

# Hullabaloo!

Newsletter of the Teaching Resources Collection at Bishop Grosseteste University Library



Yes, it was New Year not that long ago, but no, that's not why we've got fireworks on our cover. We're actually (albeit a little belatedly) celebrating our 10th birthday! Read more about our *Hullabaloo!* journey on the back page.

This is the first issue we've published for a while (that is, without the help of any English Literature students, who we hope you'll agree did a fantastic job with the spring issue last year). It seems to be getting harder and harder to find time to devote to our little newsletter, but we're determined to keep going!

We hope you're taking advantage of these long winter nights to stir your imagination and open up new worlds by getting lost in a good book, just as Chimamanda Ngozi Adichie did when she was a girl (see page 4).

Happy Reading!

*Emma and Janice*

*Inside this issue:*

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# And The Winner Is...

As we haven't done this in a while, rather than list all the Awards we missed, we've chosen to highlight the 2015 winners of what we consider to be the best and most prestigious of the UK's children's book prizes....

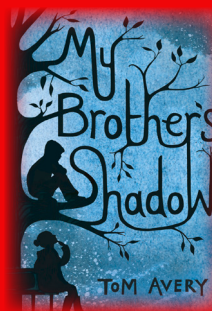
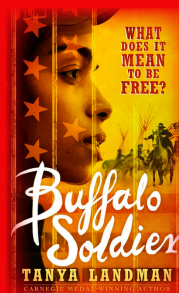
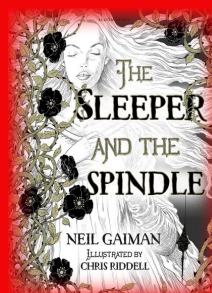
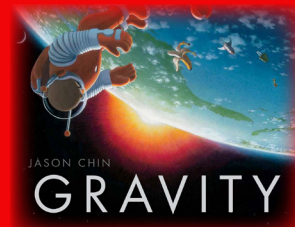
This year's **UKLA Book Awards** - the only children's book awards judged by teachers - were presented back in May. In the 12 to 16+ category David Levithan's *Every Day* (Egmont, £7.99) took the prize; the 7-11 category went to author Philip Reeve and illustrator Sarah McIntyre for their nautical collaboration, *Oliver and the Seawigs* (Oxford University Press, £6.99); and the 3-6 category was won by author Drew Daywalt and illustrator Oliver Jeffers for one of our trainees' favourite picture books of the past year, the wonderful *The Day The Crayons Quit*, (HarperCollins Childrens Books, £6.99), which also took home the 2015 **Red House Children's Book Award**.

The **English 4-11 Awards**, presented by the English Association, are made up of four categories. The 4-7 Non-Fiction category was won by Jason Chin for *Gravity* (Andersen Press, £6.99), the 4-7 Fiction category by Emma Yarlett for *Orion and the Dark* (Templar, £6.99), the 7-11 Non-Fiction category by William Grill for *Shackleton's Journey* (Flying Eye Books, £14.99), and finally the 7-11 Fiction category by author Neil Gaiman and illustrator Chris Riddell (our new Children's Laureate: see pages 6-7) for their dark fairy tale *The Sleeper and the Spindle* (Bloomsbury, £12.99).

William Grill had two reasons to celebrate this year as *Shackleton's Journey* also took home the **CILIP Kate Greenaway Medal**, whilst the **CILIP Carnegie Medal** went to Tanya Landman for *Buffalo Soldier* (Walker Books, £7.99), the story of a young black girl who finds herself serving in the US Army disguised as a boy.

The two winners of the 2015 **Lincolnshire Young People's Book Award** were, in the 9-11 category Tom Avery for *My Brother's Shadow* (Andersen Press, £6.99), and in the 12-14 category JA Buckle for *Half my Facebook Friends are Ferrets* (Curious Fox, £6.99).

And finally, two awards for contributions to children's literature. Back in July *Shirley Hughes OBE* (pictured right) was awarded the first ever **Booktrust Lifetime Achievement Award**. Booktrust CEO Diana Gerald described Shirley as someone whose "remarkable, multi-talented contribution to children's fiction spans several generations." Read about Shirley and her work at <<http://bit.ly/1HHtkUz>>. More recently, *Dame Jacqueline Wilson* received the 2015 **J.M. Barrie Award** which is presented each year by *Action for Children's Arts*.



Shirley Hughes by Transangst under a CC BY-SA 3.0 licence

BUFFALO SOLDIER written by Tanya Landman  
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# New Report on Reading from the DfE



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**R**eading: the Next Steps: Supporting Higher Standards in Schools reports on the progress made so far in raising standards of literacy, re-stating the government's commitment for all schools to have a robust programme of systematic synthetic phonics in place to teach children to read. To this end, the government intends to provide grants for schools to work in partnership to develop models for improving phonics teaching.

The report also reiterates the significant impact reading for pleasure has on academic and personal achievements, and the role teachers, librarians and parents have in encouraging children to read and love literature. Accordingly, the government has announced that it will fund a new programme to help primary schools run book clubs at Key Stage 2, and to pay for resources to help primary teachers encourage pupils to learn and read poetry. Meanwhile the government is continuing its support for *Poetry by Heart* recitation competitions and has called on schools to arrange library membership for Year 3 pupils as part of a commitment for all children to be active members of a public library.

<http://bit.ly/1ALJeDk>

## Solid Advice from a Trusted Source

**L**ooking for the very best in children's literature? Perhaps you want to develop your classroom or school library or set up a book club, but are overwhelmed by the information available on the web or are unsure of its integrity. Never fear, *CLPE Core Books Online* can help!

The good people at CLPE (the *Centre for Literacy in Primary Education*), who are experts in reading and literacy, have been working closely with teachers since 1997 to select the best books available to share and enjoy with children from 3 to 11. This year, for the first time, the resource has moved online and we think it's a great way of keeping yourself constantly updated and informed about great books, both new and old.

<https://www.clpe.org.uk/corebooks>

Whether you are a teacher, librarian or parent, the CLPE Core Booklist can help to develop your knowledge and appreciation of high quality children's books and encourage children to become inspired and motivated life-long readers. It's free to register and you can search by age range, author, illustrator or theme.

## The Competition

**L**ast issue's winner was BGU student Kayleigh Barsby who correctly spotted that the first line was from Leonora Speyer's poem *Swallows*. A new first line is below. Simply email us at [hullabaloo@bishoptg.ac.uk](mailto:hullabaloo@bishoptg.ac.uk) with the name of the book and author by 4 March 2016 and the first correct answer out of the hat will win a £10 National Book Token.

*"Bear was enjoying a nice long sleep..."*



Image by Doran of a mural by Belgian street artist ROA in Los Angeles. On Flickr under a CC-BY-NC-ND 2.0 licence.



# Janice Gets Out Of The Office

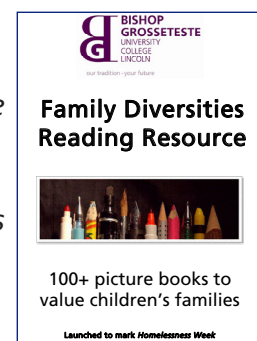
Way back in 2008 I (Janice) collaborated with Dr Richard Woolley and a group of his primary education students on a *Family Diversity Reading Resource* (FDRR), one of three reading resources we wrote and published together. It listed over 100 children's books that we felt portrayed the diversity of 21st century family life in a positive and educational way. Seven years on, and, despite the fact that Richard has moved to pastures new, he and I agreed it was time for a new edition. So, in order to do a little research, back in October I headed up to Glasgow for a joint *Youth Libraries Group* and *Cultural Diversity and Equality Group* conference entitled *Diversity, Variety and Choice: How to put the Right Book in the Right Hands at the Right Time*.

The conference was attended by authors, illustrators, publishers and librarians, all of whom shared ideas about inclusion, diversity, equality and accessibility in children's literature, and how they can make a difference. A huge number of publishers also attended; some, like Frances Lincoln, have been around for many years, whilst others, like Lantana Publishing and Alanna Books, are relative newcomers.

Again and again, speakers reiterated the importance not only of children being able to find themselves reflected in books, but also that books let them see beyond their own experience, and in particular how other children's lives might differ from their own. Pam Dix, Chair of IBBY UK, in a paper about moral responsibility and personal action, drew our attention to several authors whose writings and works have expressed and developed this idea, one central to the FDRR. In particular she highlighted a quote from American academic Rudine Sims Bishop, who, in a 1990 article entitled *Mirrors, Windows, and Sliding Doors*\*, wrote:

*Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. ...When lighting conditions are just*

*right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books.*



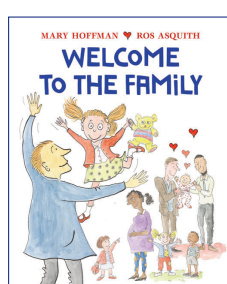
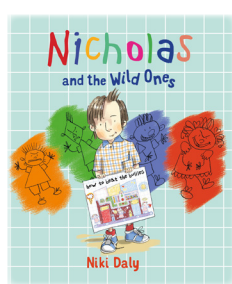
Dix also made reference to Nigerian novelist Chimamanda Ngozi Adichie, who, in her 2009 Ted Talk *The Danger of the Single Story* (Google it!) stated that foreign literature, in which all the characters were also foreign, convinced her that books by their very nature had to be about people unlike her and therefore things with which she could not personally identify. She went on to say:

*Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature.*

When Adichie discovered African writers like Chinua Achebe and Camara Laye her perception shifted, as she realised "people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature". For more on this theme take a look at *Everybody In*, which aims to help all those in the book world move forward by making reading more inclusive ([www.everybodyin.co.uk](http://www.everybodyin.co.uk)).

It was a really interesting event and definitely helped me find out more about recent publications on family diversity. So much so that I brought a few back with me, including David Barrow's *Have You Seen Elephant?* (Gecko Press, £10.99), Niki Daly's *Nicholas and the Wild Ones* (Frances Lincoln, £7.99) and Mary Hoffman and Ros Asquith's *Welcome to the Family* (Frances Lincoln, £11.99).

All in all it was a really enjoyable few days. Now I just have to get on with updating the FDRR!



\*Bishop, R.S. (1990) *Mirrors, Windows, and Sliding Doors. Perspectives: Choosing and Using Books for the Classroom*. 6 (3), ix-xi.

# Celebrating National Non-Fiction November

National Non-Fiction November was originally the brain child of Adam Lancaster, the School Library Association's *School Librarian of the Year 2012* and one time Chair of the Federation of Children's Book Groups (the FCBG, who administer the event). We're big fans of non-fiction here at BGU and so decided, in liaison with Early Childhood Studies lecturer Louise Maynes and PGCE Primary lecturer Ruth Pearson, to go all out last November and join the FCBG in celebrating the creativity, ingenuity and educational value of non-fiction children's books.



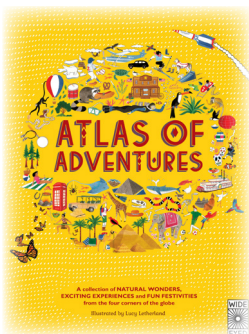
Ruth has close links with Bessacar Primary School near Doncaster and invited a group of 13 pupil librarians to come along and spend time in the Teaching Resources Collection in the company of three of Louise's third year *BA (Hons) Early Childhood Studies* students - Bethany Fox, Joanna Hayford and Raven Kilday - exploring this year's theme of **maps**. The children spent a thoroughly enjoyable morning doing activities devised by the students and using a range of map-themed books. They were given time to look around the Teaching Resources Collection and Janice also showed them around the rest of the Library.



Reflecting on the visit, lecturer Louise said "the morning showed that interesting and innovative non-fiction books can be every bit as inspiring to young children as fiction. At the end of the session I read the children a new non-fiction book by Katherine Applegate called *Ivan: the Remarkable True Story of the Shopping Mall Gorilla* [Clarion, £12]. It was great to see that the children were engaging as critical readers when they checked the facts and found out more about Ivan on their return to school."

Jessica (Bessacar pupil): *We went to the library...it is a lot bigger and better than ours! We made some postcards from around the world to send home. While we were walking around my tooth fell out!*

Lorissa (Bessacar pupil): *We did an activity where we had to draw what tourist attraction we would like in London. I did a Football Museum with a football stadium inside with a lift instead of a door...then we had a story called 'Ivan the Shopping Mall Gorilla'....It was quite sad.*



Joanna (BGU Student): *It was wonderful to see the children really engaged in the non-fiction books and wanting to learn more about them. One non-fiction book they looked at was called Atlas of Adventures by Lucy Letherland [Wide Eyed Editions, £20]. They used their imagination to create a postcard from a particular country within the book, which enhanced their understanding of the different countries.*

Bethany (BGU student): *I found the experience very rewarding as I had never worked with children of this age before. The children were...eager to learn about the theme of maps...Hearing the children's own experiences of London really helped them to develop their ideas of what sightseeing attraction they would like to create. [It was] rewarding for me to see the children responding so well to the activity that I had created. This experience has heightened my passion and desire to teach and I will continue to reflect upon this experience during my application stages for my PGCE.*





# UK Children's Laureate 2015-2017: Chris Riddell



English Literature Lecturer Sibylle Erle introduces the new Children's Laureate, phenomenally talented artist and illustrator, Chris Riddell....

The internet describes our new Children's Laureate as an "occasional writer of children's books", which hardly does the man justice. Chris Riddell was born in South Africa in the early 1960s and many people, children and adults alike, love and treasure him as an illustrator and political cartoonist.

Well known for his own books, like the *Ottoline* and *Goth Girl* series, Chris Riddell has also collaborated extensively and very successfully with authors such as Kathryn Cave, Brian Patten, Philip Ridley, Neil Gaiman and Russell Brand. His most notable collaborations have been with Paul Stewart, with whom he has co-authored a number of books including the *Edge Chronicles* (1998-), *Far-Flung Adventures* (2006-) and *Barnaby Grimes* (2008-) series.

One of the remits of the poet laureate is to create the readers of the future. Riddell's vision revolves – as is to be expected – around visual literacy and in his acceptance speech said that he had decided to keep an online visual diary of his time as Laureate: "I am humbled to take on this role after the giants that have come before me. I want to put the joy of creativity, of drawing every day, of having a go and being surprised at what one can achieve with just a pencil and an idea at the heart of my term as Laureate....I'm interested in illustration in all its forms, not only in books for children but in posters, prints and performance, as a way of drawing people into books and stories. I want to continue to explore interesting ways to bring words and pictures together over the next two years."

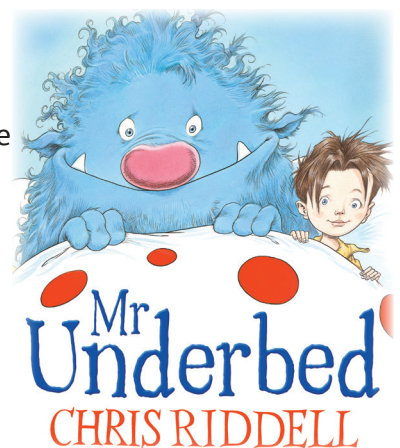
Chris Riddell has amassed many prizes, including the CILIP Kate Greenaway Medals in 2001 and 2004. His books are frequently nominated for some of the most prestigious awards around. The *Goth Girl* series, for example, was in the running for the Specsavers National Book Award (2013), the Blue Peter Award (2015) and the CILIP Kate Greenaway

Medal (2015). *Goth Girl and the Ghost of a Mouse* won the Costa Children's Book Award 2013.

Incredibly prolific and inspiring as well as a truly funny artist, Riddell's political cartoons have been published in *The Observer*, *The Literary Review* and *The New Statesman*. He makes us see the familiar and mundane in new ways. Because of his skilful delineation of character through faces or no faces (just think of Mr. Munroe's hair in the *Ottoline* books), he challenges – in the manner of a cartoonist – what a person is really like. His blog is, of course, a sketch book and I highly recommend that you take a look at it: he is logging his life as laureate in pictures! Don't we all think of ourselves in terms of pictures?

Neil Gaiman's Carnegie Medal winning *The Graveyard Book* (2008) was illustrated by Chris Riddell. The majority is text, but his full-page illustrations at the beginning of each chapter set the tone. They don't reveal, though, that this is a book with at least one werewolf. This is because both the text and illustrations are from Bod Owen's perspective.

Riddell's work challenges stereotypes and reinfuses, with a new lease of life, motifs and plot devices that have gone stale over time. The picture book *Mr Underbed* (1986) is a book with many big and small, friendly, but very tired monsters. It is quite understandable that they cannot sleep in the cramped spaces we expect them to live in. Little Jim cottons on quickly. He is happy to curl up on the floor to give the monsters in his room a bit of space. This is an exceptional night – the monsters are



allowed to sleep in a proper bed and they all look extremely happy. Riddell re-illustrated the book in 2009 which tells us how serious he is about keeping his art up-to-date, and yet the Saturn V Rocket underneath Jim's bed is a reminder of times long past.

Platypus (2001), another book for very young readers, tells the story of an eager collector, a platypus, who really wants a curly shell in his collection but gives up the one he finds because it turns out to be a hermit crab's home. When he finds a speckled shell he is more careful – "Hello, is anyone at home?", and when there is no answer the little platypus is one happy collector. The attentive reader (young or old) will have noticed that this shell is perfect because the other shell, the curly one, had actually crawled into the bucket which the Platypus hadn't noticed.

*Goth Girl and the Ghost of a Mouse* (2013) is probably best described as *Jane Eyre* meets *The Secret Garden*. Lord Goth is Lord Byron and the heroine's name, Ada, is an allusion to Byron's real-life daughter, the mathematician Ada Lovelace. She stands out as a heroine because of her imagination, which is only fair given that Ada Lovelace, as a result of her work with Charles Babbage, was one of the foremothers of the computers we all use today.

This book is gothic but it also has a steam punk feel about it: three of the children have magical powers and everyone in this book is technology-obsessed. Metaphorical Smith creates "a rockery featuring a thousand Alpine gnomes" (pp. 14-15) which Lord Goth loves to shoot with his Blunderbuss while riding his bike Pegasus. Ada's various governesses also inspired Hebe Poppins ("walked like a penguin and was always bursting into song"), Jane Ear ("spent all her time making cups of tea and knocking on Lord Goth's study door"), and Nanny Darling, the dog once employed by the Darling family, to name just a few (pp. 20-21). The most recent governess is the best loved though: Lucy Borgia, who, due to a weak moment on a balcony, spends her days

asleep and her nights awake as a vampire. This quality is crucial for the plot because, though accidentally and temporarily incapacitated by garlic sauce (to go with the snails), Lucy Borgia defies the evil hunter Rupert van Hellsung on the roofs of Gothic Hall. Van Hellsung is not only evil, he is from Bavaria. He masterminded the whole plot (which involved the shooting and decapitation of a rare, beautiful and fantastic creature) with the greedy Maltravers, Lord Goth's housekeeper.

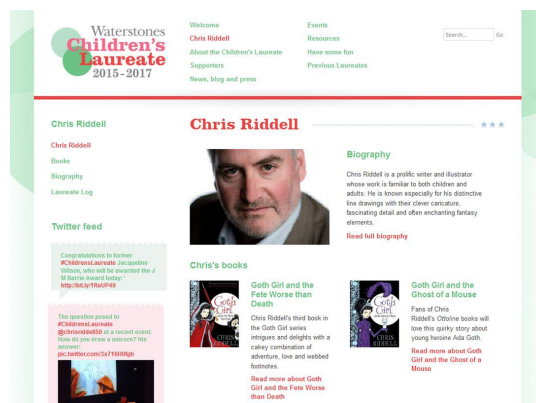
Riddell is not only a fan of Dracula, he also knows his Frankenstein. Another amazing, minor, but crucial character is the Monster of Mecklenburg (in Germany), better known by his friends as the Polar Explorer (p. 27). He comes

with an albatross which keeps squawking "Water, water everyway". If you are thinking of Coleridge now you are spot on. Riddell, however, does not connect him to the poet Moelbridge, who we see arguing with his colleague O'Quincy at the dinner party. These two argue about wandering lonely as a cloud (Wordsworth). You will

be glad to know that the Polar Explorer and Mary Shellfish meet (at the dinner party) and agree to share the proceedings of her very successful novel. No mention of Frankenstein. It's for the best. Riddell gives power and brains to women, and this is also the case with Ottoline, another lonely child, who has a Norwegian bog creature for a companion. You need to be clever and smart to survive!

Riddell's is a timely appointment. We are surrounded by a world of pictures, many of which we create ourselves, but the majority definitely directed at us from other sources. What are we to make of them? First grin and then bear, or delete them? Live with them, but how? Reading, or should I say viewing Riddell is teaching us a lesson about the complexity of the world we live in. This lesson cannot be learnt through words alone.

Find out more at <[www.childrenslaureate.co.uk](http://www.childrenslaureate.co.uk)>.



# Happy Birthday Us! (2005-2015)



Back in 2005 the University was still a college (with about 800 fewer students) and the Library was 50% smaller than it is today. Loads has changed since then but one thing has definitely stayed the same: we still have a fantastic collection of children's books to rave about and we still love promoting reading for pleasure, which is why we started *Hullabaloo!* in the first place.



It's grown in both size and stature during its (26 issue) lifetime and we're really proud of what we've achieved. Our first issue - pictured left - was only 2 pages long, but we certainly packed a lot in! Over the years we've featured loads of authors and illustrators, websites, reading initiatives, book prizes, and of course nippers. We've learned

loads and have enjoyed every minute. We've also had some really nice feedback from the BGU community, as well as readers farther afield.

Highlights? We have both chosen December 2012 as our favourite issue, partly because it was our first 8-page issue (Emma got to learn a new desktop publishing package and was pretty chuffed with the results) and partly because it celebrated the opening of our new purpose-built Teaching Resources Collection, into which we both invested a massive amount of time and effort, and regard as a significant milestone in the life of the collection.

All issues of *Hullabaloo* are available to read on the BGU website, together with an index to help you find specific themes, topics or people. Just go to [www.bishopg.ac.uk/hullabaloo](http://www.bishopg.ac.uk/hullabaloo).

## When I Was A Nipper

This issue's nipper is Mike Steele, who retired from BGU this summer after nine years as a Senior Lecturer on both undergraduate and postgraduate programmes teaching English, foreign languages and primary education...

"I cannot remember how or when I learnt to read but I know I could do it before I went to school. My mum was very keen on reading and writing so both me and my sister were taught by her at home.

The special story books I remember came from the local public lending library. This was quite a walk away – we did not have a car, few people did in those days – and so was quite an expedition. The library collection was housed in an old lodge house in the middle of a huge public park. The books I liked best were children's adventure stories and the author I remember most vividly is Geoffrey Trease. The book I have in mind as I write this has a rowing boat on the cover containing some children and they are heading towards a small island on a lake. It still has echoes of mystery and adventure, even after all these years, and it was called *No Boats on Bannermere*. There were several others in the series - *Under Black Banner*, *Black Banner Abroad*, *The Gates of Bannerdale* - and once I had the first one, I looked for others and read them all. I am sure I identified with the children in the story. I seem to remember the librarian had to send away to another library for at least one of them, which would have meant delayed gratification (not a popular modern concept I know!) and increased expectation on my part.

Geoffrey Trease also wrote historical fiction for children and I followed his child heroes and heroines back and forth in time and place across the centuries: Ancient Greece, mediaeval England, the Tudor Court, revolutionary Italy; the list went on and on. I had a vague feeling even then that he had an eye for the underdog and I later discovered that he had been a committed socialist in Nottingham when he wrote his first children's novel, *Bows against the Barons*, during the 1930s. But whether in the Lake District or Sherwood Forest he could tell a great story. So when I came to work here I was delighted to find his historical fiction reprinted and on the shelves in the BG library, which took me back to when I was a nipper, ready for another generation to enjoy tales told by a master storyteller."

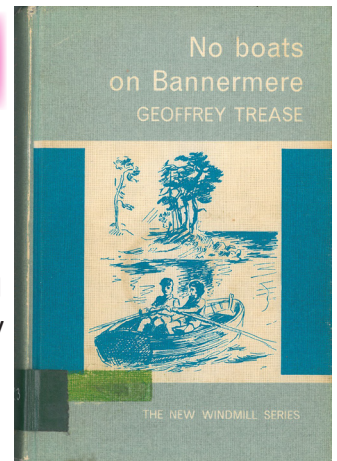


Image scanned from the Library's own copy of the 1952 edition. Illustrations by Richard Kennedy.