

MSLA JOURNAL

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President's Message

By Jonine Bergen

Canadian Stories: Identity, Diversity, and Tradition is a great example of how collaboration with various associations strengthens all the partners while supporting the development of high calibre programs. MSLA, MALT, MYRCA, WCLR, WPL, AIMSL, MLA, and AMBP worked together to focus on Canadian literature for children and young adults during the week ending October 23rd, 2015.

The events started with WCLR's "Authors at the Roundtable" held on Wednesday, October 21, 2015. This event saw 13 authors dine and chat with a wide variety of book lovers of all ages. Then, on Thursday, October 22, MYCRA hosted over 500 participants at the MET for their 25th anniversary Awards Ceremony. In the afternoon, Winnipeg Public Library hosted author visits in several of their branches. Throughout the week, many authors also made rural visits to schools around the province. On Friday, MSLA hosted a stellar line-up of speakers including 10 authors for Manitoba teachers and library staff.

Through the efforts of the Canadian Stories committee, well over 1200 people were able to interact with Canadian authors; many schools were introduced to the grant process that supports author visits; students were encouraged to read, write, and think; literacy was celebrated; all the associations received cross publicity; and communication lines between the associations were strengthened.

So, let's talk? Who are you collaborating with? Tell us your story. Help us continue to show that libraries lead learning.



Editor's Message

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

Upon returning from summer holidays, I was concerned about not having enough article submissions for the journal. Given I handwrite notes at many of the events I attend, I started to write some articles and lessons I had been working on with my VMC teachers. I had asked the membership over the summer to send me their summer reading – the devoted had. Yet, I knew we had many more readers than the replies I received. I took the opportunity at our Inter-Divisional Common's Day to solicit as many in attendance as I could about what they had read resulting in a rich list of book suggestions. From there, I must thank Harriet, Niki and Charlotte for their book reviews and ideas about reading. I

also asked Allan Sutherland (after being part of the Pipe Ceremony at the August training in Selkirk with the Treaty Relations Commission) to write an article for our journal, and what a wonderful contribution he has made to our learning more about Sweat Lodges. I appreciate immensely our continued shared leadership with Manitoba Education Libraries and la DREF who have both been working diligently to help us navigate CBC's Curio and other databases.



My greatest concern with our future journals is in the form of contributions. Many of the membership want the journal to continue. Given the number of hours required to produce and write for the journal, I would like to invite others to truly share their ideas, insights and lessons. When I call, please say yes. It doesn't have to be epic or long – it is just we would like to hear from you too! Without the full membership being willing to write and share, we may need to ask if there is value in producing two journals a year.

My "Book-A-Day" Summer Reading Challenge!

By Niki Card, TL in RETSD and WCLR Co-Chair

Inspired by some of the bloggers I follow such as Donalyn Miller and John Schu, among others, I set my own "Book-A-Day" challenge through the summer. This was my third summer challenging myself and I had so much fun reading great books this summer!

To be honest, I was also highly motivated by my desire to be a calm, happy mom to my two school-aged children who hang out with me all summer long... ALL SUMMER LONG! I'm sure many of you can understand this motivator! I learned that armed with a book and a coffee, my tolerance for hanging out at the playground for the millionth time or on the beach for hours is much higher. It's a definite win-win for all!

My Book-A-Day guidelines are quite simple. Any new-to-me book that I read during the summer counts: picture books, YA, non-fiction, audiobooks – you name it! I count out the exact number of days in the summer holiday (this year we enjoyed 69 glorious days, by the way) and that's my target. I create a Google Spreadsheet so I can access it whenever I need to update it and I start reading!

I am also a fan of GoodReads and since the beginning of 2014 I record anything I read (other than picture books) there as well. (Feel free to connect with me there, if you'd like! "Niki in Winnipeg, MB".)



During the summer of 2015, I read 79 books (almost 80, but I didn't finish that one until just after school started!), exceeding my goal. This total included 48 picture books, 21 YA/Middle Grade novels, and 10 adult-audience books.

Some of my favourites were...

Picture books: Catch that Cookie by Hallie Durand, The Day the Crayons Returned Home by Drew Dewalt, and Snap! By Hazel Hutchins

Tomorrow will be better (Book Review)

Review by Harriet Zaidman, Winnipeg School Division

I have what I think is an odd habit. If I own a book, I feel no urgency to read it. If I borrow a book from the library I read diligently, day and night, my eye keening on the calendar to make sure I return it before the date due. I have so many books on hold at the library that it takes months or years until I move a book I own to my night table.

That's why *Tomorrow Will Be Better* by Betty Smith, the sequel to her blockbuster *A Tree Grows in Brooklyn*, sat neglected on a bookshelf for nearly 10 years after I cleaned out my parents' home. I knew that if my mother had the book (and we did not have many books when I grew up – I learned the library habit from my parents) that it must be worth reading.

Finally, this summer, I cracked it open. Why had I waited so long? Right away I was dropped into an Irish neighbourhood in Brooklyn in the 1920s, where Margie is a 16 year old, hoping to do better and be happier in life than her bitter, overbearing mother and her unappreciated, overworked father.

I sympathized with Margie, looking for ways to escape her family misery. But I also sympathized with her parents, victims of poverty and discrimination. Like other immigrant groups, the Irish were subjected to disdain in the first half of the 20th century in North America. They worked at physically hard, low-paying jobs and lived in crowded, poor housing. Not surprisingly, they took their unhappiness and frustration out on the people closest to them. Why else would a mother degrade her preschooler in this way:

"Every time the same," Flo fretted. "Every time you whine and whine, 'Take me! Take me along! I'll be good.' ..." "You're just like your father. You never know what you want and when you think you want are you ever satisfied? No!"

There's plenty of abuse hurled among and between families, friends and neighbours, lessons learned from previous generations of damaged souls. After a row her father observes:

"We use' to say that if we had kids we wanted them to have it better than we had it. So what do we go and do? We shove our kid around the way we got shoved around. We don't learn mothering. That's the trouble. That's why we're stuck. We don't learn nothing from what we went through."

Margie is an outcast in more than one way. She tries to fit in at work with the other girls, but she's not very good at gossip, makeup or flirting. She wants to break out, but feels bound by convention. She's attracted to her supervisor, but he's also shy and restricted by his mother's domineering personality. Finally, Margie settles on Frankie, a former schoolmate who is equally ill at ease in society. She feels sorry for his vulnerabilities and mistakes her sympathy for love. He, too, is caught by expectations and confuses his appreciation for her sympathy as love.

When they marry each of them has trouble fulfilling their roles. They want to be better than their parents, but the main problem is, of course, that they don't even know, never mind love each other. They don't even know their own minds. When Margie becomes pregnant, everything is set to become unhinged.

It's a pretty grim story. There's no humour, just the reality of people struggling to find their way against strong cultural and economic forces. It can be seen as a feminist story – we cheer when Margie stands up to her mother and her mother-in-law and when she does what is considered 'shameful' in order to salvage her self-esteem. But Smith tells the story



from Frankie's point of view as well. He is equally damaged and searching for his own truth.

A Tree Grows in Brooklyn was published in 1943 and has never gone out of print. It's Smith's moving family story of a young Irish-German girl whose love of books helps her climb out of grinding poverty. Smith, who also wrote plays and articles, was under pressure to produce a sequel. In 1948 she came out with *Tomorrow Will Be Better*. It became the 4th best-selling novel that year, and while it is not as well known as *A Tree Grows in Brooklyn*, does stand the test of time. Margie's experiences can be transferred to any individual or any community where aspirations conflict with expectations.

I've been through several library books since the summer, but when I replaced my fragile, well-thumbed copy of *Tomorrow Will Be Better* on the bookshelf I couldn't help notice there were other titles I haven't read. I should get at them. Chances are, there's a gem like this one waiting patiently to be discovered.

A Deadly Wandering by Matt Richtel

Reviewed by Charlotte Duggan

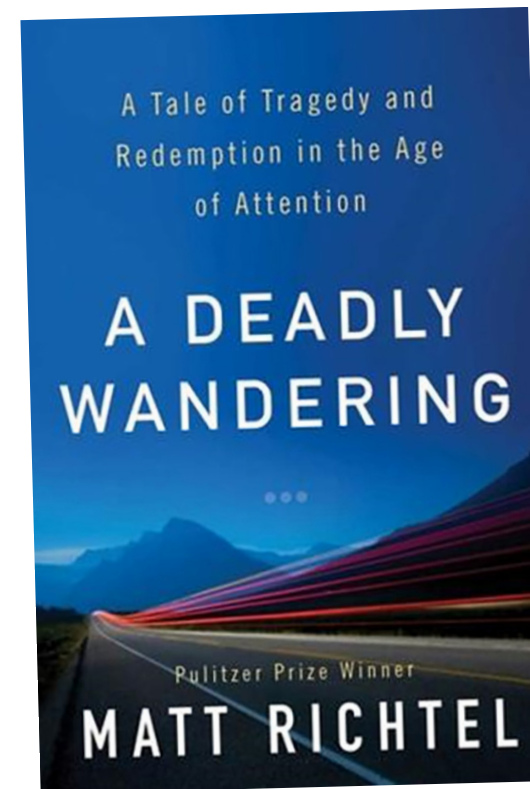
Pay attention. All around us we're being told that we can and should do more than one thing at a time. New cars sporting dashboard message screens, and work computers where alerts, popups and prompts suddenly appear, all demand we split our attention between two and even three things at once. Meanwhile there is mounting evidence that this technology both endangers lives and impairs productivity.

A Deadly Wandering takes us deep into the dark truth about what can happen when our human need to be connected meets our brains' capacity to pay attention. In this Pulitzer Prize-winning work of narrative-nonfiction, New York Times journalist Matt Richtel unpacks the research on the science of attention, and the effect technology is having on our brains.

Reggie Shaw was just 17 years old when his Chevy Tahoe crossed the median line of a Utah highway and caused the accident that killed two young rocket scientists. The accident grew into a ground-breaking test case on texting while driving, eventually leading to the creation of new "distracted driving" laws across the U.S.

Richtel effectively braids together hours of interviews and investigation to tell the stories of the victims of this tragedy, and the investigators and scientists behind the research. But mostly *A Deadly Wandering* tells the very human story of a young man who moves from the depths of shame and denial to the heights of redemption and heroism. The result is a unique and compelling hybrid that is part crime investigation, part sociological study, part scientific review, and always a story about the people behind a tragedy.

One of the first on the scene of the accident that day in 2006 was Trooper Rindlisbacher. Years of experience tell Rindlisbacher that "things happen for a reason" and he immediately doubts Reggie's claim that he was not texting when



his car clipped the oncoming car carrying the two rocket scientists. Rindlisbacher's style of dogged pursuit of the truth is matched by a fascinating cast of scientists and investigators Richtel introduces us to.

We meet neuroscientist Dr. Adam Gazzaley who explains that attention is "absolutely critical for all high-level functioning", and that "every remarkable achievement-the creation of society, culture, and language- are all dependent on our being able to focus on our goals". And Dr. David Greenfield, another neuroscientist, who believes his research points to an addiction-like quality to our interaction with technology: "When you're playing a computer video game," Dr. Greenfield says, "the dopaminergic centers light up like a f...ing Christmas tree."

Everyone, from scientists, to investigators, to Reggie's mother, is described with a journalist's eye for precision and detail. We learn about each character's childhoods, their politics, even their style of dress. And while sometimes Richtel overwhelms us

with the sheer volume of information he's amassed, the network of narratives provides the insight we need to understand the complexity of human motivation.

Take the victim's advocate investigator Terryl Danielson for example. Terryl is credited with maintaining pressure on Utah prosecutors to pursue Reggie's case right to conclusion. But what makes her success so compelling is our intimate knowledge of her horrendous childhood and the tenacity this seems to have fostered in her.

Like all good storytellers Richtel knows how to build towards a climax. Ultimately the research of scientists like Drs. Gazzaley and Greenfield and the relentless investigation of Trooper Rindlisbacher

and Terryl Danielson and many others, bring Reggie to trial in a Utah courtroom. We've been given front row seats into Reggie's story of shame and grief during the years since the accident. But it is not until he stands before a judge that Reggie is finally able to take responsibility for his actions and move towards redemption. In the end, Reggie finds his mission in life, speaking in a gymnasium filled with school kids, as he often is these days, he says, "I'm here for one reason. That's for you guys to look at me...And say: I don't want to be that guy."

This is an important book. Through Reggie's story Richtel makes us understand the impact technology is having on our brains and on our world – both positive and negative. *A Deadly Wandering* is a must read for parents, educators, and anyone who's ever tried to study in front a television or considered purchasing a vehicle with a message screen.

Charlotte Duggan is a teacher-librarian at Glenlawn Collegiate



Summer Reading Happened So Fast!

M-L. Ayotte

Looking for something good to read. Here are but a few titles our membership shared with us recently!

..... Children’s or Youth Fiction

AUTHOR	BOOK TITLE
Beaty, Andrea	Iggy Peck Architect
Applegate, Katherine	Crenshaw
Bardugo, Leigh	Grisha Trilogies: Shadow and Bone
Borg, Ruben	The Complete Novels of Flann O’Brien
Dance, Jennifer	Red Wolf
Fan, Terry	The Night Gardener
Matson, Stacey	A Year in the Life of a Total and Complete Genius
Munsch, Robert	Thomas' Snowsuit
Palacio, R. J.	Wonder
Reynolds, Peter H.	Ish (Thinking “ish-ly”)
Sloan, Holly	Counting By 7s

Christine Bodan
Janine Barb
Jo-anne Shannon
Rachel Joyce
Ron Lynn
Lindsay Dinah

Karen Rebecca
Randall Alice
Meghan Jeff
Vivianne
Heather Michelle

Erin Sawinder
Kylikki Shauna
Georgette Chantel
Margo Martine
Darci Elena
Shelly Allison

Andrea Brandi
Veronique Colleen
Trish
Mona-Lynne
Charlotte Susan
Sylvie Aynsley
Ted Sheila

..... Teen Fiction

AUTHOR	BOOK TITLE
Brown, Jennifer	Hate List
Cashore, Kristin	The Graceling Realm: Bitterblue
Clare, Cassandra	The Bane Chronicles
Hubbard, Jenny	And We Stay
Oppel, Kenneth	The Boundless
Scott Card, Orson	Ender’s Game
Verstraete, Larry	Missing in Paradise

Hildebrand, Erin	The Rumour (Romance)
Hill, Lawrence	The Book of Negroes
Hubbard, Jenny	And We Stay
Joy, David	Where All Light Tends to Go
Kane, Andrew	Joshua: A Brooklyn Tale (Racial Tensions)
Kerman, Piper	Orange is the New Black: My Year in a Women’s Prison
Langercrantz, David	Millénium 4: Ce qui ne me tue pas
Lee, Harper	Go Set a Watchman: A Novel
Lee, Harper	To Kill a Mockingbird

..... Adult Fiction

AUTHOR	BOOK TITLE
Child, Lee	Make Me: A Jack Reacher Novel
Diamant, Anita	The Red Tent
Doerr, Anthony	All the Light We Cannot See
Engle, Margarita	The Lightning Dreamer: Cuba’s Greatest Abolitionist
Essbaum, Jill Alexander	Hausfrau: A Novel (Spicy!)
Fan, Terry	The Night Gardener
Galbadon, Diana	Outlander Series
Ginther, Chadwick	Tombstone Blues (Sci-Fic/Fantasy)
Grant, Jessica	Come, Thou Tortoise (Mystery)
Gruen, Sara	At the Water’s Edge
Hawkins, Paula	The Girl on the Train



..... Educational or Interesting Non-Fiction

AUTHOR	BOOK TITLE
Barthas, Lois	Poilu
Brown, Brené	Rising Strong
Bryson, Bill	A Walk in the Woods
Daniels, Harvey	Subjects Matter, 2nd Edition
Dijkstra, Stephanie	The Holland Handbook
Engle, Margarita	The Lightning Dreamer: Cuba’s Greatest Abolitionist
Evans, Samuel	Learn to Invent: First, Steps for Beginners, Young and Old Practical Instruction
Greenberg, Ken	The Swerve: How The World Became Modern
Greene, Brian	The Fabric of The Cosmos: Space, Time, And the Texture of Reality
Gutkind, Lee	Becoming a Doctor: From Student to Specialist, Doctor-writers Share Their Experiences
Hayes Jacob, Heidi	Leading the New Literacies
Ito, Mizuko	Connected Learning: An Agenda for Research and Design
Kinew, Wab	The Reason You Walk: A Memoir
Mandela, Nelson	Long Walk To Freedom: The Autobiog-raphy of Nelson Mandela

Lindhout, Amanda & Corbett, S. A	House in the Sky: A Memoir
Lord Brown, Kate	The Perfume Garden
Max, D. T.	The Family That Couldn’t Sleep
May, Peter	The Lewis Man: The Lewis Trilogy
McLain, Paula	Circling the Sun
Moriarty, Liane	Big Little Lies
Perry, Michael	Truck: A Love Story
Sanders, Angela M.	The Lanvin Murders
Saramago, José	Blindness
St John Mandel, Emily	Station Eleven
Staincliffe, Cath	Bitter Blue (Detective)

Nuri-Boins, K.J., Lindsey, D. B. & Lindsey, R.B.	Culturally Proficient Instruction: A guide for People Who Teacher 3rd Ed.
Obama, Auma	And then Life Happens: A Memoir
Palfrey, John	Bliotech: Why Libraries Matter More than Ever in an Age of Google
Pistorius, Martin	Ghost Boy
Pollan, Michael	Food Rules: An Eater’s Manual
Reid, Raziel	When Everything Feels Like the Movies
Ronson, Jon	So You have Been Publicly Shamed
Routman, Regie	Read, Write, Lead: Breakthrough Strategies for Schoolwide Literacy Success
Rudmik, Thomas R.	Becoming Imaginal: Seeing and Creat-ing the Future of Education
Sacks, Oliver	On the Move: A Life
Williard, Christopher	Mindfulness for Teen Anxiety: A Work-book for overcoming Anxiety at home, school and everywhere else
Zola, Émile	La bête humaine
Zola, Émile	Au bonheur des dames

Tartt, Donna	The Goldfinch: A Novel
Thomas, Matthew	We Are Not Ourselves
Urquhart, Jane	The Nights Stages
Villavasso, Alex	The Dreamer and the Deceiver the Last Light, #1
Wagamese, Richard	Medicine Walk
Walls, Jeannette	The Glass Castle: A Memoir
Walter, Eric	Walking Home
Weir, Andy	The Martian: A Novel
West, Kasie	The Distance Between Us
West, Kasie	The fill-In Boyfriend

Poets who disrupt the Quiet

M-L. Ayotte with Cathrine Wall (ELA), Institut collegial Vincent Massey Collegiate

The Poetry Visit of George Murray

Seldom do I hear students erupt in spontaneous applause – generally the applause is guided by a teacher. In the case of George Murray’s poetry reading of “SocialMedea,” students sat transfixed as the words spilled off the page, verbally shouting without his shouting, and into their hearts, minds and souls. The texture of the words, line after line, were images constructed throughout a day in the life of George – some were initially notes on a page, penned, others observations recorded on his phone device, or simply words and snippets overheard in other people’s conversations. Disrupting the traditional quiet of an organized stanza, tercet or couplet, George’s poems are anything but ordinary. They are off the grid: different, profane, dirty and emotional recollections within a day, a night, a universe.

As he peered out positively to a sea of faces in the audience, he humorously informed them that he had children their age possibly making him less cool. It did not work to distract them as he read from his latest poetry book *Diversion*. As the Poet Laureate in St. John’s Newfoundland, he is comfortable reading his children’s books to eight year olds and moving into the other realm of the teenager-adult whose ears are less afraid of the shocking lines of words and imagery. Accompanied and introduced by Thin Air Festival Director, Charlene Diehl, the student audience is invited whole-heartedly to listen to George’s poetic muscle and imagination.

WORDSworth

He asks the classes of Ms. H. Pauls, Ms. C. Wall, and Ms. N. Rosevere – what is poetry? Silence, abject silence. Exactly and precisely what he wants. Poetry is hard to define but Wordsworth had done just that – it is emotion recollected in tranquility. And words worth ascribing on a page but no longer willing to wait for tranquility. If our library was a website or a modern shopping centre, students would see monitors hanging on the walls, displaying various channels unfiltered and vying for their attention, most of which involves over-sexualized content trying to see you something you really don’t need but simply want. They would be

allowed all access on their phones, some would be talking, others playing games, and all able to manoeuvre this fast-paced world. His poetry evokes this sentiment. He speaks candidly of being caught in the middle of this world – a part of his history, pen and paper, the other the inability to build a cabin in the woods to find tranquil writing space or life. In one sense he is aging, but still young at heart. The youthful person inside of him is the accidental poet discovered at age twenty-six.

The Corpse Poet Recaptures the moment

And then the magic happens, it’s almost mystical, that point when you conceive your poem and it becomes the words on the page mimicking the experience that has just been elicited. Quick capture it! Write it down, somewhere, anywhere, so that you can return to it writing it on the page as if it is happening all over again. The moment of connection – to the idea, the words, the feeling. To craft this into workable space for a reader, you have to write it down. You are like a funeral director writing the corpse of your poem down. It’s a corpse because it happened

to you and the moment in which it has happened is over, yet the energy of the experience lingers on and as a writer it is up to you to place this recollection on paper so others can also connect to these shared experiences.

Perhaps the most significant moment for the adults in the room is when he states clearly that teenagers are all fine despite the seeming distractions that are all around them. He believes they can still write poetry in this overwhelming world in which they appear to swim so effortlessly. It is we, the adults, who are caught in the middle. Everyone nowadays is two clicks away from seeing disturbing images, images we wish we had not come upon and can’t forget. Images like the Syrian boy who drowned leaving Turkey give us a 24 hour chest level type of depression and that convince us in that captured moment the world is an awful place. Yet simultaneously, it is a great place as an uplifting video can go viral helping someone in the vast universe to connect to what is good and kind. It is a World of the In Between, and sometimes as a poet he feels stuck there.

The world of the in-between hyper media is one of his driving forces as he sets out to capture the day’s essence poetically. He



says no matter where you are during the day, be it in a grocery store, or thinking of things, or driving, or the voice in your head that says don’t go to the gym – these instances are all poetic moments you can use and filter down into unabashed poetry. We are pioneers in what is the Wild Wild West, a place where there is that garbage we don’t want to see and cannot unsee, and that can become a salvational force when we take this series of experiences and make them into a whole series of lines. “Each line says something and it doesn’t line up like a story - there is no plot and no crisis. Instead I make fun of the poetic climax!” Much standard

poetry evolves story-like and it is after all still a valid way to write poetry; however, with media flying in all the time, we no longer listen alone to the story, instead we are “left with a feeling, an atmospheric narrative.”

Influenced by the Swedish poet Tomas Tranströmer, who won a Noble prize in Literature, Murray writes as his mentor did, poetry of the everyday experience. Murray aligns with streams of consciousness, similar to those experienced in the between stages of the shamanic world, and creates poetry titles that are hashtag puns! He makes fun of everything, brilliantly exposing the listeners and connecting them to the intimate landscapes that seem so lost in today’s world. He uses language to disrupt thought and to wake you up to inner anger or abject laughter.

The future of poetry

His most prescient advice is to do what the teacher says. Everyone laughs! And so for the aspiring poets, he suggests they write in a journal, a place to track all of their thoughts. “That way you can own them!” He also finds himself using his phone to record thoughts and experiences of the day – be those audio or written, and encourages students to do the same. He demonstrates through his readings how he crafts today’s words into workable images in which the silent audience grasps the seemingly unconnected images into ideas they can make sense of despite what appears to be ramblings. And the students clap again when he clearly emotes that every “selfie is a mugshot!” A poetic comedian.

Initiated into writing

One of the key questions most of the audience wanted answered was: “When did you start writing?” 26 years old! Originating from a small Ontario town he felt as if he was the only artsy person amongst the farmers and the hockey and soccer players.



Sporting a Mohawk, he decided to attend university, whereby, he took a theater class horrifying of course his parents who didn’t like the acting profession! In these university classes, it was there the initiation began, the place where he found he liked writing words for people.

Not a slam poet, but one who breaks all of the rules creating new ones, he goes beyond writing dirty words on a page – he makes things interesting capitalizing on shock and modernization. He alliterates to being somewhat like Picasso who started off as a draftsman and learns the world of art achieving a level of mastery which also allows him to branch out innovatively. A poet’s job is to write in new ways and to inform the audience of what might come next. His method of gathering fodder

evolves around life’s *Diary of Being Distracted*. He records his day, uses Evernote, writes what he overhears in a conversation, and records his reactions to these small pieces of disconnected moments. He isn’t trying to be linear either with his poetry.

*“Being is
water circling in a drain...”
Diversion, Poems by George Murray*

Why is poetry important? The million dollar question!

Poetry is important because we are losing the quiet spaces and moments as our world vies for us to over-engage. Poetry, the gathering of the garden of thoughts in a day, trains him to capture the moment and to find inside of them personal epiphanies. Each poem is 41 lines of venture capital, simply because 42 lines is the answer to life, the universe, and he feels 41 lines demonstrates how we have come short of answering the meaning of life. Furthermore, no two lines begin with the same letter and no two images will be back to back. He encourages the students to read and to work with ancient and present world literature as the best poets go in knowing this is a bridging feature in connecting to the ancient and modern worlds of literature. Some of these references might be accidental yet his poetry seeks not to be boring but to cause friction, illuminating the different angles and viewpoints of any given day. Each line influences the next line into a more heightened elegance, at times pleasing to the ear, at other times

An excerpt from *Diversions*, page 12

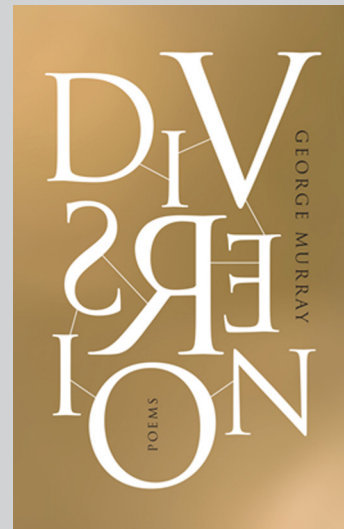
*“Please slow down when you read the lines of my poetry.”
“Unfortunately, the world doesn’t encourage taking in our lives at a turtle pace anymore.” We have to deliberately teach our students to focus upon taking it slowly, taking in the words they read, the images, the raw emotions, the page, the voices in our head.*

shockingly modern in its creating of multiple layers of meaning. A line doesn’t convey easily the action, the setting – instead he is like a bull charging into a new frontier of multiple cultures.

Lastly...

He writes in coffee shops and bars. Literally, he writes everywhere. He carries with him a notebook, a pen and you can see as he observes and experiences life, he is taking notes. He pulls them up at the end of a day, and adds others to paper. He speaks internally removing the “crap” and considering the maybe or even the value of interesting. After his tour, the poetry book is retired as he will be writing a novel. It won’t be experimental. As a writer, he writes for a wide audience and ironically you can find him reading his books to Grade 3 students as he is comfortable moving in between those worlds. He continues to write for the *Globe and Mail*, *Readers’ Digest* and is still able to switch gears in his head when writing in a genre that helps as always to pay the bills on time. He reminds the audience that a writer will write anything if they are paid enough. And he also teaches writing at the UBC inspiring future writers to explore all the worlds in between.

I just wish George could have stayed longer. He is the kind of person I would love to have at a dinner table, preferably with my family there. Everyone would dance, laugh, curse, and wander into the imaginal with him as a futuristic guide. For him poetry is not a giant mistake, it is the moment when notions become the reality of the unconscious worlds somewhere in between the words of the day, the gossip ears he uses to tap into conversations and the joint nature of crafting the words into lines of mismatched sensibilities. Yet, they wake us up to the reality and the craziness of a world we can only imagine being written on a page as the corpse of our experiences, line by line making meaning missing line 42 because the meaning lies within and without.



Use YourEmojination

A house multiplied also cannot stand.

Disrobe consecutive olive pits with your tongue.

I’ll even snip the plastic beer can rings if it means a break from hating myself.

Frankenstein’s masterpiece missed his appointment to have his stitches removed.

Human is the state being occupies before learning to choose.

Busybodies wear looks on their faces to turn milk.

Cameraman straddles his cobra dolly and rises to get the right shot.

Think of all the mathematics insider the eraser.

MC1R is all up in my evolutionary grill.

You think I just feel off the back of a truck when really what I fell off was the wagon.

Dawn breaks like a mouth full of teeth.

Worry is the product of trying to fit infinite love into finite time...

Apocryphal selfies roam the borders of the profile’s canon.

Remember to rhyme mom with atom bomb....

At Issue: Teen writing

Kelley Armstrong at SAGE conference

M-L. Ayotte

Kelley Armstrong’s presentation at SAGE this year dealt with issues in writing teenage fiction today. She began by sharing diligently and fruitfully some of the current struggles facing storytellers who seek to write authentically about non-mainstream issues some of which touch upon cultural knowledge and censorship. She is a daring author whose latest book, *The Masked Truth*, presents characters whose problems wouldn’t generally be seen in conventional fiction.

She opens with a very difficult challenge, one faced by authors who write about Native American or Aboriginal characters. She speaks of the difficulty American publishing faces with the backlash some authors receive who do not have the cultural background and experience to write such characters into novels. She finds this less of a challenge in Canada, perhaps because we are hearing more and more openly about the lives of our brothers and sisters, past and present. We may not know as much as we would like to know about their culture and former experiences, but we are willing to learn and we want to incorporate their genuine life experiences into literature and our classes.

Kelley is clear that authors who do add native experiences, characters, values, and beliefs should do their research. Many publishers now want authors to co-write pieces in which the other author is authentically of native heritage. This allows for less publishing controversy. Given this is a trend currently in the United States, many authors are choosing to write in more secondary characters who do not require such scrutiny. As we work more closely to become more culturally intelligent, daring authors like Kelley who do their research, are keeping many voices alive because writing is a craft and when done well does

much to open the hearts and minds of our teenage readers.

Teenage readers are sophisticated and many want to see their life experiences reflected in modern literature. They want characters like their friends to be genuinely represented in regular fiction too – with a more open world, we can include characters who face real life challenges whether based on gender, sexual orientation, parental issues, love relationships, or complex choices. Good stories require rich knowledge and so authors must do research. Research helps authors create storylines with real material that begs to be read and may, hopefully, bypass the dangers of casual racisms and cultural misinterpretations.

Kelley is clear about us trying to get it right, yet she is open about an author who might just get it wrong. This is refreshingly honest yet hopeful as an author’s right to write a story should not be censored to the degree they self-edit in order to sell books alone. Authors want multiple vantage points and voices that flow and capture the reader helping them to imagine the struggles, trials and tribulations of those portrayed in the stories. Some of these situations will be messy, some may be overcome, while some may be a work in progress or unresolved.

In Kelley’s new book, there is more truth exposed. The teens admit to all sorts of real life issues which might require intense therapy. She exposes the issues so her characters can work through them. To do this, she did a ton of research, including reading blogs and watching videos, as her goal was to present a story which was both sensitive and realistic. She exposes the reader to schizophrenia, a difficult mental illness and to homelessness and by doing so gives her characters



real voices. She introduces readers to new facets of being and doesn’t define the character in a one dimensional way. She wants her characters and readers to be aware of the issues, and she hopes her latest book brings up many discussion points. Her goal is to develop fully formed persons with hopes and dreams in order to debunk the vast number of teen stereotypes. She enjoys the challenge of the gutsy topic that might be heavier because she knows that some teen readers want more than light and fluffy. And so she moved herself out of the Fantasy novel writing for the time being into the thriller mode allowing her to add more complex issues. What a creative and brave soul she is to wander outside her comfort zone to try something refreshingly real and true to her calling!

As she wraps up her open discussion, she reminds us of the greater challenge of getting our students to read. She wants boys and girls to read about characters outside of their gender, and to relate to them in new ways. She also speaks about book covers in which some boys are deterred from picking up as they may appear too “girly” (and as she reiterates, few authors have control over their covers). She would like everyone to be able to read a book despite this possible set back. In essence she wants teen fiction to include both capable female and male characters who cannot always look strong but can have weaknesses, weaknesses which make for a well-rounded reading experience.

Lastly, Kelley had just found out prior to her presentation that her latest book had made the teen’s feature list at Barnes and Noble – a great accomplishment for her as a teen writer and a Canadian.

“We have lost the Art of The Visit”

Richard Van Camp, SAGE Conference

M-L. Ayotte

For the last number of years and after many long days at work, I love the thought of going home and just being quiet. For a loud librarian, who is very French-Canadian talkative, this might seem out of sync, yet there is inside of me that Wolf teacher who needs to replenish her body, heart and soul in a quiet den-like fashion. Of course this has many spa-like benefits, however, there is one extra piece to this puzzle that changed my life because of Richard’s stories and experiences.

As Richard Van Camp told us stories about attempting that first kiss with his girlfriend and having us practice on our arm the way he had, the laughter abounded. At some point all of us could relate to that first kiss moment, the anticipation and in his case the disappointment of losing out to his younger brother. As the morning progressed and the laughter eased any of our daily worries, Richard shared with us more stories of aboriginal ways, advice for helping students and the acronym HALT which is featured in his latest book, *Whistle*.

Whistle Techniques

Richard believes whole-heartedly in good mental health. Given many people experience emotional and mental health issues, he suggests using the acronym HALT as a guideline to check in to see how you might be feeling. Do any of these words help you become more aware of what might be contributing to anxious states, concerns and problems resulting in you taking action.

In order to demonstrate his approach, he asked the audience to raise their hands if they were:

- HUNGRY?
- ANGRY?

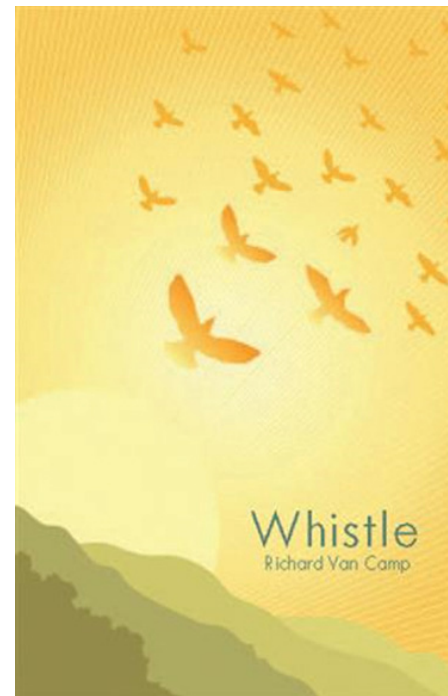
- LONELY? (commending those who raised their hands and were honest)
- TIRED?

Noting students and teachers are exhausted today, he stated that we are seeing more and more overstimulation, a lack of physical activity and a lack of social interaction along with the eating of too many processed foods. He asked like I do many times in my classes, how many hours of sleep people had the night before – surprisingly some teachers had gone to bed as late as 2 AM, a pattern I have seen with students as well. When I ask the question to students about the hours of sleep they have had the night before, it is to bring attention to the value that sleep and rest have in our daily lives and abilities to be mentally competent in our tasks.

The outside world and natural rhythms

If you have become tired, overwhelmed, over-structured, over appointmentized, and frankly in need of silence, Richard reminds the group of the value of the natural rhythms found in the outdoors. He notes how many people especially children and students no longer go outside to play, to walk, to breathe fresh air.

When you live in the country, you do have the option to go outside and to be in nature in order to gather points of silence. If you live in a city that bustles, where trains blow their whistle, and buses zoom by with car honking, the distractions are more plentiful, and you might be otherwise convinced to stay indoors and to use technology to entertain. It takes action to get yourself outside and as Iris Walsh, formerly of Weight Watchers reminded me, start with five minutes a day.



The outside world is a nourishing place as it encourages us to match the natural rhythms and pulses found in daily weather reminding us that things ebb and flow, shift and change. One of the techniques I learned and offer to students whose emotional selves have become tangled up in their mental state brain, is to go outside for a walk. While walking they are to look at nature, and to dart their eyes here and there. The darting of the eyes shifts the brain waves and allows one naturally to just slow down and regroup. It is a technique I learned while attending a Vancouver workshop in EMDR with Marshall Wilensky. Amazing how our eyes connect to our experiences! By shifting our perspectives and looking at the trees, the clouds, the green grass, we allow ourselves to re-pace and replace our anxieties with the natural rhythm of the outside world. Our inside world shifts because we embrace the new pace.

The Lost Art of the Visit!

Once he has spoken to the issue of tiredness, he suddenly, in an almost of the cuff way, states: “We have lost the art of the visit.”

For the next few days, I pondered this statement and seriously asked myself when was the last time someone had dropped in to visit me at home or in my library, and when had I just dropped into visit a colleague, family member, or a friend, and why was I constantly saying I was too tired to go out or to visit. I realized a number of colleagues often pop in to say hello beyond just asking for a library booking or a research class and there are many staff members I drop into to say hello when their doors are open and I am walking in the hallway at school making a delivery.

I grew up in Letellier, MB a place 2 km from the Roseau Reserve, and surrounded by other communities whose places were still small enough that everyone had some type of connection to someone else. We visited all the time – we visited the priest, the postmaster, the shopkeepers, the grandmas, the grandpas, the people we called our aunts and uncles to whom we were not related. We visited our friends, we asked permission to cross the tracks to visit our aunt and uncle and our cousins. We dropped in. We were welcomed.

What changed? Although I am not a big texter, we are witness to it becoming a preferred method of quick communication. Texting as we know doesn’t allow for the practice of social graces and the improvement over the fear of social anxieties. In my world, adults guided our practice, and the art of the visit allowed you to be

part of a bigger picture and to feel welcomed, cherished and loved.

With this urging and pushing I made one of those slight degree changes in my life which had enormous benefits. I decided to say YES to invitations from friends to attend events. I left behind housework and went to experience new outings of which one was Nafro Dance at the Gas Station Theatre. I wore my African dress and saw Jay Stoller who had taught a number of our students years ago in drumming through a Manitoba Arts Council Grant. I saw a dear high school friend on stage and so when we could join the troupe to dance on stage I went up and said a casual hello! Remaking these connections was life affirming and just plain fun! Thanks Richard for the little push out the door!

Invite a friend over for Full Moon Feasting

The next little push came with his recommendation around the Full Moon. He suggested we host a feast on the night of the full moon which required our inviting someone over. After his presentation, I did just that, I invited Richard over. He of course was unavailable as he was going to be hosting one of his own in his city! And so I promised if I ever went back to visit my girlfriend in the city he lived in that I would make a dish for the full moon feast and help with the clean up!

Realizing he was unavailable, I called a dear friend who works as much as I do over for supper. I invited her to bring some food as well (she brought 3 items) and that I would love her help cleaning up afterwards – according to Richard this is “the Indian way”! At one of his full moon gatherings, one of his friends asked if clean up included vacuuming the logs. Mais oui! Again Richard helped me to make a slight change to my compass point – I was now determined to be willing to ask for clean up help after hosting drumming circles in my home. And so if you come over to my house, you might just see the vacuum cleaner out by the fireplace!



Food for the ancestors

When you do a feast, it is traditional as I have been taught by my Medicine Man Ron D., aka Dickie, to always set a plate of food out for the ancestors. Richard encouraged me to go a step further, and that was to create an entire place setting for the ancestors. And so my friend and I, created the extra table setting, added the food to the plate, a little beverage, and left it out overnight.

Cooking for your enemies

Richard also encouraged us to cook for our enemies. This too made me laugh. I wouldn’t call the people who challenge me in life necessarily enemies. I might say they are here to teach me patience, more love, and forgiveness. And so if you have never cooked for your so-called enemies, try it. Over the last few months, I have made many peaceful offerings, and the results have been bountiful and miraculous.

Feasting Connections

I was so happy to have my friend over for dinner. It was good for both of us to reconnect and to relax. I shared with her Richard’s HALT work and she admitting which one she was feeling that day as did I. We are both country girls who grow up with the art of the visit and so re-establishing this ritual is very healthful. We have vowed to keep up the practice every month.

Surprisingly, the night before the full moon she had decided to do create a new practise with her own teenage children. She took them out for dinner and a movie and was clear there would be no cell phone distractions or use. They talked, they laughed and saw a terrible movie which in the long run didn’t matter because they had reconnected.

Propped up!

Richard is pro student. He is all about using a variety of ways and tools to support student learning. He speaks to the diversity of learning styles and particularly to those who need visual aids and require tactile experiences to complete their learning. He suggests nervous students who are

asked to speak in front of a class or their peers should be allowed to use props while speaking. According to Richard, the props help the student focus more on their presentation and to be successful. The tactile experience can shift the nervous focus onto the delivery peace!

Moccasins – later morning workshop

Richard is a consummate storyteller and show-off, showing off right in the beginning his moccasins. He tells the story of why he carries them with him – it honours his martial connection to his wife when he is away speaking to others at workshops and conferences. The vest he wears which is so beautifully beaded and tailored is another story which I would lovingly called The Beefcake! In honour of a dear friend, Richard had the vest tailored and beaded as he intended to gift it to him. When he went to offer him the gift, something had changed. He had beefed up (apparently this is a better way to attract the girls) and so now the vest which no longer would fit his friend would become his.

Dreaming Knowledge

As a young man growing up on the Dogrib (Ticho) Nation in Fort Smith, North West Territories, he shared with his Uncle Isadore a recurring dream he had. He would dream often of the seeing a beautiful woman coming around a corner and his uncle shared with him this bit of wisdom: “perhaps it is your wife and this dream is perhaps a gift,” so that you will recognize and know her when she comes around that corner. And she did!

Throughout his presentation, he reminds us he is a true Virgo! Virgos are very organized, and so this skill set he takes into his life daily. They are also those who most likely will in some capacity work as healers. Earlier in the day, he asks the question:



“who will heal the healers?” As synchronicity would have it, two days later, I meet up with an Aboriginal friend who does a lot of healing work, and he asked me the same question. I remind him that we are a community of healers and we can come to each other whenever assistance is required.

Richard is so blessed that in his early life he had volunteered in Fort Smith to drive the elders around. They could see he was searching for a deeper connection and meaning to life. As a result, years later he initiated a project in which he interviewed 24 elders in order to keep their stories alive. He personally went to their homes and with his unescapable charm and hunger for the stories himself, he listened and sculpted the questions so the stories could be recorded. Throughout these experiences much life altering wisdom was shared as in the words of Anne Tonasket who was saved by the little people. One night a set of young men who had been drinking too much had found out that she was babysitting alone. The men wanted to go and get her, she remembers the cars coming into the driveway and miraculously the little people made so much noise they scared them off. Yet, despite this experience, she is clear about not remaining bitter—as a result he places this story last in his collection. He offers to the audience these stories and urges us to email him at vancamprichard@gmail.com. His statistical

accounting Virgo self has kept track of these requests loosely—about 20% of people attending the workshops write and ask for this free resource entitled “Tracking Heaven.”

The fifty word challenge

One of Richard’s latest graphic novel publications, Three Feathers is simultane-

ously published in both English and Cree. It is a beautiful story of restorative justice in which three youths rob and hurt an elderly man in their community. In a straight-forward approach, Richard tackles the topic of gangs how taking these young boys back into the land creates a healing for all concerned. The graphic imagines are a language onto themselves in this novel. You have to really look, and read from panel to panel how they are linked together. For those unfamiliar with this problem, they might at first feel a little lost like the boys portrayed in the earlier parts of the story. However, as the story progresses, links are made, and in a circular fashion, the world shifts for the youthful men into ways that elders know heal hearts. The novel is as much about family as it is about a sense of belonging. The boys learn so much – to drum, to sing, to work together, to build fires inside and out, the value of traditional adoption, to smudge and pray before a moose hunt, feasting and to make the “Creator Smile”.

And finally, the last piece of advice!

Richards encourages us to invite our students to sit down and dialogue with us as this inspires learning. Teach your students to become storytellers, and invite storytellers to your classroom. Even the so-called ordinary story has magic and teachings. Transform your classrooms in order to make it a safe and creative place of expression. And remember that each student who comes to you “is a window into a home.” Call to the student artists, and celebrate their artistry in expressing life. And in this way you will contribute to all children being seen and heard.

“So busy up, teachers!” and if you can invite the students to write you letters, leave a box out for them to deposit the letters. Real old-fashioned letters with pen, paper, pencil and art. Ask them to answer the question:

“What do you need right now to make this the greatest year ever for you?”

And just maybe you should write one to your principal too!



The Pipe Ceremony

Renewing the Treaty Relationship-with Spirit and Intent, TRCM Summer Institute.

By Mona-Lynne Ayotte

As part of the Summer Institute held at Lower Fort Garry Historical Site, the Treaty Relations Commission of Manitoba, invited us to attend an early morning Pipe Ceremony with Allen Sutherland. On a beautiful sunny morning, women wearing long skirts along with other attendees, witnessed and took part in a special morning ceremony. Allen who also works at Parks Canada, wore his traditional clothes and had laid before him the special medicines, his drum and pipe in readiness for the morning ceremony.

Allen, who is a gentle and welcoming soul, taught those in attendance about the pipe ceremony. He offered for each of us to smoke the pipe, however, he also stated clearly that if someone wanted to pass the pipe along, they could simply rest it on their shoulder. No judgment. It is up to an individual in that moment to decide what is best for them. As well, he explained that at individual ceremonies you will often see a person rotating the pipe in a clockwise fashion – if a

person is alone and does not have a circle in which to share the pipe, they may as they honour all of the directions, turn the pipe in a clockwise fashion. Given his wonderful sense of humour, Allen reminds everyone the pipe is passed around until all of the tobacco has been smoked. He demonstrates once again how to smoke the pipe so that the tobacco’s fire lights up and how we will have to pass it around less if we call to our breath to bring forth the fire and smoke.

With the tobacco rising, so do our prayers go upwards to the Creator. Allen also sang for us that morning and once the ceremony was completed, we felt renewed and ready to engage in the presentations. He invited us to be open to these teachings and learnings, and if we wished to learn, that we welcomed to do so as he had done during his lifetime. He learned the songs by hearing them and memorizing them, thusly, making us feel that we too were welcomed to do so and could through practise be able to sing along.

Tobacco is a sacred medicine. The tobacco in these ceremonies generally has no chemical additives and as one of the first medicines for First Peoples is burned. As the smoke burns, the prayers of each individual is said to rise with the smoke and to make its way up to the Creator.

The Sweat Lodge (Purification Ceremony)

By Allan Sutherland



MADOODOSWAAN: A Life Renewing Lodge

A long time ago the Creator came to Turtle Island and said to the Red People—“You will be the keepers of the Mother Earth. Among you I will give the wisdom about nature, about the interconnectedness of all things, about balance and about living in harmony. You Red People will see the secrets of nature. You will live in hardship and the blessing of this is you will stay close to the Creator. The day will come when you will need to share the secrets with the other people of the earth because they will stray from their spiritual ways. The time to start sharing is today.”

— Mohican Prophecy

••▶▶▶ Since ancient times, the People of Turtle Island have understood that their spirits are nourished and strengthened through sacred ceremonies. Sacrifice, prayer and self-empowerment over the material body have long been rituals through which people have found peace of mind and the empowerment of spirit.

The People may experience visions or revelations from the Creator through dreams or by performing certain rituals. The People find that using a sweat lodge heightens their spiritual awareness.

A sweat lodge, also known as the purification ceremony, is a place where people can participate in cleansing or healing ceremonies, in a lodge that is heated by pouring water over hot stones. Heat and steam detoxifies the body by stimulating blood circulation and causing you to sweat out impurities, get rid of heavy metals & other pollutants as well of excess salt in the body, and most important benefit is that they can also purify the mind, emotions and the spirit/soul.

Traditions

Rituals and traditions vary from region to region and tribe to tribe. They often include prayers, drumming, and offerings to the spirit world. In some cultures a sweat lodge ceremony may be a part of another, longer ceremony such as a Sun Dance. Some common practices and key elements associated with sweat lodges include:

- **Darkness** Many traditions consider it important that sweats be done in complete darkness.
- **Placement** The lodge is placed in a location that will facilitate communication with the spirit world.
- **Orientation** The location of the door may be based on the purpose of the sweat lodge.
- **Construction** The lodge is generally built with great care and with respect to the environment and to the materials being used. How the lodge is built is based on oral traditions.
- **Clothing** Participants usually wear a simple cotton garments such as shorts or loose dresses.

Moon time

The women are honoured and respected for the gift they have been given as life givers. Women must keep themselves of good mind, body, and spirit at all times. There is a natural cleansing cycle that occurs for women each month that helps them stay healthy. Some people call this the menstrual cycle, the period, or the menses.

Very often amongst the First Nations people you will hear of a time called, “the moon time”. The name is understood to be symbolic of the grandmother moon that travels the sky at night. The moon is honoured by the women in different ways and as she becomes full once a month so do women. This is a time when the blood flows from a woman and she is considered to be at her greatest strength. It is a time for women to stay quiet, to think, and to meditate about who they are as women. This is also a time when the women should be looked after and cared for. Women are powerful during this time and, out of respect for that power, they do not attend ceremonies, feasts, and pow-wows where sacred items such as drums, outfits, feathers, eagle whistles, shakers, and pipes will be present.

- **Towels** Can help with the breathing from the intense heat.
- **Offerings** Tobacco (Asemaa) and other plants (medicines) are often used as an offering. Tobacco is said to be one of the plants with the highest energetic frequencies. It has the power to announce our intentions and prayers, and the smoke of the tobacco travels to Creator. They can be smoked in a Traditional Pipe (Apwagun), sprinkled on the hot stones or offered to the fire.
- **Support** In many traditions, one or more persons will remain outside the sweat lodge to protect the ceremony, and assist the participants. Sometimes they will tend the fire and place the hot stones using pitch forks, though usually this is done by a designated Fire Keeper. The lodge leader is called Nagahn-‘way-wi-nini (Man who leads), also known as the Conductor, that sits next to the door, and is charged with protecting the ceremony, and maintaining lodge etiquette.

Etiquette

The most important part of sweat lodge etiquette is respecting the traditions of the lodge leader. Some lodges are done in complete silence, while most involve singing, chanting, drumming, or other sound. It is important to know what is allowed and expected before entering a lodge.

Traditional tribes hold a high value of respect to the lodge. In some cultures, objects, including clothing, without a ceremonial significance are discouraged from being brought into the lodge. Most traditional tribes place a high value on modesty as a respect to the lodge.

In the sweat lodges (and traditional ceremonies), women are usually expected to wear skirts or short-sleeved dresses of a longer length. In many traditions, nudity is forbidden. Most lodge leaders do not allow menstruating (moon time) women.

Perhaps the most important piece of etiquette is gratitude. It is important to be thankful to the people joining you in the lodge, and those helping to support the lodge. Always shake hands with everyone after the sweat lodge ceremony, especially, the helpers (Skawbawis).

Risks

Wearing metal jewellery can be dangerous as metal objects may become hot enough to burn the wearer. Contact lenses and synthetic clothing should not be worn in sweat lodges as the heat can cause the materials to melt and adhere to eyes, skin, or whatever they might be touching. Cotton clothing is recommended for lodges. Most would bring towels and mats with them into the lodge.

History of the Sweat Lodge in North America

Use of the sweat lodge was chronicled by the earliest settlers in America. Roger Williams of Rhode Island wrote in 1643: “They use sweating for two ends: first to cleanse their skin; secondly to purge their bodies, which doubtless is a great means of preserving them, especially from the French disease (probably influenza) which by sweating and some potions, they perfectly and speedily cure.”

In 1665, David DeVries of New York observed Indians “entirely clean and more attractive than before” while sweat bathing.

George Catlin wrote a lengthy description of the Mandan’s sweat lodge in 1845, ending with the comment: “Such is the sudatory or vapour bath of the Mandans, and, as I before observed, it is resorted to both as an everyday luxury by those who have the time and energy to indulge in it; and also used by the sick as a remedy for nearly all the diseases which are known amongst them.”

The most popular form of sweat bathing among the Peoples of Turtle Island was the hot rock method and its variations. These were used exclusively by tribes in the central plains, the southwest, the Great Basin and the eastern woodlands.

Whether permanent, temporary or portable, they were smaller than other Indigenous structures, and usually domed and sometimes oblong. Nomadic tribes drove pliant boughs, such as willow, into the ground and arched them into a hemisphere, secured with strip of bark. Stationary tribes used more substantial materials – logs, poles and heavy bark. Temporary sweat lodges were covered with blankets or animal skins, while the permanent types would use birch bark and were sealed with mud or sod.

In either case, a depression was dug near the door or in the center to cradle the rocks, which were heated outside and brought in on forked sticks. Steam was produced by sprinkling the rocks from a straw broom or a hollowed buffalo horn. Although simple to build, every detail was symbolic.

The Dakotas, see the interior of the sweat lodge as representing the womb of Mother Earth, its darkness as human ignorance, the hot stones as the coming of life, and the hissing steam as the creative force of the universe being activated. The entrance faces east, source of life and power, dawn of wisdom, while the fire heating the rocks is the undying light of the world, eternity. Sweat lodges were often connected with the spirits and all creation.

In the oral traditions of the Anishinaabe, ‘the young boy’ who had visited the lodge of the Seven Grandfathers, brought back to the Anishinaabe the gift of seeking spiritual advice and direction through the Ba-wa’-ji-gay’-win (Vision Quest). It is told today, that is how the Anishinaabe have gotten their sweat lodge by an Anishinaabe boy who went on his first Vision Quest and shared his vision with the People.

A very long, long, time ago, our people lived in harmony with the animals, the plants, all living things and life was good. One day something happened and the people began to fight, there was jealousy and hatred, anger and fear, the people couldn’t get along. Everywhere you went there was fighting. It was bad.

One day this little boy listened to his heart. He couldn’t stand the ugliness and meanness that was going on about him. So he began to search for something to help his people. He began asking everyone, “What can I do to stop this?” No one knew. Finally, the people said, Go to the Elders for they have been here the longest. If anyone would know, they would.”

So he went to the Elders and asked, “What can I do to help my people, to stop all this fighting?” And the Elders told him, “You must take four kernels of corn and walk. At the end of each day, you eat one kernel and at the end of the fourth day you will wait.” So the little boy did this. At the end of the fourth day the little boy sat down and waited. Nobody knows how long he waited, but it was a long time. Then the Skawbawis came down from the sky and took the little boy away. He went past the moon, the sun and the stars and seen the four sacred levels along the way. They travelled until they came to a lodge in the sky and the Skawbawis left him there. The little boy was afraid. Then he heard voices from inside the lodge, “Biindigen, come in, we have been waiting.” Inside the lodge there were Seven Grandfathers. Each had a teaching to give him. There was a vessel there too and they told him to look inside. When he did he saw a beautiful tree. It had branches covered with leaves and birds and animals. It was the Tree of Life. Then it was time to go. Before he left, each Grandfather dipped his hand in the vessel and painted a colour on the little boy, so he would not forget the teachings that had been given and they told him, “Take these teachings to the people, they will help them, they will have harmony and a good life.” Then the Skawbawis took the little boy back.

When the little boy woke up, he was very weak, so weak he could hardly move. He could hardly open his eyes. After awhile, he reached his arm out and felt something, it was a plant. It was the crawling cedar. He put it in his mouth and ate it. After, he began to gain strength. He ate some more. When he was strong enough, he sat up. The sun was dawning behind him and it cast a very long shadow down the hill to a lodge. And then he remembered the teachings he had been given and brought them to the people.

Ba-wa’-ji-gay’-win (Vision Quest)

Europeans and later Canadians saw the sweat lodge, with its sacred and religious implications, as a threat, were outlawed in Canada. Christian missionaries and government officials systematically denied use of the sweat lodge, interrupting a continuity that lasted thousands of years. Enforcement depended upon how great a threat they felt from a particular tribe.

Today, the sweat lodge is still used by many groups of traditional people who choose to lead a natural way of life. The ceremony has kept its original form through thousands of years. Many of the songs used today go back thousands of years. Today, canvas is predominantly used to cover the sweat lodge. Our lodges are conducted in a sacred manner with the highest concern for the health and safety of all. Those conducting the Madoodoswaan (Sweat Lodge) Ceremony follow a healing path and traditional ways. By listening and learning from the Traditional Elders and participating in hundreds of lodges and Ceremonies they have earned the “RIGHT” to lead.

At the Sweat Lodge

Many First Nations People have now come to a point where they are willing once again to include non-natives because the Creator sees no color. We are all part of the Creation family and Creator’s Garden.

The 4 directions of Earth (Aki) are also the four faces of the human family: Yellow, Red, Black and White.

If you are participating in a Purification Lodge it is best to know personally why you attending in order to offer your intentions and prayers, otherwise, just experiencing the purification ceremony is acceptable. Physically, a person should stay away from alcohol or drug use for four days prior to the Sweat. Traditionally, we fast from food all day until after the completion of the Sweat Lodge but some prefer a light breakfast.

All prayers are accepted. Many faiths can participate and many have included this ritual to become part of their faith.

To begin, you need to take to the Elder an offering as an act of respect and receiving the gift of knowledge - medicines, tobacco, coloured cloths, food, and anything that has meaning and hand it to them while you are shaking their hand. You usually tell them why you have come.

The tobacco used in the pipe and the sweat lodge ceremony is brought by the people who asked for the ceremony. It is their gift for the Manitous to come and guide the Na-gahn-‘way-wi-nini (man who leads) or the Conductor throughout the ceremony. Exactly 7 pinches of tobacco are used and offered to the Grandfathers. These pinches of the tobacco are held out to the Four Directions including the Sky, the Earth, and the Creator to call forth the Spirits to accept the offering and hear their plea for guidance. Today, a small pouch of tobacco can be given and this can be shared with others. Keep in mind that tobacco is expensive and breaking it down to small baggies or tobacco ties is advisable. The best ones are ceremonial tobacco without the commercial ingredients.

Normally, Elders do this work without charging a fee. The Elders usually say that tobacco is all that is needed for this sacred work when giving themselves to the People. Usually, a gift and a donation or honorarium is sometimes offered in respect for the knowledge of the Elder and to offset cost for the Elder’s time, harvesting and the cost of travel expenses.

Bringing tobacco is important, however, no one will ever turn away anyone who does not bring an offering.

If you go to a sweat go early and offer to help. Watch what is being done and do it with utmost respect. Don’t hesitate to ask questions. We are all lifelong learners in the one circle of life.

The Fire Keeper will let you know if they don’t want your help but most will be glad to see you making an effort and completing the circle. You may be asked to make a cedar trail from the fire to the lodge (Female) or smudge the people and the lodge with

cedar or sage smoke. Offering to chop the wood is very much appreciated.

Around this time, if you are a pipe carrier, you can prepare your prayer pipe with tobacco.

A song or a teaching, and sometimes both are shared prior of entering into the lodge.

Now that you are called to enter the sweat lodge, each person offers a pinch of tobacco (Asemaa) in your left hand (the one that is nearest to your heart) to offer your prayer and throw it into the fire. The tobacco represents the honesty that you carry in your heart to the Creator and the spirit world.

The men would enter the lodge on their hands and knees and move clockwise around the pit in the center of the lodge and sit in the North facing the South. The Woman enters next sitting in the South facing the North. Upon entering the person would say, “Akina Nidinaway Maganak!”, “to all my relations!” The People would sit on flat cedar bows that are cut fresh and placed in the lodge by the women. Blankets or mats can be used to sit on.

When the Na-gahn-‘way-wi-nini is ready, the Elder or Conductor will enter the lodge and the Grandfathers (rocks) would enter.

In one particular ceremony, the first seven stones must be brought in using a pitchfork one at a time. Inside the sweat lodge, the Conductor will be pouring water over seven, fourteen, twenty-one, and then twenty-eight heated rocks to produce hot steam. A cleansing or purification takes place.

As each stone enters, the people would welcome the Grandfather/Grandmother rock “Boozhoo Mishomis/Nokomis” and medicines (Mushkeekiwinun) such as cedar are put on each Grandfather/Grandmother rock, saying “Shawenimishinam Gizhe’ Manitou” (Love us loving spirit). The lodge begins to heat up quickly and filled with beautiful smells of medicines.

The first Grandfather that enters is placed in the center to represent the Creator, Gizhe’Manidoo. The first stone is placed as the center (Nawayee) stone.



“When water is thrown onto the rocks, the heat does not merely cleanse us from the outside. It also goes all the way into our hearts. We know that we must suffer the ordeal of the heat in order to purify ourselves. In that way, we re-emerge from the sweat lodge at the end of the ceremony as new men who have been shown the light of the wisdom of our spiritual heritage for the first time. This allows us to participate in all of our daily tasks with the fresh remembrance of our position on earth, and our continuous obligation to walk on this earth in accordance with the sacred ways.”

– Yellow Tail, Crow Medicine Man

The second is placed in the East and touches the center stone. The Eastern direction (Waabanong) is the Eagle. The color is yellow and the season is spring. The East is the spiritual direction and the Eagle is strong carrying our prayers to “Great Spirit.” The Robin also sits in the East.

The third rock is placed in the South direction (Zhaawanong) following the same protocol. The season is summer. The color is Red or sometimes Green. The South is the emotional direction and the spirit keeper is the Turtle. The Jumping Mouse also sits in the South.

The forth stone is placed in the West direction (Niigaabii’among). The season is fall. The color is Black or Blue. The West is the material or physical direction and the spirit keeper is the Bear. The Medicine Bear sits here and represents both the physical strength and healing. The Medicine Bear brings the healing to the people and is very powerful.

The fifth stone is placed in the North direction (Giiwediniing). The season is winter. The color is White. The North is the mental direction and the spirit keeper is the Great White Buffalo that sits here. This is the direction of Wisdom and of sacrifice. The buffalo sacrificed themselves so the people could live and will always be greatly respected for that. Normally, this is where the Conductor sits, near the door. Some Conductors would sit in the direction of the present season.

After the first 5 rocks have entered the next 2 representing Mother Earth, (Niimaamma Ahki) and the Sky World (Keskik) are brought to make a total of 7. The number 7 is very significant. There are the 7 Sacred Directions, the 7 Grandfathers (and Little Boy), 7 Sacred Teachings, 7 Sacred Laws, 7 Fires and so on. Next the water bucket with medicine (Mushkeeki) is brought in and passed to the Conductor to be smudged by the Grandfathers, by saying, “Water of Life.”

If strawberries are present, the Conductor will offer them to the Grandfathers.

A Prayer Pipe (Opwaagan) is passed around or men bring their own Pipes to

smoke. This would be lit using sweet grass. The Pipe holder asks the Manitous to come and join in the smoking of the Pipe. Only men smoke the Pipe. The women can touch the Pipe upon their brow or on their shoulder, and this is how they send their messages to the Creator. Medicine Women may smoke their own Pipes and often have their own rituals that men cannot perform. There are some Pipes that are communal and can be shared between the sexes.

The two main parts of the Pipe that hold special symbolic value as do the materials used in their construction, Pipe-stone (bowl) and the wooden portion of the Pipe (stem). The joining of the two is considered a metaphorical marriage of Mother Earth and the creatures that inhabit the Earth.

This is the main ideology behind the two materials joining and becoming one. The male portion is symbolized as the wood used in the stem. The wood symbolizes the connection between all the living things that inhabit the Earth. The wooden portion joins the stone portion similar to a male joining with the female.

The Pipes themselves are adorned with elaborately shaped bowls resembling the Pipe holders Clan (Doodem) and Spirit guides. They are painted with colors depicting special meanings and feathers, adding an animal presence. Beads are mainly used for decoration but the colors have symbolic value.

The Pipes would be brought out before the closing of the East doorway.

The door is then closed to complete darkness. Some Conductors would then blow their Eagle whistles to the 4 directions and the prayers would begin.

Medicine water is poured onto the Grandfathers, usually 4 or 7 times, producing hot steam.

Each round 7 Grandfathers are added so by the end 28 have come in. Each of the 4 rounds has a different meaning.

- *In the first round, we honour and pray for the Children.*
- *In the second round, we honour the Women.*
- *The third round, we honour the Men.*
- *And, the fourth, round is the Elders.*

Again, each round would depend on the ceremony provided by the Na-gahn-‘way-wi-nini.

At the end of each round the door is opened and the next set of 7 is brought in. There are sharing, stories, teachings and prayers and ceremonies in each round as well as opening and closing songs.

Anytime during the ceremony, participants can call out “Burn tobacco!” and the Fire Keeper will offer tobacco to the fire on your behalf.

When everything is over the people would exit the lodge by saying, “To all my relations!” If Women are present in the lodge, an offering from the water bucket


can be shared to all participants if permission is granted by the Women.

One could describe this experience as a newborn is leaving the womb of their mother. It is very important to note that it is a great honour to be invited to a sweat lodge and that this purification ceremony was given to the Peoples for healing and to live a good life.

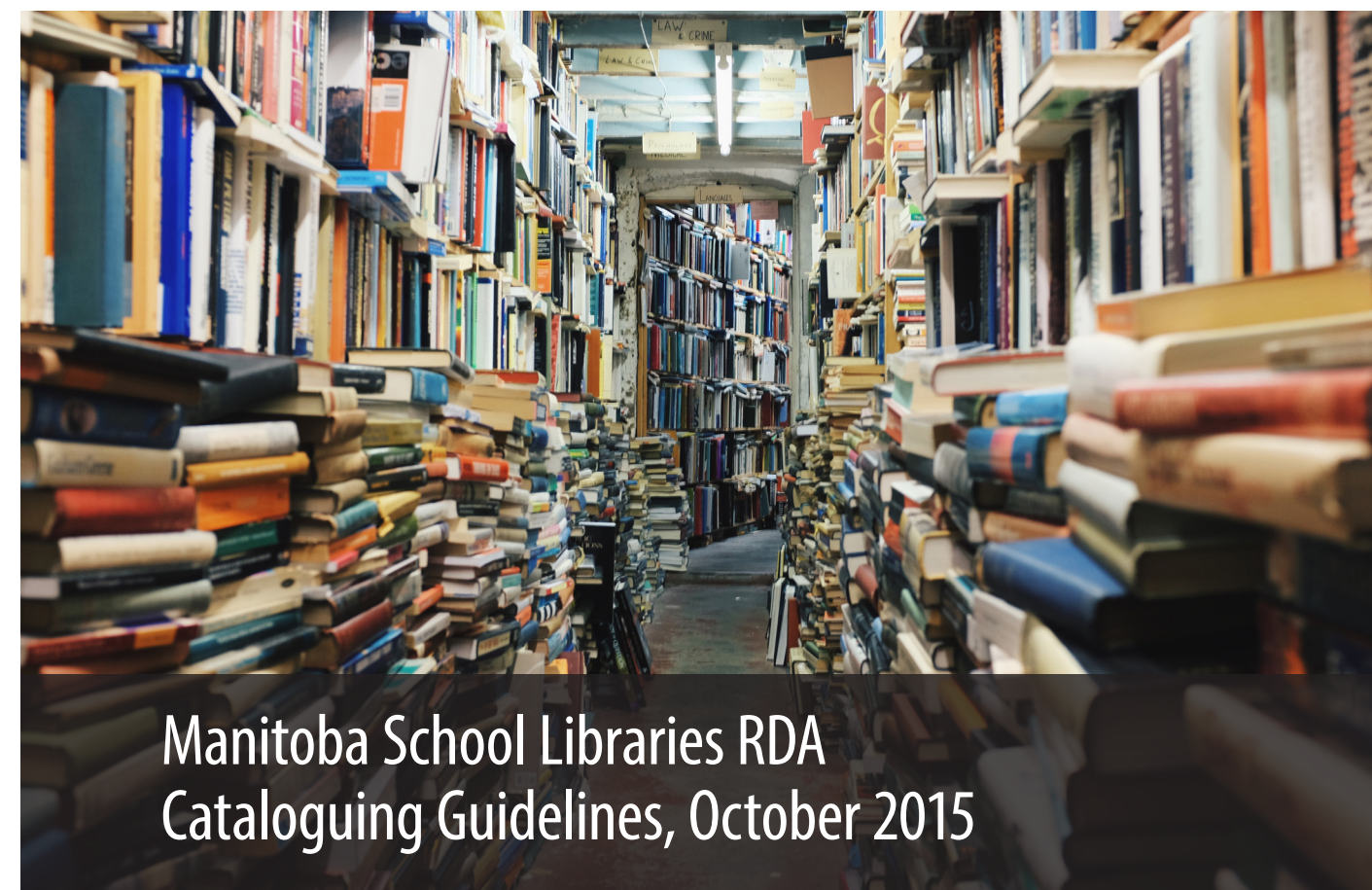
When you come out of the sweat always thank all the helpers, including the Conductor with a handshake. Offer tobacco to the fire for gratitude and respect. It is customary to have a small feast after every ceremony.

Meditation, fasting and cleansing can enhance the spiritual lives of all people, whether they are Anishinaabe or not.

Allan Sutherland works with Parks Canada at Lower Fort Garry and is part the Treaty Relations Commission team who helps educate teachers in the province. Meeting him has been a blessed experience as his kindness and ability to instill confidence in us as teachers who might be new to these concepts is cherished.



“Akina Nidinaway Maganak!” (All my relations!)
“Mii’Gwetch!” (Thank-you!)
Waabskhi Masinazoot Michtaatim (White Spotted Horse)



Manitoba School Libraries RDA Cataloguing Guidelines, October 2015

Available for Download at:

At MALT's webpage: <http://malt.mb.ca/rda-guidelines/>

At MSLA's webpage: <http://manitobaschoollibraries.ca/?p=972>

The new cataloguing standard RDA (Resource Description & Access) was an agenda item for the winter 2013 meeting of SLAM (School Library Administrators of Manitoba). The provincial document “Accessing Information: Cataloguing Guidelines for Manitoba and Saskatchewan School Library Personnel, (2011)” was created prior to RDA implementation and training. SLAM members agreed there was a need to have a document to address the RDA guidelines that could supplement the “Accessing Information” document. We decided to create an RDA Working Group to determine best practices for school libraries in our province. A committee was gathered, from SLAM, with representation from metro division

central library services and school libraries, private school libraries, and the Department of Education libraries (DREF and Manitoba Education Library). Laura Cowie, from Winnipeg School Division, organized the committee and the first meeting where we outlined goals, set timelines and planned our meetings.

We determined the document should address RDA in plain language, be ILS neutral, include terminology in both French and English, include examples of RDA records for materials in multiple formats, and include information on accessing the RDA Toolkit.

Our goal was to have the RDA Working Group document available as a living document to facilitate future updates. To

this end both MSLA and MALT have agreed to host the document on their websites and we thank them for helping us with providing access for all provincial library staff.

The “Manitoba School Libraries RDA Cataloguing Guidelines” was presented at the MSLA 2015 SAGE conference in the afternoon session, PM34: A Lifeline for School Library Cataloguers Implementing RDA (Resource Description and Access) by Roberta Chapman (River-East Transcona School Division), Kim Marr (Linden Christian), and Debbie Smith (St. James School Division)

Submitted by Debbie Smith, SLAM Liaison to MSLA, on behalf of the RDA Working Group

Virage numérique au service des éducateurs manitobains

Lynette Chartier, Direction des ressources éducatives françaises, Éducation et Enseignement supérieur Manitoba

(DREF), bibliothèque du ministère de l'Éducation et de l'Enseignement supérieur du Manitoba, a redoublé d'efforts pour mettre à la disposition des éducateurs de la province un éventail de nouvelles ressources pédagogiques dans un format à la fois convivial et facile d'accès sur son portail électronique. La mission première de la DREF demeure de fournir du matériel didactique en français en différents formats aux enseignants de la maternelle à la 12e année, qui travaillent dans les écoles françaises, les écoles d'immersion française ou les écoles anglaises offrant les cours de français de base.

En raison du potentiel inexploité des nouvelles technologies éducatives et de l'amplification des besoins en informa-

tion, les utilisateurs souhaitent obtenir des réponses personnalisées à leur recherche documentaire. La DREF a donc tissé des liens importants et a établi des partenariats avec des concepteurs et des fournisseurs de contenu éducatif, à l'échelle tant locale que nationale. L'offre de ressources numériques et de services en ligne aux utilisateurs s'est ainsi grandement accrue.

Parmi ces collaborateurs, on retrouve d'abord le Groupe Média TFO. Ce producteur et distributeur ontarien de contenus éducatifs et culturels plurimédias de langue française facilite le travail quotidien des enseignants manitobains en mettant à leur disposition nombre d'outils pédagogiques, de dossiers thématiques, d'applications, de sites Web ainsi que son

infolettre TFO Éducation. Radio-Canada complémente cet appui pédagogique avec sa plateforme éducative Curio.ca. Grâce à l'abonnement à Curio.ca, les enseignants de la province ont accès à la diffusion en continu de documentaires télévisuels et radiophoniques, de reportages, de documents d'archives, de séquences génériques et plus encore. Plus de 9 000 émissions et ressources diverses sont ainsi accessibles.

Depuis la rentrée scolaire 2015, Radio-Canada offre également la chaîne française de National Geographic, très utile aux éducateurs du Manitoba.

L'offre de ressources numériques ne serait pas complète sans CAMPUS, la plateforme éducative de l'Office national du film (ONF). L'accès à CAMPUS per-

met non seulement de consulter toutes les ressources disponibles à l'ONF, mais plus particulièrement de visionner en exclusivité plus de 700 productions éducatives, de films classiques et de nouveautés qui viennent s'ajouter tous les trois mois. Parmi les ressources prêtes à être utilisées en salle de classe, on retrouve des trousseaux pédagogiques, des sélections thématiques ainsi que les chaînes thématiques de l'ONF. Les outils mis à la disposition des éducateurs leur permettent de découper les émissions éducatives et de visionner leur montage le moment venu.

Aujourd'hui, les matières et les thématiques enseignées en salle de classe sont nombreuses et nécessitent parfois l'accès à une banque de ressources précises. Grâce

à BiblioMondo, développeur et fournisseur du SIGB (système intégré de gestion de bibliothèque), la DREF offre un accès intégré aux ressources Science en action! d'eduMédia qui viennent appuyer l'apprentissage des sciences au primaire et au secondaire. Véritable encyclopédie multimédia spécialisée en sciences, eduMédia propose plus de 700 animations. Les vidéos, les exercices et les animations accompagnées d'une fiche pédagogique facilitent grandement l'enseignement et l'apprentissage des concepts scientifiques étudiés. Le volet eduMédia présente une ressource novatrice favorisant la construction du savoir scientifique par les élèves.

La DREF met également à profit les talents des créateurs et fournisseurs locaux.

La maison Apprentissage Illimité, qui a connu un beau succès avec les ressources Paul et Suzanne, a développé des activités conçues pour le tableau blanc interactif (TBI) afin d'accompagner les ressources éducatives Kanata - je suis ici! et La chasse au bison. Ces activités TBI, disponibles sur le portail de la DREF, peuvent être utilisées de façon indépendante ou pour compléter d'autres ressources des mêmes collections.

Les Productions Rivard, grâce à l'expertise de ses créateurs et à l'appui financier de Patrimoine canadien, collaborent étroitement avec la DREF. Un premier ensemble de cent capsules vidéo

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Digital innovations provide support to Manitoba educators

*Lynette Chartier, Direction des ressources éducatives françaises (French Library and Materials Production Branch)
Manitoba Education and Advanced Learning*

Over the past year, La Direction des ressources éducatives françaises (DREF), a library of the Manitoba Department of Education and Advanced Learning, has increased its efforts to provide educators in the province with a range of new instructional resources in a format that is both user-friendly and easily accessible on its web portal. The main purpose of the DREF is to make French-language instructional materials in various formats available to teachers from kindergarten to Grade 12 at Français and Immersion schools, as well as at English Program schools offering Basic French.

Given the unexplored potential of new educational technologies and a growing need for information, users want to obtain personalized results when searching for material. The DREF has therefore developed strong ties and established partnerships with developers and providers of educational content, both locally and nationally, which has significantly increased the availability of digital resources and online services.

Among the DREF's partners is the TFO media group. This Ontario producer and distributor of French-language multimedia educational and cultural content supports the daily work of Manitoba

teachers through its instructional tools, theme-based groupings, applications, numerous websites and the TFO Éducation newsletter. Radio-Canada complements this instructional support through its Curio.ca educational platform. The subscription to Curio.ca gives teachers in the province access to streamed television and radio documentaries, reports, archives, generic sequences and more. Over 9,000 programs and resources are available.

As of the 2015 school year, Radio-Canada is also offering the National Geographic French-language channel, which is very useful to Manitoba educators.

The range of digital resources would not be complete without CAMPUS, the educational platform of the National Film Board (NFB). CAMPUS allows users to consult all of the resources available at the NFB and provides exclusive access to over 700 educational productions, classic films and new arrivals that are added every three months. Resources that are ready to be used in the classroom include education resource kits and thematic selections, as well as the NFB's thematic channels. The tools made available to educators allow them to edit educational programs and view the results at the time of their choosing.

The variety of subjects and themes taught in the classroom today sometimes requires access to a data bank containing specific information. Through BiblioMondo, developer and provider of the LMS (library management system), the DREF provides integrated access to the Science en action! resources developed by eduMedia to support learning of science-related subjects in primary and secondary school. A veritable multimedia encyclopedia specializing in science, eduMedia includes over 700 animations. The videos, exercises and animations with accompanying educational worksheets, greatly facilitate the teaching and learning of

the scientific concepts studied. The eduMedia component provides an innovative resource that supports the development of scientific knowledge among students.

The DREF also takes advantage of local creative talent and providers. The publisher Apprentissage Illimité, which had great success with the Paul et Suzanne resources, developed activities designed for the interactive whiteboard (IWB) to accompany the Kanata : je suis ici and La chasse au bison educational resources. These IWB activities, available on the DREF's website, can be used indepen-

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est maintenant disponible pour appuyer le travail des enseignants, tout particulièrement dans les domaines des sciences humaines et des sciences de la nature. Puisque la rétroaction quant à l'utilisation de ces capsules en salle de classe a été très positive, un deuxième ensemble est en cours d'élaboration. Celui-ci sera disponible en ligne dans le courant de l'année scolaire 2015–2016.

La DREF et Les Productions Rivard ont collaboré à la création de livres animés pour la jeune enfance. Les textes, inspirés de la série Carmen à la campagne diffusée sur le site TFO Éducation, sont accompagnés de chansons en style karaoké. Ces outils pédagogiques appuient l'apprentissage de la lecture et plus par-

ticulièrement l'apprentissage de certains phonèmes. Il est à noter que ce matériel se prête très bien au format TBI.

Plus que jamais, les enseignants ont accès à une grande variété de ressources pédagogiques. Pour faciliter la sélection et l'usage des ressources éducatives les plus pertinentes, les éducateurs bénéficient

des conseils et de l'appui pédagogique des deux enseignants coordonnateurs. Ces deux membres de l'équipe de la DREF sont disponibles pour appuyer le travail des enseignants, tant en milieu urbain qu'en milieu rural, au moyen de présentations et de consultations.

Pour accéder à cette panoplie de ressources éducatives et aux nombreux services offerts par la DREF, il suffit d'être enseignante ou enseignant au Manitoba et de s'inscrire en composant le 204-945-8594 ou le 1-800-667-2950. Tout est gratuit, en ligne et disponible sur dref.mb.ca, vingt-quatre heures sur vingt-quatre, sept jours sur sept!



dently or to complement other resources from the same collections.

Les Productions Rivard, thanks to the expertise of their designers and the financial support of Canadian Heritage, works closely with the DREF. A first series of 100 vignettes is now available to support the work of teachers, particularly in the areas of social studies and science. Given that the feedback on the use of the vignettes in the classroom has been very positive, a second series is being developed and will be available online during the 2015–16 school year.

The DREF and Les Productions Rivard jointly developed animated digital books for young children. Texts based on the Car-

men à la campagne series, broadcast by TFO Éducation are accompanied by karaoke-style songs. These teaching tools support young children as they learn to read and discover certain phonemes. This material is particularly well-suited to the IWB format.

Now more than ever, teachers have access to a wide range of instructional

resources. To assist teachers in selecting and using the most relevant educational resources, two teacher-coordinators provide guidance and support. These two members of the DREF team are available to support the work of teachers in both urban and rural areas through presentations and consultations.

To access this range of French educational resources and the many services available through the DREF, Manitoba teachers can register by calling 204-945-8594 or 1-800-667-2950. Everything's free, online and available at DREF.mb.ca, twenty-four hours a day, seven days a week!

Walking the Sustainability Talk

Electronic Distribution of Materials at the Manitoba Education Library

Nancy Girardin

If you walk into a school today you will undoubtedly see electronic communication devices in use by everyone from students and teachers to the school principal and office administrative staff. You will also see schools “going green” and attempting to limit their use of energy and reducing the amount of paper they use. The provincial government has acknowledged and embraced this shift by promoting sustainability and a green economy for all Manitobans. This challenges us all to look at doing things differently. For example, curriculum documents that used to be shared as print documents are now shared electronically. This allows greater access by teachers and increased ability to select and customize information for individual classroom plan-

ning. This is just one way in which we have adjusted our traditional methods to accommodate a changing reality.

As part of this changing landscape, the Department has recognized that print materials historically sent to schools every month were no longer having the impact they once did. Boxes of valuable information and resources often never made it into the hands of the targeted educator or staff person and schools were asking for better ways to share information. With this in mind, the Manitoba Education Library has spent the last year transitioning to an approach whereby materials from our educational partners are distributed electronically to schools.

The change to an electronic distribution process through our Manitoba Professional Learning Environment (MAPLE) has helped facilitate direct access to information in schools. Manitoba educators, pre-service teachers, school clinicians, and Manitoba Education staff can access information supplied by educational partners at a time and location convenient to them. Furthermore, they can choose to look at only the information pertinent to them, print off the information as needed or forward to other learning community members. As educators are increasingly relying on electronic means of accessing and sharing information, we have received positive feedback that this new process, with enhanced flexibility and reduced waste, is meeting the needs of a large number of educators. A permanent electronic copy of the resource is also maintained on MAPLE and can be referred back to by educators.

There are other bonuses for our partners to using electronic distribution. Electronic distribution allows more access to information about an event or organization because educators can be directed via web

links to the organization's website where much more information can be shared. From a financial perspective, electronic distribution saves our partners the cost of printing hundreds of copies of a resource – with no certainty that the materials were reaching the targeted audience. This new process does, however, challenge our educational partners to think differently about the way they communicate with educators and in many cases, to change longstanding practices around client communication. Departmental staff members are happy to work with any of our partners to explore ways to share information and resources with teachers.

Despite our goals to reduce waste and enhance access, we do, however, understand that occasionally there will still be a need to distribute certain print materials. In the priority areas of literacy and numeracy, for example, there will be a limited number of special mail outs that will occur and it may be possible for educational partners to include material in such mailings. So, while our primary focus is the electronic distribution of materials, we will however, continue to assist organizations in finding suitable ways to send out print copies of materials when needed.

We encourage all of our educational partners to explore electronic distribution; please contact Leanne Rink at Leanne.Rink@gov.mb.ca or Anita Gaudry at Anita.Gaudry@gov.mb.ca to further discuss distribution of your materials to your particular target audience within the educational system.

Nancy Giardin Program Manager, Manitoba Education Resources Library, Manitoba Education Library (Library Resources Unit), Educational Resources Branch, Manitoba Education and Advanced Learning, Tel: 204-945-7722/7830 or 1-800-282-8069, ext. 7722/7830





Curio gives Manitoba teachers and students streaming access to the best in educational video and audio from CBC and Radio-Canada. You'll find documentaries from television and radio, news reports and more—all available through the Manitoba Education Resources Library! Make sure you are registered with Manitoba Education Resources Library – it can be online or by phone 204-945-5371. The online registration is: <http://library.edu.gov.mb.ca/cgi-bin/koha/opac-user.pl>

The collection features thousands of programs in both English and French and hundreds of teacher resource guides carefully selected to support K-12 curricula. Every week, new content is selected and added for its educational relevance, including the latest from CBC's award-winning documentary, news, drama, and children's programs.

Curio's content includes programs that focus on Science & Technology, Math, Social Studies, Health, Business, The Arts and an entire Kids' Curio section for programs devoted to an elementary age audience.

News in Review Channel (1990 – Present)

The CBC News in Review Channel gives you access to extra content beyond the basic Curio platform, including:

- **News in Review 2015-16**—the latest season of CBC's flagship current-events series, designed expressly for students.
- **Previous seasons of News in Review** — CBC's full 25-year collection of stories, including over 700 videos with teacher resource guides. This includes the Best of News in Review bundles: Bullying, Native Studies, Law, Business and more!

Create Playlists

Create playlists and add Curio titles that you want to use in class. This provides an easy, organized way to share your own customized Curio content with your educational community!

Share

It's easy to give your students and colleagues access to the content you want to share. Curio offers you the video URL to help you incorporate media into an email, document or other learning platform.

Accessing Curio

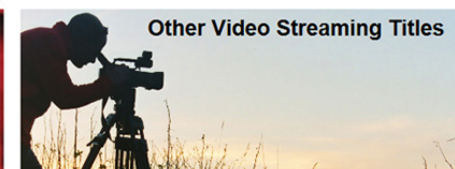
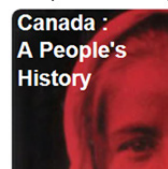
To access Curio without creating a Curio account, registered patrons can use the Manitoba Education Resources Library's general account by going to the Library's Video Streaming homepage, which can be accessed off the main homepage: <http://library.edu.gov.mb.ca>, select the Curio logo

and login with your library card number and password.

If you would like to create and share your own playlists and use other personalized features of Curio, you'll need to create a Curio account. Students can also create their own Curio account and access the same content and features as educators. Information on creating your personalized Curio account can be found on the Library's Video Streaming homepage once you are logged into Manitoba Education Resources Library. Once you are registered with Manitoba Education Resources Library and you have logged in, you can access the student code password so students can register with Curio and see the playlists you wish to share with them. The password is given to the students for registration but should not appear anywhere online such as school library websites or school blogs.

Have more questions?

- Contact the Manitoba Education Resources Library at (204)945-7830 or iruref@gov.mb.ca
- Check out Curio's Getting Started page: <http://curio.ca/en/getting-started/>



To access Curio using the Library's general account [select here](#).
To set up your own Curio account to create and share playlists [select here](#).

Creating Your Personal CURIO Account

By creating your personal CURIO account you will be able to create and customize playlists and use other CURIO features. You will also be able to share your playlists with your colleagues and students.

Follow the steps below to create your personal CURIO account.

1. Select the link at the bottom to create your CURIO account.
2. Enter the educator access code:
3. Fill out the short registration form and hit Continue.
4. An activation link will be sent to your email.
5. When you receive your activation email, follow the link and enter your email and password to login.
6. Once you set up your CURIO login account, on return visits you can simply use the login button in the top right hand corner of the screen at CURIO.ca to login.

Note:
If you want to share CURIO content with your students they also need to create their own individual CURIO accounts following the above steps and using the student access code:

[Curio Personal Registration Form](#)
[Learn how to use CURIO](#)

Ardythe Basham

"The Cornish Library - Living Room of the Community — 1915–2015" is a 35-minute documentary produced by SkyWest Productions for MTS TV Stories from Home. The production of this documentary was sponsored by the Friends of the Cornish Library to celebrate the 100th anniversary of the opening of the Cornish Library.

The documentary uses archival materials, interviews with library patrons, librarians and members of the community, animations and live action to tell the story of 100 years of books, reading and learning.

The DVD may be purchased at the Cornish Library, at neighbourhood bookstores, or directly from Friends of the Cornish Library. The price is \$15.00.

From the DVD case:

"For 100 years, the Cornish Library has been a treasured place for Winnipeggers. Located in Armstrong's Point, the oldest residential neighbourhood in the city, Cornish Library is one of 125 libraries across Canada funded by Andrew Carnegie, once the richest man in the world. While many of these libraries have been repurposed or demolished, the Cornish Library still stands tall, unchanged and "free to all" despite numerous challenges over the decades.

Named after the first mayor of Winnipeg, the Cornish Library is steeped in history having hosted significant figures such as Nellie McClung, a pioneer in the fight for women's rights.

But will libraries remain relevant in the modern era of technology and the internet? Will people stop reading books? Will the Cornish Library live for another 100 years? Through the voices of its patrons and friends, we invite you to explore and share the journey of the Cornish Library:



The Living Room of the Community 1915 - 2015."

If you need any further information, please email and I will be happy to assist or refer you to Pat Thomson or other members of Friends of the Cornish Library.

Ardythe Basham
a_basham@shaw.ca

Manitoba School Library Association
Membership Application and Renewal for 2015-2016

Please print clearly and fill out the form completely.

I am applying for: ☐ New Membership ☐ Membership Renewal

Name: _____

Mailing Address: _____

City, Town /Province: _____ Postal Code: _____

E-mail: _____

Home Phone: _____ Work Phone: _____

Place of Employment: _____

School/University/College if student: _____

Are you a member of the Manitoba Teachers' Society?

☐ Yes ☐ No

MSLA Membership Type (check one)

(Duration: September 1, 2015—August 31, 2016)

☐ Full @ \$30

☐ Student @ \$10

I would like my copy of the MSLA Newsletter sent to me as:

☐ E-mail ☐ Hard Copy

Cheques should be made out to **Manitoba School Library Association**. Please mail this registration form along with your cheque/money order to:

Manitoba School Library Association
Attn: Membership
307 Shaftesbury Blvd
Winnipeg, MB.
R3P 0L9

In order to keep you informed with newsletters, invitations, event notices, notifications and any other materials via email, text, social media and/or any other electronic means, the Manitoba Scholl Library Association requires your consent.

Please select one of the following:

☐ **YES**, I consent to receive electronic communications from MSLA. I understand that I can unsubscribe from receiving such materials at any time.

☐ **NO**, I do not wish to receive electronic communications from MSLA.

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Janet Ledger



APP to USE

From the day
with Shannon Miller

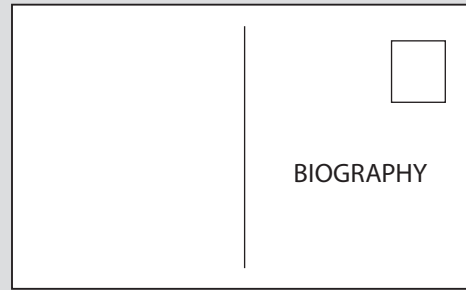
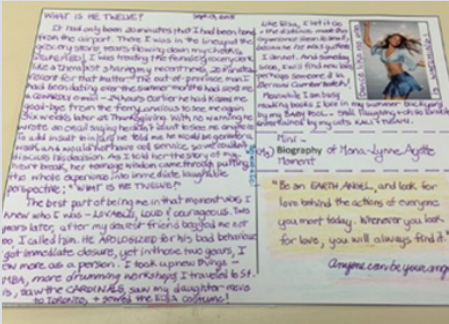
Canva – Enables anyone
to become a designer!
www.canva.com



Want to make great posters easily and other products? Try Canva! You will need Google Chrome or an iPad that supports the newest app. Teacher lessons are included so you can teach students or yourself too! Connect with your Facebook Profile or Gmail account. Need a picture and it's not free – for as low as a \$1.00 you can add one to your poster!

For more apt recommendations, check out the link provided by Shannon Miller after her Interdivisional Commons presentation.

<https://sites.google.com/site/daywithwinnipeg/home>



If you would like to mail this postcard to someone special, leave space to write the address. We can help mail it out in a large envelope. Consider sending it to a relative or grand-parent once you have been graded!

From one of the student postcards:

"Something really great that happened this summer wasn't quite a particular event. It was more of a tradition. During the summer my best friend and I would walk to the gas station, grab a Slurpee and then sit on the swings at the park. Moments like that are really what summer feels like." — Ashra S.

Postcard Biography – A glimpse into your life!

Ms. C. McIntyre, Art & English Teacher & Ms. M-L. Ayotte

This activity was collaboratively designed as a way to open up the school year.

Tools: pen, paper, glue stick, cardstock postcard, pens, crayons, scissors, magazines, and other creative materials.

1. **Mini-biography.** On the back of a large postcard, write about a point in your life – a mini-biography. (250 words) Remember to make it interesting – add lots of fascinating details and adjectives! Be creative and remember you are a remarkable storyteller giving us a unique glimpse into your life.
2. **Collage or draw.** On the front of the postcard, create a collage or drawing to represent who you are up to today or focus specifically on the mini-biography you have written.
3. **Postage** – draw or place a picture to represent further a part of yourself.

Assessment: /20

- Image on the front is representative the text on the back of the card /5
- Creativity and originality /5
- Neatness and techniques with materials /5
- Process: effort, neatness, techniques, time spent in class, etc... /5

Biography Prep – back of postcard (Visual Representation)

- **What's your bio?** Write a brief but interesting draft biography of your life up to this point. If you need a little bit of help, create a timeline of major events (the ups, the downs) in your life as a guide and start writing.
- **That one event.** Once you have written your biography, choose one event to develop further and write a draft copy that would fit on the back of the postcard.
- **Choose a beautiful pen.** Print or write legibly your story on the back of the postcard. Choose a really nice pen to write with – perhaps it is purple, dark blue....

Collage or Draw – front of postcard & postage area

- **Gather some magazines.** Gather a number of magazines/newspapers and cut out images and words to represent who you are up to this point in your life. You can also choose to focus the postcard on the mini-biography you wrote as well.
- **Pictures on the net.** Or find pictures on the Internet and print them out at home. No colour printing at school.
- **Draw a pic.** Draw a picture to represent you today or that moment you chose to write about.