

Hullabaloo!

Newsletter of the Teaching Resources Collection at Bishop Grosseteste University Library



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INSIDE:

Meet the team on page 1!

Book awards on pages 3 and 7!

Winnie-the-Pooh, Beatrix Potter and Roald Dahl Anniversaries!

Love Harry Potter? Find out more inside!

Love to draw? Check out our exclusive interview with Illustrator Karin Littlewood!

A very warm welcome to the spring/summer 2016 issue of *Hullabaloo!*

This edition has been written and designed by a group of second year English Literature students, who have been inspired to write articles on children's literature, past and present.

There are articles on LibGuides and Who Next?, both of which make the experience of finding books a whole lot easier, and we celebrate the 150th anniversary of the birth of Beatrix Potter in July and the 100th anniversary of the birth of Roald Dahl in September.

We are also intent on celebrating old and new literature, remembering two well-loved children's authors, as well as more modern writers such as J.K. Rowling – with the release of *Harry Potter and the Cursed Child* – alongside an interview with author and illustrator Karin Littlewood.



Win a £10 book token!

Meet the team:

What's our favourite children's book?



Charlotte, Editor:
Guess How Much I Love You
by Sam McBratney [1994]



Anthony, Illustrator:
A Call of the Wild by Jack
London [1903]



Casey, Head Interviewer:
Trevor the Frog by Tony
Collingwood [2000]



Abby, Writer:
The Witch Trade by Michael
Molloy [2001]



Isobel, Writer:
The Faraway Tree by Enid
Blyton [1939]



Alex, Interviewer:
The Very Hungry Caterpillar
by Eric Carle [1969]



Charlie, Writer:
Mog the Forgetful Cat by
Judith Kerr [1970]



Chris, Interviewer:
The Hobbit by J. R. R. Tolkien
[1937]

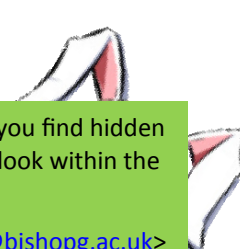
Who Next...?

Teachers and librarians are often reminded of the importance of being able to 'bring the right book to the right child at the right time'. This can seem very daunting. Just how do you pick, from the thousands of titles available, the right one for a child in your care?

One way is to start with what the child is already reading. Do they have a favourite author and have they read all their books? Are they ready to try a different author? If so, the Library's online database *Who Next...? A Guide To Children's Authors* is worth checking out. It will help you find authors who write in a similar way to the author your child has enjoyed. You can browse the lists by age groups, by genre and by themes. There is a wealth of information on this site that makes it an ideal starting point for the child who has just asked, "Who can I read next?"

The Library's children's literature LibGuide is a great way to access plenty of information: you'll find it under *Subject Guides* on the LibGuides homepage (<http://libguides.bishopg.ac.uk>). Resources such as books, journals and reading lists relating to children's literature, as well as links to resources such as *Who Next?*, are collected together, so finding appropriate materials could never be quicker for you on this easy-to-navigate web page.

Not only does LibGuides give you access to great resources but there is also a helpful link that gives you lots of tips and tricks on how to search WorldCat and the rest of the web. As well as this, there is contact information available should you have any queries about LibGuides, or subject resources in general.



How many pairs of rabbit ears can you find hidden throughout this issue? (Be sure to look within the pictures too!).

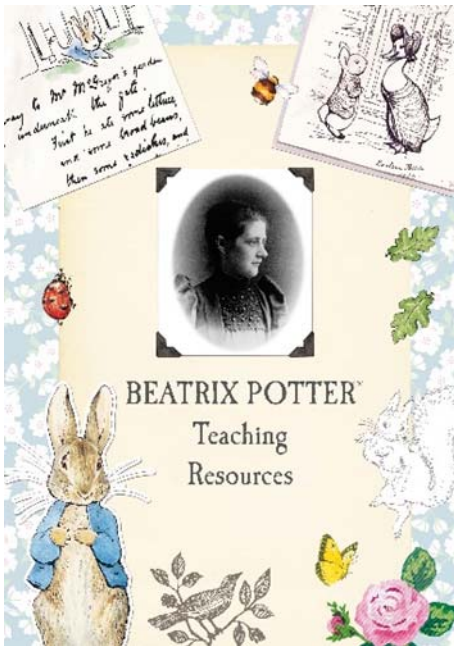
Email your answer to <hullabaloo@bishopg.ac.uk>
by 28 October 2016

One lucky winner will receive a £10 book token!

The Tale of a Celebrated Children's Author: The 150th Birthday of Beatrix Potter

By Charlotte Oliver

There is something delicious about writing the first words of a story. You never quite know where they'll take you. - Beatrix Potter



Helen Beatrix Potter was born on the 28th July 1866, at 2 Bolton Gardens, West Brompton, to Rupert Potter and Helen Leech. When she was growing up, it soon became apparent to Potter's parents that she was artistically talented. That, alongside her love of animals, meant that she spent hours painting her favourite animals. Her father and mother were both very creative people too, so it's not hard to see where her gift came from. However, it was not until she was in her thirties that Potter managed to make her talent her career. 150 years on, and she is still remembered for the watercolour illustrations included in her books and which brought her characters to life.

Potter is the author of family friendly books such as *The Tale of Peter Rabbit* (1902) and *The Tale of Jemima Puddle-duck* (1908). With over 30 books written, illustrated and published during her lifetime, it is no wonder that so many children still love her work today. But what exactly makes Beatrix Potter so well loved?

Beatrix Potter has her own unique style of illustrating her books; it's undeniable that this helps with the popularity of them as it's easy to recognise a book written by Potter by its painted characters. These paintings, with their subtle use of colours and the detail in which she paints the animals, fascinate children as they are enticed into the world of the characters. The images are just as important to the author and the reader alike, as she draws her readers into the world of Peter Rabbit. The children feel his curiosity for adventure and his terror at being chased by Mr McGregor. In 1905, Potter bought Hill Top Farm in the Lake District. A significant moment in her life, it signified her financial independence and was also to become her home and the source of much inspiration. In 2011 I myself visited Beatrix Potter's house. As one of her ever growing number of admirers, I felt in awe as I walked the path to her house, fed the animals on the farm she ran, and walked the stairs she would have walked, pondering the next ideas for her books. It is my hope that generations to come will also be inspired by the endearing inventions of Potter's imagination.

In January of this year, a never-seen-before book called *Kitty-in-Boots* was discovered and is being planned to be released to the general public. The story is one of the few Potter wrote that she didn't illustrate herself. In fact, the unique style of the illustrations stands out as none other than Quentin Blake's, whose other most notable work is Roald Dahl's children's stories. Beatrix Potter's contributions to children's literature are undisputable, so this July why not pick up a copy of Peter Rabbit and appreciate the work of one of the most notable children's figures of the twentieth century?

Why not check out the fantastic Beatrix Potter teaching pack pictured above,
available from www.peterrabbit.com?

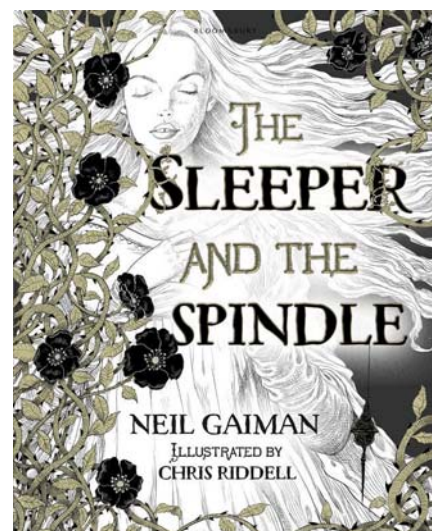
The CILIP Greenaway and Carnegie Book Awards 2016

By Abby Thomas

The long lists for both the Carnegie and Kate Greenaway book awards have been released, and, looking through them we can see some exciting choices on both lists. Below are a few that caught my eye.

The fairy tale theme seems to have worked well for Neil Gaiman this year; not only has he managed to get two books on the long list, but both are based on fairy tale classics: *The Sleeper and the Spindle* – a merged twist on both Sleeping Beauty and Snow White - and *Hansel and Gretel*. Gaiman is traditionally known for darker children's stories, such as *Coraline*, which was made into a motion picture in 2009.

The Sleeper and the Spindle is especially interesting as the illustrator is Chris Riddell, the author of the *Goth Girl* series (*Goth Girl and the Fete Worse Than Death* has managed to be included in both the Carnegie and Greenaway longlists this year). With a tag team like this it's difficult to not be excited about such a book.



Neil Gaiman and Chris Riddell,
reproduced with the kind permission of
Bloomsbury Publishing Plc

There are some interesting choices for younger readers:

Fabulous Pie by Gareth Edwards and Guy Parker-Rees portrays the humorous story of a bear trying to make his 'fabulous pie'. He asks other woodland animals to help him, and they give him many nice things like berries and nuts, but soon the bear slyly plots to add something a bit 'meatier' to the pie. With a twist that feeds a child's warped sense of humour, it doesn't feel that child-friendly to adults.

Is There a Dog in this Book? is one of the most self-aware books in the line-up. Viviane Schwarz fully utilises the strengths of the pop-up picture book, making the reader take part and make choices about their involvement in the story. The story itself has been reworked many times: cats running away from the 'scary' dog but learning by the end that their preconceived notions about him were wrong and forming a friendly bond.

This Book Just Ate My Dog! by Richard Byrne is about what you'd expect it to be, a little girl's (Bella) dog has fallen in between the pages of the book and now needs help to get out. As you would expect, this book can be compared to *Is There A Dog in this Book?* Both also show a level of self-awareness in encouraging interaction with the reader, for example by asking the reader to shake the book, helping those who have fallen in between the pages of the book to fall out.

Ready, Steady, Jump! comes from the comedy duo that wrote *Who's in the Loo?* - Jeanne Willis and Adrian Reynolds. Like previous books *Ready, Steady, Jump!* is a very silly story, involving various animals showing off their many differences and talents. Unlike the previously mentioned story there is definitely more of a moral presence. The other animals make fun of the elephant for not being able to jump, no matter how hard he tries. The ending of the book culminates in the elephant saving the other animals by using his trunk

Books on Child Safety



By Isobel Truelove

For parents, their child's safety is always a top priority, but teaching a child a long list of rules to follow can be difficult. The fact that health and safety has become a bigger issue in people's lives over the past few years has increased the amount of child safety books being published, often using popular characters from kid's TV shows.

In 2013 I, along with a group of friends, joined a *Young Enterprise Programme* in which we were tasked to set up a business. After discovering a fairly unsaturated market we decided to write a children's book on how to stay safe in and around the home. We spoke to teachers at local primary schools and they confirmed that books spanning a range of safety issues weren't easily available. One teacher informed us that they had managed to find a book but it was not in the form of a story so was less appealing to her class. Most child safety books on the market only focused on one issue: how to stay safe in extreme circumstances, like if a fire breaks out.

We thus decided to create *Peter the Purple Penguin*, a character who the reader follows through a week of avoiding everyday dangers like falling down the stairs and staying safe around water. The response we got from customers was fantastic. Parents told us that they liked the educational aspect whilst their kids enjoyed the story. It was very apparent that for parents, teaching their children to stay safe in a fun way was extremely important to them.

Libraries: Borrowed Magic!

By Anthony Murray

Libraries continue to play a major role in fostering literacy, more so with the younger generation. Not only can we gain an intimate knowledge of the English language, we can also develop our imagination and creativity and are allowed, if only for a moment, to escape into another world. Literature enables the reader to explore another dimension, be it historical, futuristic or pure fantasy.

Did you ever wish as a child to read a certain book, but couldn't as it wasn't on your chosen-by-mum-and-dad bookshelf at home? With a communal library children can choose their own books, explore new areas of literature, go on new adventures and discover something magical! Every genre has powerful potential and can lead to hobbies, group activities, and even a future career! Not only do libraries have an abundance of books, magazines and other resources, they are free – with a library you can literally try before you buy.

Reading from a screen can be convenient. However, it can become wearisome on the eyes, plus devices constantly need charging and can be expensive (why buy when you can borrow for free?). Physical books offer so much more... the feel of the pages, the brightly coloured covers, the old, musky smell of yesteryear, the individuality of bookmarks, the sense of ownership, the incredible floor-to-ceiling bookcases we all dream of owning one day!

Your library needs you! Help your community feel the magic of make-believe: Bring the fun back into reading!

Karin Littlewood Visits Bishop Grosseteste University

By Casey Mitchel

Back in February author-illustrator Karin Littlewood visited Bishop Grosseteste University to speak to students and discuss her collection of picture books. She had a number of seminars and lectures with English Literature and Education Studies students. Here, three students took the opportunity to find out more about Karin Littlewood's experience.

When did you first decide that you wanted to become an illustrator?

I don't think I decided. I've got big memories of drawing before I went to school. I just used to draw all the time. It's kind of always been, whether or not I had a title of being an illustrator. I went down to London and tried to get work but actually, in myself, I feel I've always been an illustrator, so it's hard to say "oh I started when I was this age", because what was I doing before? I didn't know what it was called at the time but I've always felt that's what I wanted to do. Professionally, I started earning money after I left college, went down to London and started getting freelance work.



So what educational paths did you follow?

It was quite straightforward. I was born and brought up in Yorkshire and I went to a Catholic girl's grammar school, where it was very academic so they didn't timetable A Level Art. We had to fit it in, which I thought was disgraceful. Luckily, I had a really good art teacher so she used to sneak me into her studio. The educational path could have got curtailed quite early on, if I hadn't been very adamant that I wanted to be an illustrator and wanted to go to Art College. It was always "oh, do it as a hobby", again putting art as a secondary, lower-down-the-scale subject. I wanted to be an artist and fought for it all the way. Then I went to do a foundation course at my local art college, which was absolutely brilliant. After that, I went to Newcastle and trained as a graphic designer, and went down to London for a couple of years to work as a graphic designer. Then I went back to do a MA in Manchester and went back down to London, again as an illustrator. My biggest life lesson after that was 'where do you begin to get work if you're a freelancer'? There's nobody that tells you how to do that, so you just find your own way and just try to get your own work.

You don't usually meet the author before the book is published, does this affect the process of creating your images?

I think that if I met the author beforehand they would be like, "oh, I want you to do this and this is what I want". But it's a question of trust. Publishers know that - that's what publishers are there for. They bring the two sides together and they know what they're doing. You have to trust them, you have to trust me. You have to trust that I'm professional enough to interpret that story, and if I have to do it in a way someone else is telling me to, then you're only going to get half of what I can do. They've written the story, they've done their job, they hand it over, see what we can do and believe in the person that is going to do it, because if you start putting in too many of their own drawings, then it stops me from being able to do my job.

A book you illustrated, *The Colour of Home*, was one of the top six books about the refugees chosen by the United Nations. Has this influenced your own writings?

Yes, because I started thinking a lot more about the story of the boy with the green eyes [a true story about Littlewood's experience with an immigrant child], and one of my old editors said "shall we start thinking about that", and I think that was probably spurred on because of everything that's happening in the world now. I'm feeling this is the time to write another one.

Would you say that being an illustrator has affected you becoming an author? Has it made the process any easier?

I don't blur the lines. I'm a storyteller. I was so used to illustrating everybody else's stories and I knew that I could write just as well because I enjoy reading books and I enjoy writing. So it was just a natural thing and a natural progression really. I didn't think too much about it.

How important do you think picture books are to literature?

Totally essential. We've got eyes and we see things so I've never understood the difference. We're all storytellers and there should be no division. Picture books are just as important and they're just as strong. Pictures can make you cry. I've never questioned that.

I found it interesting that pictures can be perceived as a universal language because people can look at pictures and you'll automatically know what's going on.

I've never thought of it in any other way. I can just remember being on a beach in India years ago, sitting with these little girls and just drawing pictures in the sand. It was the most natural thing in the world. We couldn't speak each other's language. It happens all the time and it's just so ingrained in what you are. I think that a lot of the time it gets beaten out of children quite early on, like it nearly happened to me. I had the luck of parents that let you follow your own path.

Do you disagree with the perception that picture books are for children and children only?

Totally. The title of my whole project with schools and every age group was 'picture books are not for babies'. I've done the same book with ninety year olds as with children. I totally understand that when children are learning to read that they need to progress onto another section and another age group. I know it's really important but I also feel that running alongside there should be picture books. I still pick up picture books that I read when I was little, and I still get the same enjoyment out of reading them as I would do with a great big novel. I totally understand that we all move on from the 'simple' books. But why do you want to let the other ones go? Why do you leave these behind? Just take them with you.

Do you enjoy that personal interaction that you get when you work with the children in schools?

I love it, even if I'm doing the same project with different groups. It's the first time each group has seen it, so it feels like the first time I've done it. I would never get bored of doing the same thing again and again because the children are different and seeing their joy for the first time. I like to work in my studio but I also love coming out and meeting children of all ages.



You said earlier you're working on something?

There's a book I'm working on now that's completely different from the way that I usually work, as I'm actually working with an author who is working with children. They're coming up with a story together and then I'm doing the illustration for the story. I've never done that before so that's quite an interesting one. I've also started writing the story about the boy with green eyes, and then I've also got another story about a dog who owns a bookshop.

“Those who don't believe in magic will never find it.”

Celebrating 100 Years of Roald Dahl

By Alex Cairns



September sees the celebration of the 100th anniversary of the birth of arguably one of the most influential children's writers of the 20th century.

Roald Dahl is author to many works of children's fiction, including the award winning *James and the Giant Peach* and his adventures with the grasshopper and other insects, *Charlie and the Chocolate Factory*, with Charlie Bucket and his golden ticket at Willy Wonka's chocolate factory, and *The BFG* in Dream Country, "where all dreams is beginning." So where did it all begin?

Dahl was born on the 13th September 1916 in the city of Llandaff, north of Cardiff. Being named after Roald Amundsen, Norway's famous polar explorer, seemed to foreshadow Dahl's future interests in travel. He not only explored Africa during his time working for Shell, but when the

Second World War began his global exploits continued when he joined the RAF as a pilot. However his flying career came to an end at the age of twenty-six when he began to suffer the repercussions of a crash in the Libyan Desert in the early 1940s. Despite this, Dahl was given a new opportunity to explore when he was inspired to write about his experiences in the RAF. This led to *Shot Down Over Libya* (later renamed *A Piece of Cake*), his very first publication in 1942 in *The Saturday Evening Post*. This leads us to the question, how did a war-time writer come to publish works of children's literature?

It wasn't until he moved to Missenden with his first wife in 1954, that Roald Dahl began his journey as a children's author. He bought Little Whitefield Cottage, which would become his family home, and it was in this house that he would discover his ability to write children's stories by telling them to his own children. After coming up with ideas for stories at their bedtime, he would then retire to his writing hut, a converted shed at the bottom of his garden, to write them down.

Dahl's first children's story, *James and the Giant Peach*, was originally published in the United States in 1961. This was shortly followed by *Charlie and the Chocolate Factory*, inspired by his love for chocolate, and then *The Magic Finger*, published in 1966. It wasn't until a year later that these works were first published in the UK, and were followed by many more funny and unique pieces of literature such as *Fantastic Mr. Fox*, *Danny the Champion of the World*, *The Twits*, *George's Marvellous Medicine*, *Esio Trot* and of course *The Enormous Crocodile*. The latter inspired Dahl's famous partnership with illustrator Quentin Blake.

So why is Roald Dahl's work still so popular today, almost twenty-six years after his death? His unique style and brilliant plots never fail to transport you into the imaginative world. When I was a child I was mesmerised by Dahl's books, but *Matilda* was by far my favourite. Matilda is a young genius, from an unloving family. Blessed with the gift of magic, she battles against mean Miss Trunchbull's harsh school rules and develops a close relationship with the mother-figure Miss Honey. "Matilda's strong young mind continue[s] to grow" in the world of the book, just as the reader's does in the outside world, no matter what their age.

Harry Potter And The Cursed Child: The Eighth Story, Nineteen Years On

By Charlie Watkins

Unless you have spent the last twenty years in a cave, you will have heard of Harry Potter. JK Rowling's famous literary creation, 'the boy who lived', has captured the hearts and imaginations of both adults and children alike over the past two decades, and the series has a solid fan base.

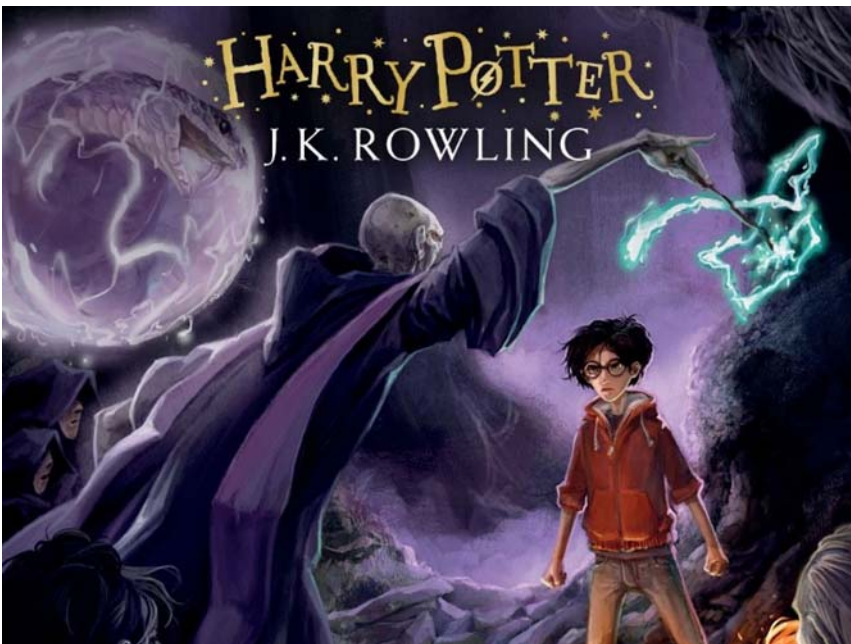
The first seven books, published during a ten year period between 1997 and 2007, reached unprecedented levels of popularity both in the UK and across the globe, with the final instalment, *Harry Potter and the Deathly Hallows*, selling a record breaking 11 million copies in the first 24 hours of its release.

A forthcoming eighth work, *Harry Potter and the Cursed Child: Parts I & II* is the script of an original Harry Potter play written by Rowling alongside Jack Thorne and John Tiffany. It will be the first official Harry Potter stage production, and will open at the Palace Theatre in London on 30th July 2016. The play is set nineteen years after the end of the original series, and follows Potter and his youngest son Albus.

An official synopsis of the play was released on the 23rd October 2015:

It was always difficult being Harry Potter and it isn't much easier now that he is an overworked employee of the Ministry of Magic, a husband, and father of three school-age children. While Harry grapples with a past that refuses to stay where it belongs, his youngest son Albus must struggle with the weight of a family legacy he never wanted. As past and present fuse ominously, both father and son learn the uncomfortable truth: sometimes, darkness comes from unexpected places.

(www.harrypottertheplay.com, 2016).



The play is split into two parts, the idea being that each half is watched as closely together as possible, either on the same day or on two consecutive days. Although Rowling received some criticism for choosing the medium of drama, she cryptically stated that:

'When audiences see the play they will agree it is the only proper medium for the story'.

The script for the play is being published in book form, and is available to pre-order now.

Image from *Magical Downloads* at www.harrypotter.bloomsbury.com

Why 90 year old Winnie-the-Pooh is still 'The Best Bear in all the World'

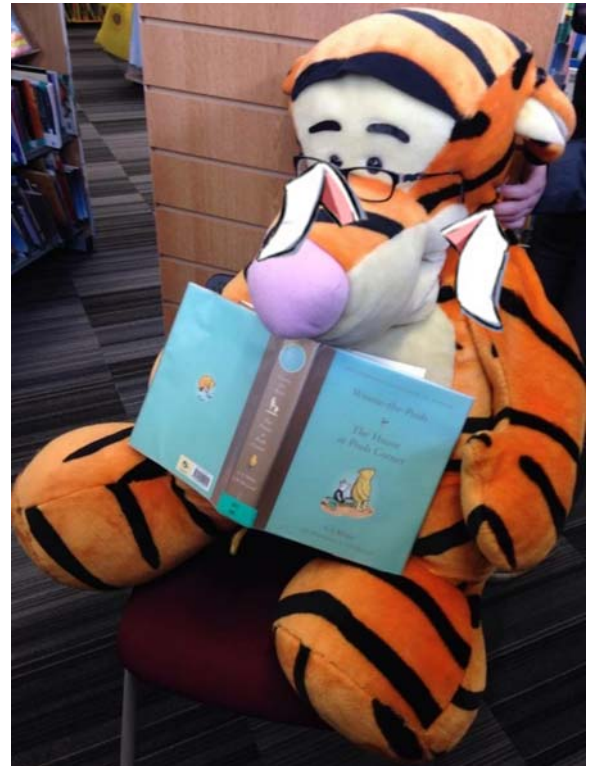
By Christopher Cade

In October 2016, despite years of weight problems and a rather severe honey addiction, Winnie the Pooh, 'the best bear in all the world', celebrates his 90th birthday. His creator, A.A. Milne, ultimately came to resent his creation - he thought the bear's success overshadowed his other work – but I hope that even today, he would raise a smile to see that his characters continue to entertain and educate children across the world, in the same way he intended to entertain and educate his son, the real Christopher Robin.

Throughout his ninety years, Winnie-the-Pooh has been adapted for film and television, including by Disney. It is a huge achievement that he has maintained cultural relevancy for the vast majority of this time. This October, after a successful foray into the glamorous world of film, Pooh returns to the literary world for the first time in nearly ten years for the celebration of his birthday. A collection of four stories by different authors; Paul Bright, Jeanne Willis, Kate Saunders and Brian Sibley entitled *The Best Bear in All the World* will be published. The illustrations, in the style of original illustrator E.H. Shepard, will be by Mark Burgess, who also illustrated Pooh's most recent incarnation, *Return to the Hundred Acre Wood*, in 2009. The Creative Director of Egmont Books declared it to be 'an absolute pleasure' to work with people who understood and were passionate about Milne's original work.

Winnie-the-Pooh remains as timeless as ever. Milne successfully brought to life a child's toy bear and his friends in a way that many children have emulated when playing with their own toys, as I did when I was young. The combination of this and Milne's fantastic wit and dialogue, which he developed throughout his time as a playwright, has led to Winnie-the-Pooh's longevity: from the hugely popular Disney films, to streets named after him in Budapest and Poland, to philosophy books using the characters from the Hundred Acre Wood. I think it's safe to say that he's more than a bear with no brain.

It is often said that memories are most strongly remembered through the senses, such as a smell or a familiar noise, but for me the memories of reading Milne's stories have a sensory quality and are as clear as day, which I believe comes from his style of writing. The stories of a band of anthropomorphic animals could easily be surreal or improbable, but Milne found the ability to bring believability to his world through his dialogue and the characterisation of Pooh Bear and friends. It is for this reason that I will always drop a stick off the edge of any bridge I cross and run to the other side as excited as ever, and for the same reason, it's exactly why, at 90, Winnie-the-Pooh in all his honey guzzling glory remains *The Best Bear in the World*.



Students Shadow UKLA Book Awards

For the first time BGU Education Studies students are this year taking part in the United Kingdom Literacy Association Book Awards shadowing scheme. This national scheme runs each year and offers students around the UK the chance to vote for their favourite new children's book from a range of age group categories.

Willing volunteers from BGU are focusing on the 3-6 category, which means they get to share and evaluate some high quality and innovative picture books. The shortlist for the award was agreed by a specially selected panel of teachers and was announced on 21st of March 2016. The shadowing group meets informally to review the texts using the UKLA criteria and is ably assisted by Janice Morris, Teaching Resources Librarian, and Helen Hendry, Education Studies lecturer, both of whom have a passion for children's books! Students are asked to consider the relationship between words and illustrations, the author's use of challenging and stimulating language, and to choose the book that they think young readers will want to come back to again and again. The lunch time discussions offer students a chance to become familiar with current authors and illustrators and the opportunity to plan ways to test out children's responses to the texts in their forthcoming placements.

Students will vote for the winner in June and two students who make an exceptional contribution to the group will be nominated for the chance to win a sponsored place at the UKLA conference in July, at which the winning author and illustrator will receive their awards. You can try out the shortlisted books yourself as they will be available to borrow from the Teaching Resources Collection. Maybe you will pick the winner!

UKLA Book Award Shortlist (2016) 3-6 category:

This Book Just Ate My Dog! by Richard Byrne (author/illustrator)(Oxford University Press)

The Something by Rebecca Cobb (author/illustrator) (Macmillan Children's Books)

I am Henry Finch by Alexis Deacon (author) and Viviane Schwarz (illustrator) (Walker Books)

The Dad with 10 Children by Bénédicte Guettier (author/illustrator) (Scribblers Books)

On Sudden Hill by Linda Sarah (author) and Benji Davies (illustrator) (Simon & Schuster Children's Books)

Little Red and the Very Hungry Lion by Alex T Smith (author/illustrator) (Scholastic Children's Books)

KEY DATES TO REMEMBER

May 28th: Children's Book Award winner announced

June 20th: Carnegie + Greenaway winners announced

July 8th: UKLA Book Award winners announced

July 28th: 150th anniversary of Beatrix Potter's birth

September 13th: 100th Anniversary of Roald Dahl's birth

October 6th: National Poetry Day

When I Was A Nipper

For this edition of 'When I was a Nipper' we interviewed primary school teacher Emily Cooper in the hopes of discovering her favourite childhood book. Emily teaches year one at Alford Primary School, in the Lincolnshire Wolds.

So Emily, what *was* your favourite book when you were a child?

I used to really enjoy the Winnie the Pooh stories by Alan Milne, particularly the ones revolving around the adventures of Winnie and his friends in *The House at Pooh Corner*. I was probably around the age of five or six when I first came across them – a similar age of the children I teach now. My parents used to read to me at bed time and then, as I progressed in age, I began to read the stories on my own.



Did you have a favourite Winnie the Pooh story?

Yes I did! I think it is told in the sixth chapter of *The House at Pooh Corner*. It was one about Poohsticks, in which Winnie the Pooh invents a new game for everyone to play. It is the one I have remembered the most out of all of them! Pooh, Piglet, Rabbit and Roo are standing on the bridge and throwing their sticks over the side into the river. It was a competition to see which one would come out first, but instead of seeing sticks, they find Eeyore floating out instead!

What was so interesting about it?

The reason I liked it so much was because it inspired me and my brother to play it. We had a wood very close to our house, and we used to pretend it was the Hundred Acre Wood. There was a stream there and that's where we used to re-enact parts of the story!

Have you come across any similar adventure books during your work as a teacher?

There have been lots of stories written about enchanted woods and fairy-tales, but in my opinion, no one has come close to writing anything as special as the adventures of Winnie the Pooh! Alan Milne's stories were one of a kind really!

Does that mean that there aren't any contenders now that you are older?

The Winnie the Pooh books will always be my favourite, but I do love *The Gruffalo* by Julia Donaldson! It is a lovely book – I think if that was around when I was a child I would have read it nearly as much as Winnie the Pooh! I have also really enjoyed reading books by Simon Bartram to my Year One class, especially books such as *The Man on the Moon*, because they have tied in with this term's topic of space! I love integrating our story time in with the theme of our lessons as it really gets their imagination flowing!

Do you think reading to the children encourages them to read in their spare time?

Yes I do. As well as a shared story time, we also do guided reading. We try to motivate them to do extra reading at home with our Reading Rocket display, in which each child has their own asteroid. If the children read to a parent at home, and it is written in their journal that they have done so, they move their asteroids along the planets and up the rocket! If the children have reached the top of the rocket by the end of the term they get a prize! We keep it all very positive because reading is such an important skill the children need to learn, and it really helps to encourage their imagination!