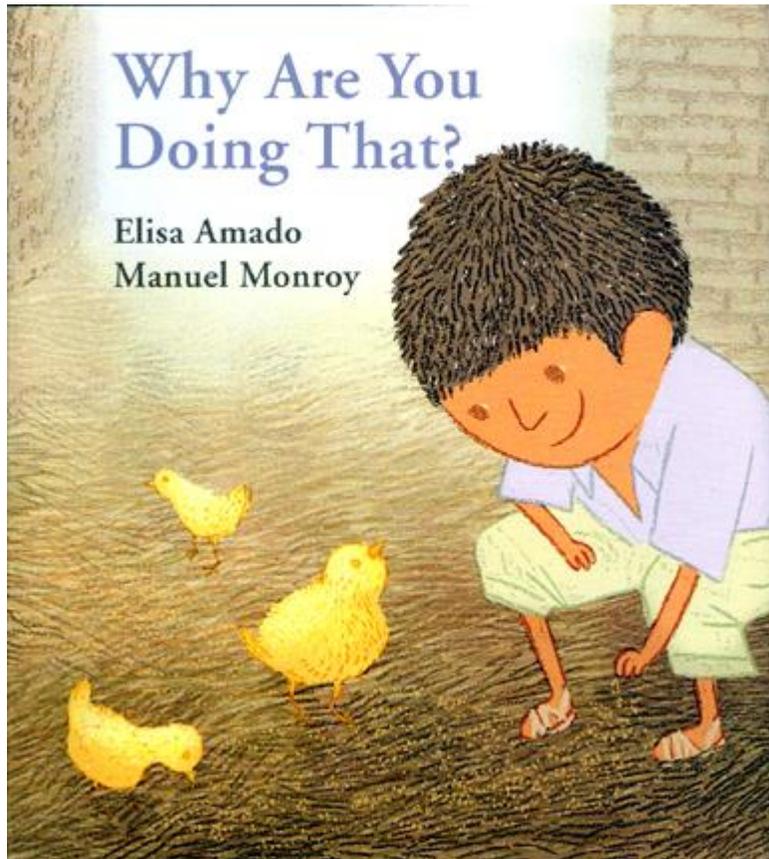
EA - I love translating books from other cultures. As I said above we need our own books but we also most desperately need books about the rest of the world. And in Canada we are both Canadians and in many cases other nationalities as well. There is far too little translation in the English speaking world.

The challenge is in bringing other cultures to life in a language that can be understood and loved in this culture which is not so exposed to the rest of the world's books. Also in keeping to the original book's voice at the same time.

SLiC - Is there anything else you would like to say to **SLiC's** audience of school library staff, teachers, consultants and school administrators?

EA - Please remember that children need books that are mirrors and they need windows. And that a mirror for one child may be a window to another in the very same classroom. Please let the world into your classroom.

SLiC - Thank you for writing *Why Are You Doing That?* and helping students see and connect with rural life. Thank you also for taking the time to answer our questions!



Why Are You Doing That?
ISBN 9781554984534

 Canadian Library Association Association canadienne des bibliothèques		Ottawa Convention Centre Ottawa, Ontario June 3 - June 6, 2015
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CLA 2015 National Conference and Trade Show

<http://www1.cla.ca/conference/2015/>

CLA Awards

The Canadian Library Association is pleased to announce the 2015 Call for Award Nominations.

The CLA Awards promote the recognition of excellence, outstanding service, innovation and dedication to the Canadian library community and the values of the Canadian Library Association amongst CLA members. Please nominate a colleague(s) by February 28, 2015 unless otherwise noted.

Nominations will be sought for the following awards to be presented at the CLA National Conference and Trade Show, Ottawa, June 3-6, 2015:

Support of Core Principles:

[CLA Outstanding Service to Librarianship Award](#)

[CLA/OCLC Award for Innovative Technology](#)

[CLA/Ken Haycock Award for Promoting Librarianship](#)

[CLA Advancement of Intellectual Freedom in Canada Award](#)

Recognition of Members:

[CLA/Alan MacDonald Mentorship Award](#)

[CLA Emerging Leader Award](#)

[W. Kaye Lamb Award for Service to Seniors](#)

Recognition of Research:

[CLA Robert H. Blackburn Distinguished Paper Award](#)

[CLA Student Article Award](#)

[Angela Thacker Memorial Award](#)



Learning Commons Update 2015

What's happening in your Learning Commons, 2015

Name

school Name

A Proposal for

The Year of the Learning Commons

Carol Koechlin

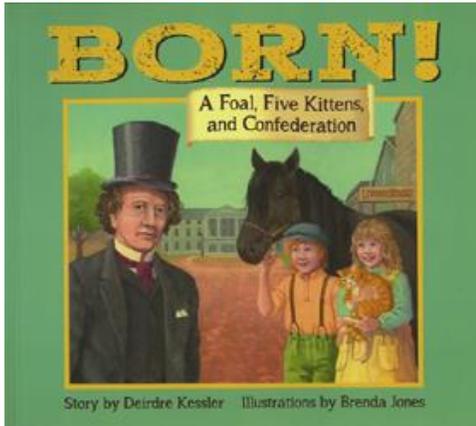
School Library Researcher
and Author

School library researchers Dr. David Loertscher and I have been working with a group that wants to declare April 2015 - 2016 the Year of the Learning Commons. The idea is to not only celebrate how far we have come since we started our efforts to promote the learning commons in school libraries some seven years ago, but also to encourage others to pick up the ball now and take on leadership. The kick off will be a two day event in Portland, Maine in a district that has really embraced learning commons. There will be co-ordinated outreach to encourage folks nationally and internationally to participate. It is hoped that Treasure Mountain Canada 2016 will be a part of the initiative. Some information is already available on the [School Learning Commons](https://sites.google.com/site/schoollearningcommons/) web site (<https://sites.google.com/site/schoollearningcommons/>). Dr. David Loertscher is gathering data from schools that are transitioning to learning commons and he will publish the progress. He has a simple [survey form](https://docs.google.com/forms/d/1seUuVe1y7CJBxQGIMCYkDfk2P43dBbw8sZea1bfE5MQ/viewform) (<https://docs.google.com/forms/d/1seUuVe1y7CJBxQGIMCYkDfk2P43dBbw8sZea1bfE5MQ/viewform>) for gathering data, and all input on the progress of learning commons around the world is welcome.

Publishers recommend . . .

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

Story Books and Fiction



Born! A Foal, Five Kittens, and Confederation
by Deirdre Kessler; illustrated by Brenda Jones
Charlottetown: Acorn Press, 2014.
48 p.; Ages 6-12; ISBN 9781927502334

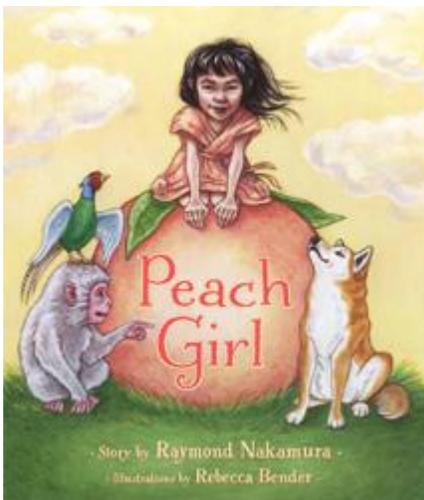
In the summer of 1864, nine-year-old twins Gabriel and Grace help their parents run livery stables in Charlottetown. They are part of all the excitement as politicians arrive by steamship from the Maritimes and the Provinces of Canada. The twins have drawing lessons with their friend, fourteen-year-old artist Robert Harris, who plays in the band that entertains the delegates at Province House. But the twins are most excited about their favourite horse, who is about to give birth to her first foal. Travel back in time to the streets of Charlottetown and the meetings that led to Confederation.

Blue Mountain
by Martine Leavitt
Toronto: Groundwood Books, 2014.
166 p.; Ages 10-12; ISBN 9781554984237

When Tuk is born on the mountain, life is simple for a young bighorn. But soon it will be up to Tuk to lead the herd on a long journey filled with dangers: wolf, bear, wolverine, puma and man. Tuk is the one who has seen the blue mountain in the distance, and his bandmates are counting on him. Swamps and impenetrable forests block their path. Hungry predators demand their due. Human highways and machines and dwellings contaminate formerly pristine valleys. Yet Tuk finds a way to the Blue Mountain where the bighorn can live in peace.



Peach Girl
by Raymond Nakamura; illustrated by Rebecca Bender
Toronto: Pajama Press, 2014.
32 p.; Ages 5-8; ISBN 9781927485583

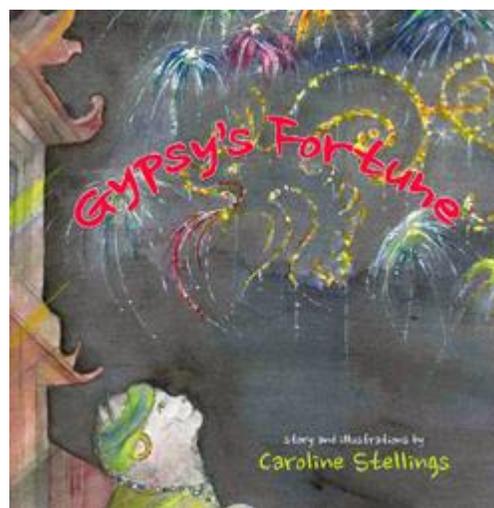


When a farmer and her husband find a giant peach at their door, they can't imagine how it got there. But they are even more surprised when the skin bursts open and out leaps... a girl. Feisty Momoko declares that she is here to make the world a better place, and she starts by investigating rumours about a fearsome local ogre. The villagers won't go near him. But Momoko wants to find out for herself. Inspired by Japan's Peach Boy story, Raymond Nakamura's quirky adventure reminds readers that rumour is no substitute for seeing with your own eyes.

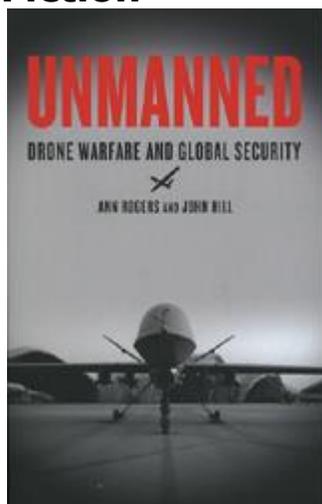
Gypsy's Fortune
 by Caroline Stellings
 Winnipeg: Peanut Butter Press, 2014.
 32 p.; Ages 7-10; ISBN 9781927735077

An out-of-work palm-reading, crystal-gazing, fortune-telling cat finds a way to bring business back to a tiny Chinese restaurant, and her own luck changes for the better, too. Caroline Stellings' rhyming text and trademark watercolour illustrations enhance this delightful tale of how fortune cookies and their hidden sayings may have come to be.

For added interest and to spark discussion, fortune cookie sayings are sprinkled throughout the story e.g. Patience – in time the grass becomes milk.



Non-Fiction

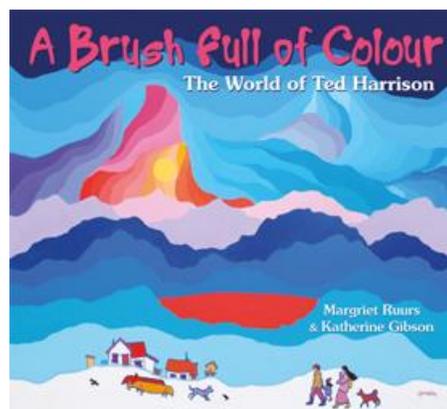


Unmanned - Drone Warfare and Global Security
 by Ann Rodgers and John Hill
 Toronto: Between the Lines, 2014
 192 p.; Ages Secondary-Adult; ISBN 9781771131537

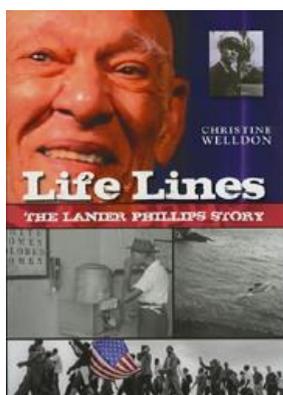
Drones have become the controversial new weapon of choice for the US military abroad. *Unmanned* details the causes and deadly consequences of this terrifying new development in warfare, and explores the implications for international law and global peace. This book shows how unmanned systems are changing not simply how wars are fought, but the meaning of conflict itself. *Unmanned* shows how drone systems dissolve the conventional obstacles of time and space that have traditionally shaped conflict in the international system. It considers the possibility that these weapons will become normalized, raising the spectre of unpredictable, and unaccountable forms of warfare.

A Brush Full of Colour
 by Margriet Ruurs and Katherine Gibson
 Toronto: Pajama Press, 2014.
 40 p.; all ages; ISBN 9781927485637

A Brush Full of Colour is the story of a boy whose passion for learning would save him from a life in the coalmines. The books by the American writer Jack London and Canadian poet Robert Service fired his imagination with scenes of the wilderness and the Klondike Gold Rush. He trained as an artist, and travelled during a stint in the British Intelligence Service, but never stopped dreaming of the North. When he saw an advertisement for teachers in northern Alberta, he jumped at the chance to emigrate to Canada, where the his life's biggest adventure would begin.



Life Lines - The Lanier Phillips Story
 by Christine Welldon
 St. John's: Breakwater Books, 2014
 126 p.; Ages 9-15; ISBN 9781550815512



African-American serviceman Lanier Phillips was just eighteen years old when he was rescued from a sinking warship off the coast of Newfoundland in 1942. As a child he was told never to look a white man in the face, for fear of a lynching, but his experience with the villagers of St. Lawrence, Newfoundland, taught him that racism can be overcome and that the first change must come from within. Lanier became the first African American sonar technician, joined the Civil Rights Movement, marched with Martin Luther King, and told his story of transformation for the rest of his life.

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