

Hullabaloo!

Newsletter of the Teaching Resources Collection at Bishop Grosseteste University



A warm welcome back to a bigger, brighter, booktastic *Hullabaloo!*

We've been away a little longer than anticipated, but we've got a really good excuse: just the small matter of building a library! We had an especially interesting time working with the designers of our purpose-built Teaching Resources Collection (TRC), the new home of our wonderful children's literature collection. If you've not done so already, why not pay us a visit and see what all the fuss is about?

If you're reading this then you're hopefully interested in children's books. If so, why not join us at the next meeting of our children's literature group *Book Talk*? At our last meeting we had great fun discussing the works of Anne Fine, Ruth Brown and Jackie Morris. The next meeting will be on 15th January from 4-6pm in the Library Meeting Room, when we'll be discussing the novels of Michael Morpurgo and the picture books of Jeanne Willis. Hope to see you there!

Happy Reading,

Emma and Janice

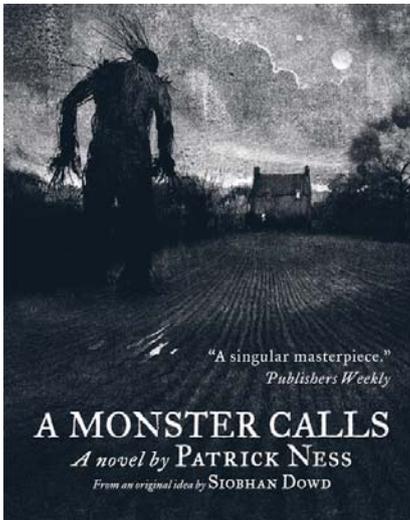
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And The Winner Is...

Whilst we were busy building our new library there were quite a few book prizes and medals awarded. We don't have the space to list them all so instead we selected a few that we thought deserved special mention. A full list of all the prizes awarded in 2011-12 is available in the Teaching Resources section of our website at <www.bishopg.ac.uk/library>.

In the last issue of *Hullabaloo!* we reported that Patrick Ness had won the 2011 CILIP Carnegie Medal for *Monsters of Men*, so it's with a slight sense of déjà vu we report in this issue that Patrick won the **2012 CILIP Carnegie Medal** - and several other awards besides - for *A Monster Calls* (Walker Books, £12.99).

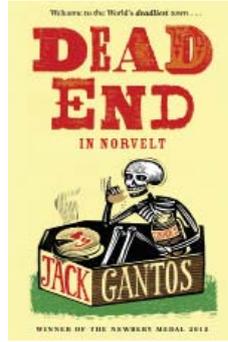


Cover illustration © 2011 Jim Kay From A MONSTER CALLS written by Patrick Ness, from an original idea by Siobhan Dowd, illustrated by Jim Kay. Reproduced by permission of Walker Books Ltd, London SE11 5HJ, www.walker.co.uk

Illustrated by Jim Kay, Ness based *A Monster Calls* on an idea by the late novelist Siobhan Dowd, herself a (posthumous) Carnegie Medal winner in 2009.

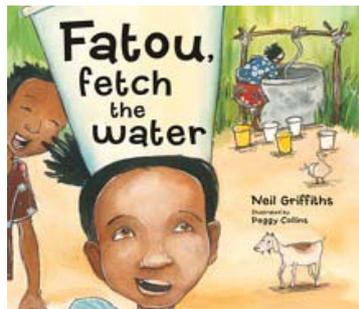
An emotional read, which has at times courted controversy for its tough subject matter (a boy dealing with his mother's cancer), *A Monster Calls* not only won Ness a second Carnegie Medal, it also won Jim Kay the **CILIP Kate Greenaway Medal**; the first time ever that both Medals have been awarded to the same book. It was also the recipient of the **National Book Awards Children's Book of the Year**, the **Peters' Book of the Year**, and a **Red House Children's Book Award**.

Across the pond, the American Library Association's **Caldecott Medal** was awarded to Chris Rashka for *A Ball for Daisy* (Random House, £9.99), and the **Newbery Medal** was awarded to Jack Gantos for *Dead End in Norvelt* (Corgi Yearling, £5.99).



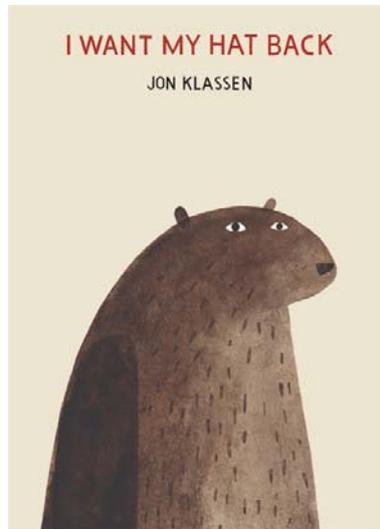
Dead End in Norvelt by Jack Gantos. Published by Corgi Yearling and used by permission of The Random House Group Ltd

Special congratulations go to friend of BGU, Neil Griffiths, whose *Fatou, Fetch The Water* (Red Robin, £6.99) won the **Dundee Picture Book Award**. Congratulations also to its illustrator Peggy Collins.



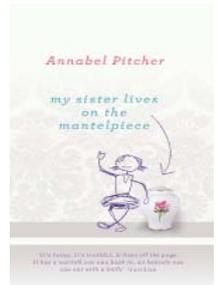
©2010, Red Robin Books

The **English 4-11 Book Awards** went to Jon Klassen for *I Want My Hat Back* (Walker Books, £6.99 - we love the front cover!) and to Lane Smith for *It's A Book* (Macmillan Children's, £5.99).



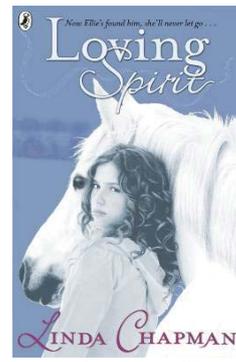
Copyright © 2011 Jon Klassen From I WANT MY HAT BACK by Jon Klassen. Reproduced by permission of Walker Books Ltd, London SE11 5HJ, www.walker.co.uk

The **Branford Boase Book Award** went to Annabel Pitcher for *My Sister Lives on the Mantelpiece* (Indigo, £6.99), the story of a young boy trying to bring his family closer together after a terrorist bomb tore it apart five years earlier.

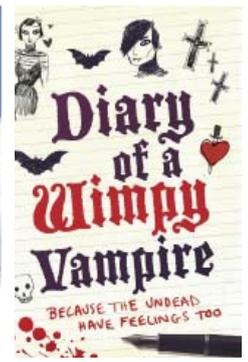


©Indigo 2011. By permission of Orion Children's Books.

Closer to home, the children of Lincolnshire voted for the winners of the **Lincolnshire Young Person's Book Award**, which this year went to Linda Chapman for *Loving Spirit* (Puffin, £5.99) and Tim Collins for *Diary of a Wimpy Vampire* (Michael O'Mara Books, £7.99).



Loving Spirit by Linda Chapman, 2010. Reproduced by permission of Penguin Books Ltd.



Cover design by Tim Collins by permission of the publishers. ©Michael O'Mara Books Limited 2010. All Rights Reserved.

More recently, this year's **Roald Dahl Funny Prize** was awarded to Jamie Thomson for his book *Dark Lord: Teenage Years* (Orchard, £5.99), with the 6 and under category being won by Rebecca Patterson's *My Big Shouting Day* (Jonathan Cape, £5.99).

And finally, we wanted to be sure to squeeze in mention of the School Library Association's **Information Book Awards**. Begun just last year in 2011, these are some of the few awards which celebrate non-fiction books for children. In 2012 Martin Jenkins' *Can We Save the Tiger?* (Walker Books, £6.99, beautifully illustrated by Vicky White) swept the board; it won not only the 7-12 category, but was named overall winner in the Children's Choice category and also the judges' overall winner.

The BG CarnegieGreenaway Challenge

Join with us in celebrating our new library by reading some great books! Children's librarians throughout the land gather each year to nominate books for the prestigious CILIP (Chartered Institute of Library and Information Professionals) *Carnegie Medal* and *Kate Greenaway Medal*. This year was no different and the longlist for the 2013 Medals was announced in November 2012.

The *Carnegie Medal* was established in 1936 to recognise outstanding books for children and young people. The first winner was Arthur Ransome's *Pigeon Post*. Scottish philanthropist Andrew Carnegie (1835-1919) financed more than 2,800 public libraries worldwide (including Lincoln's own Central Library) having made his fortune in the American steel industry. The first Carnegie Library to open was in his hometown of Dunfermline in 1883, and by the time of his death half of the library authorities in the UK included at least one Carnegie library.

The *Kate Greenaway Medal* was established in 1955 to recognise outstanding illustration in books for children and young people. Kate Greenaway (1846-1901) was a distinguished illustrator and writer of books for children



The CILIP Carnegie & Kate Greenaway Children's Book Awards

who achieved great popularity in the 1880s and 1890s. Although launched in 1955, somewhat bizarrely no award was made that year because no book was considered worthy! Instead the first Kate Greenaway Medal was awarded in 1956 for Edward Ardizzone's *Tim All Alone*.

For many years CILIP has organised shadowing schemes in schools and libraries to encourage children to read the shortlisted titles.

This year we've decided to issue a similar challenge by giving BG students and staff the opportunity to read as many of the longlisted

titles as possible and tell us what they think of them. All titles on both longlists will be displayed together in the TRC, allowing you to borrow and read as many as your library card allows. You will then be encouraged to share your views on special comment slips when you return them. We are also planning associated events to coincide with the announcement of the shortlists in March, and the overall winners in June.

We hope to launch the challenge on 4 February so keep an eye on Blackboard, Facebook and the Staff Bulletin for more details in the new year!



Win A £10 Amazon Voucher

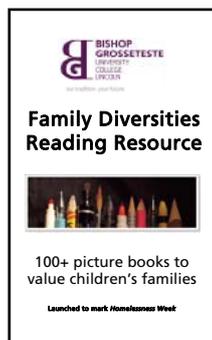
Those of you who have been *Hullabaloo!* readers for a while will remember our 'First Words Competition', whereby you had to guess which book's first line we were quoting. For a bit of a change, and a variation on the theme we've decided to switch to the first lines of poems instead.

So, if you know the name of the poem below, and the poet who wrote it, email us at <hullabaloo@bishopp.ac.uk> by Friday February 15th. A winner will be selected from the correct entries at random and will receive a £10 Amazon voucher.

"Whose woods these are I think I know..."

Reading Resource Attracts Attention

Congratulations to our very own Janice Morris and ex-BG lecturer Richard Woolley (now at the University of Worcester) on the publication of their article *Ten of the Best: Picture Books Valuing Children's Diverse Families* which appeared in the November 2012 edition of children's literature magazine *Books for Keeps*. The article focuses on ten of the (100+)



picture books featured in our *Family Diversities Reading Resource*, a bibliography originally compiled here at BG by Janice, Richard, and a group of Richard's students back in 2008.

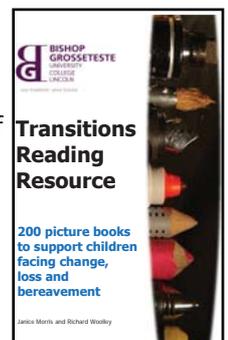
We've published three Reading Resources in total. As well as *Family Diversities* there is also *Disability*, and *Transitions*. The former highlights picture books with positive and supportive images of disability,



and the latter looks at key transitional events like starting school, or the birth of a sibling.

All three are a great way of finding top quality materials to use in the classroom, plus we have copies of all the books mentioned right here in our library!

There are reference copies in the TRC, as well as pdf versions available to view and/or download from our website and Blackboard pages.



Building Our New TRC

What a couple of years it has been! It was back in 2010 that we first started to seriously think about what we wanted our new library to look and feel like. The prospect was both exciting and terrifying. We'd often discussed what improvements we'd make, but they were mostly daydreams. Or so we thought - when we were given the go-ahead we suddenly had the awesome responsibility of making it happen!

What is now the Teaching Resources Collection (TRC) was previously two separate collections in adjoining spaces - The Children's Collection and the Classroom Collection. In the former books were tightly packed on tall shelves and there was little room for study, browsing, or relaxing. Resources in the Classroom felt tucked away and were easy to miss, yet those students who used the space enjoyed being there. They liked the way it was self-contained with plenty of room to examine resources, had a large table for group work, and access to two computers.



The old accommodation had its limitations but there were some aspects we were keen to replicate, so our TRC wishlist mixed our favourite things about the old space with plenty of new ideas. Combining the two collections was a challenge in itself, but we also wanted to provide a welcoming, light,

airy, and flexible environment; areas for relaxation, browsing, studying and display; space to examine, compare and select resources; room to accommodate group events and visits, and of course as much shelving as possible. Given our many and varied requirements we decided to work with a library design company to bring our ideas to life, finally settling upon FG Library Products, who coincidentally have recently refurbished many of Lincolnshire's public libraries.

The new TRC is a rectangular space of about 140 square metres with a large feature window at one end. It was immediately clear that our picture book and fairy tale collections would create the perfect frame for the window and so it was decided to position them either side. We also introduced flexible seating and novelty floor cushions.



At the other end of the room we situated the Teachers' Resources, close to the entrance and the enquiry desk making them impossible to miss. And in between we positioned our extensive collection of children's fiction and non-fiction. With the assistance of the FG design team we also created a bespoke shelving unit for our multimedia resources, which we renamed the



'Show and Tell' area. We are particularly pleased with this space, which initially presented some very tricky storage challenges!

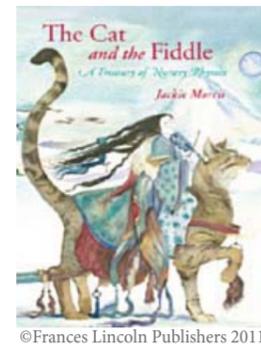
The TRC now accommodates all of our book stock as well as providing room for expansion. Even better, there are two large study tables to accommodate groups, and two computer stations for individuals. Display space was important to us, so display shelves and panels are arranged throughout. Together with a new mobile book display unit these are a flexible and attractive way for us to showcase materials, catch the students' attention, and highlight the many and various types of materials and resources we have in the TRC.

We are absolutely thrilled with our new Teaching Resources Collection, and from the comments we overhear when people enter the space for the first time, other people are too - it certainly seems to have the WOW factor! (See the article on Jackie Morris for more about the illustrated panels).

Most satisfying of all has been the realisation that we have managed to incorporate everything from our wishlist, whilst successfully eliminating all of the things that annoyed us about the old space!

Spotlight On... Jackie Morris

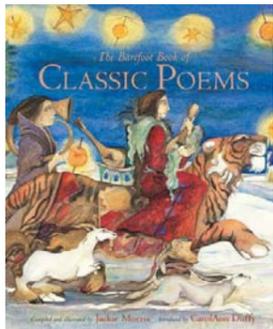
If you've visited our new Teaching Resources Collection you can't fail to have noticed the four large illustrated panels featuring scenes from children's books. The two sitting side-by-side near the entrance (one of which can be seen on the front cover) feature Jackie Morris' take on the classic nursery rhyme 'Sing-A-Song-Of-Sixpence' and are from her book *The Cat and The Fiddle: A Treasury of Nursery Rhymes* (Frances Lincoln, 2011). We love the rich, vivid colours and the way the towers frame the image.



We were delighted to hear recently that Jackie's work in *The Cat And The Fiddle* has been recognised by CILIP through its inclusion in the 2013 *Kate Greenaway Medal* longlist. The shortlist is due to be announced on 19th March, so fingers crossed! Another of Jackie's illustrations is located on a wall in the picture book nook and portrays a boy asleep in bed surrounded by his toys. It is taken from *The Barefoot Book of Classic Poems* (Barefoot Books, 2006), and accompanies a Robert Louis Stevenson poem called 'The Land Of The Counterpane'. We love the way the counterpane looks like a rolling landscape, and in places a rolling sea, but we especially love the way the image communicates the power of storytelling.

Jackie Morris grew up in Evesham in Worcestershire, but for the past twenty or so years has lived in a small cottage on the Welsh coast. She wanted to be an artist from a very early age, and according to her website "used to get told off at school for drawing and dreaming". After college Jackie worked for publications such as *The New Statesman*, *The Guardian*, *The Independent*, and *The Radio Times*, as well as designing cards and calendars for organisations like *Greenpeace* and *Amnesty International*. In 1994 she illustrated her first children's book, *Jo's Storm*.

Author Caroline Pitcher saw Jackie's Greenpeace work and recommended her to her publisher; the two have collaborated several times since on titles such as *The Snow Whale*, *Mariana and the Merchild*, and *Lord of the Forest*.



©Barefoot Books 2006

Jackie has illustrated dozens of books and has written a few too.

She was also one of the many world-renowned artists to illustrate an article - article 26 in Jackie's case - from the *Universal Declaration of Human Rights* for the book *We Are All Born Free*, published to commemorate the 50th anniversary of the Declaration in 2008 (and featured in *Hullabaloo!* at the time).

Alongside her signature style of flowing lines and deep, rich colours Jackie's drawings combine peacefulness and tranquillity with a sprinkling of magic and mysticism. Animals and nature are strongly represented (*Time of the Lion*, *The Seal Children*, *The Snow Leopard*, *The Ice Bear*), as is faith and belief (*Journeys Through Dreamtime*, *Stories From World Religions*, *The Greatest Gift*). Jackie's latest book, *I Am Cat* (Frances Lincoln, £11.99) focuses on one of her great loves; no prizes for guessing what that might be! Find out more about Jackie at <www.jackiemorris.co.uk/blog>.

For those of you interested in the fourth of our panels, it is by Ruth Brown from her book *Night Time Tale* (Andersen Press, 2007) and depicts a scene from the fairy tale 'Jack and The Beanstalk'. We thought this was a great fit with our fairy and folk tales collection. Not only that, the rich greens and purples complement the other three panels perfectly!

Emma and Janice would once again like to send a big thank you to Jackie Morris, Ruth Brown, Barefoot Books, Frances Lincoln Publishers, and Andersen Press for allowing us to display their illustrations in the TRC.

When I Was A Nipper

The person who undoubtedly had the greatest influence on our new library was its architect, Michael Keane. Michael therefore seemed the perfect candidate for this issue's nipper, and given Tigger's enduring presence in the TRC, it seems entirely appropriate that he should have chosen to write about A.A. Milne's Winnie-the-Pooh, The House At Pooh Corner, When We Were Very Young and Now We Are Six....

I should begin by confessing that I was not much of a reader in my early years. I preferred to spend my time drawing, painting and making things when I was not exploring the Lancashire countryside collecting birds' eggs and catching frogs and newts. (This was in the 1950's, before species were protected and when such activities were considered normal for small boys.) I

cannot remember exactly when I discovered (or should that be "diccovered"?) the Winnie-the-Pooh stories but they certainly got me interested in reading and have since become lifelong friends.

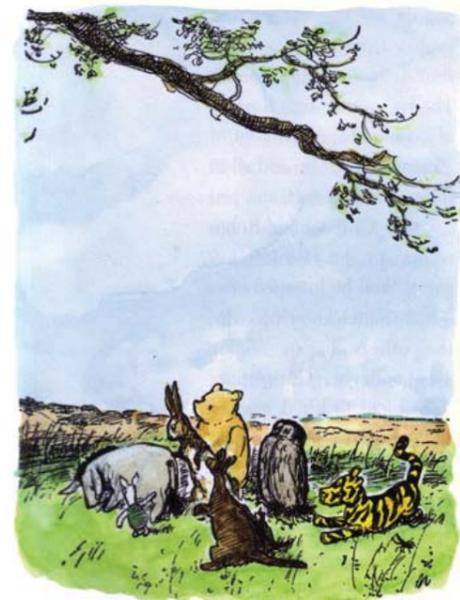
All the characters are well observed from real life. I certainly know several larger-than-life Tiggers, self-opinionated Rabbits and glass-half-empty Eeyores. But, for "a bear of very little brain", Pooh has more humanity and wisdom than all of his friends, including pompous old Owl with his misguided advice and misspelt signs.

I do like books to have illustrations and E H Shepard's simple hatched pencil drawings provide accurate caricatures of the key players and capture the woods and fields of the English countryside, with a relaxed line that is a perfect complement to Milne's literary style. They still inspire my own drawings and are all around me,

even now, when I am out walking.

Winnie-the-Pooh and A.A. Milne's poems have become engrained in our family traditions. We and our three grown up children can (and occasionally do) recite whole poems and passages from the books. Our older son even presented a framed copy of *Us Two* to his wife-to-be on their engagement. They continue to bring enormous pleasure and amusement, tinged with gentle wisdom. We find you can rely on the Pooh stories and the poems to provide a suitable quotation for almost any occasion and, as Milne himself once said, "A quotation is a handy thing to have about, saving one the trouble of thinking for oneself, always a laborious business".

**Michael Keane, Project Architect
Brock Carmichael Architects**



Images from *The House at Pooh Corner*, ©EH Shepard. Reproduced by permission of Curtis Brown Group Ltd.



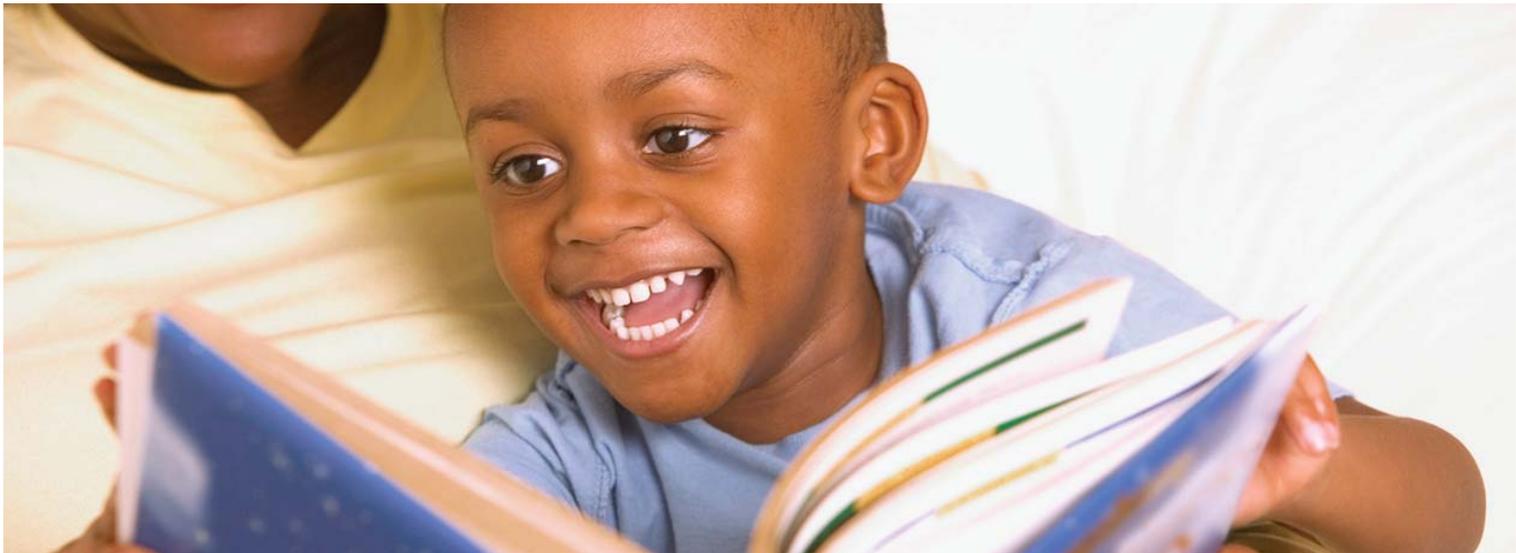
Reading For Pleasure

It's official! A quick look at the Department for Education website (<http://tinyurl.com/c3bp9bm>) confirms that the Government recognises the importance of reading for pleasure.

A decade of research has shown that reading for pleasure benefits children in lots of ways. In 2002 the *Organization for Economic Cooperation and Development* (OECD) concluded that it is more important to a child's educational achievement than their family's wealth or social status, and in 2006 the *National Literacy Trust* revealed evidence that it is important for both educational and personal development. Also in 2006 a *Progress in International Reading Literacy Study* (PIRLS)

reported a strong association between reading for pleasure and children's reading achievement. Recent Ofsted reports *Excellence in English* and *Moving English On* reiterated its importance, and a 2011 survey by the *National Literacy Trust* revealed a positive correlation between children's enjoyment of reading and reading attainment. For more information on reading for pleasure or the aforementioned research, check out <http://tinyurl.com/d5lwzbp>.

With the government firmly backing reading for pleasure many initiatives are emerging to help those involved in education to promote reading in schools. See below and opposite for details of just a few of them.



NUT Reading4Pleasure Zone

<http://www.teachers.org.uk/node/12394>

If, like me, you feel there's often just too much information and it's difficult to know where to start, the NUT's *Reading4Pleasure* zone is the place to visit. From here you can download an excellent guide that provides practical advice and activities as well as reasons why reading for pleasure is important. You'll also find the NUT's online resources guide which includes their reading for pleasure policy statement, as well as advice and ideas for both classroom activities and working towards developing a whole school approach. There are also pointers to other useful information. The site will be regularly updated and is definitely one to watch!



Read For My School

www.readformyschool.co.uk



Pleasure is at the heart of *Read for My School*, a national reading competition backed by the Department for Education and organised by *Booktrust* and the *Pearson Foundation*, and which is free to all primary schools in England. The initiative is directly aimed at years 5 and 6 and the challenge is to read as many books as possible between 21 January and 22 March 2013. Once registered, children have access to a free online library on the competition website. They can also read any book offline as long as it is relevant to one of the eight categories: Historical Hits; It's a Mystery; Keep It Real; Laugh out Loud; Stars of the Screen; Thrill Seekers; Out of this World; and Wild Thing. Children use the website to report what they've read and are entered into prize draws or earn rewards depending on how much progress they make. Schools will also be able to enter individual children for regional and national awards, and registered schools can enter a prize draw for a collection of books provided by the Pearson Foundation.

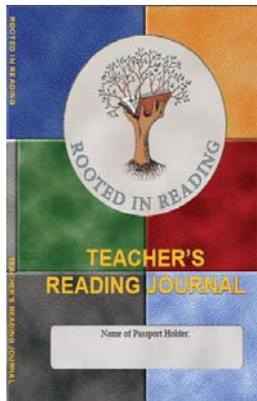
Authors In My Pocket

Promoting reading for pleasure is a national priority and referred to in the draft new Primary National Curriculum for English. In international comparative research children in England ranked only 26th out of 29 countries, with 42% of children saying they read for fun outside of school once or twice a month at most (NFER 2006).

One way that teachers have been encouraging children to read widely from a range of different genres is through the *Rooted in Reading* scheme which was first developed by CfBT in Lincolnshire schools. This scheme of reading passports encourages children to note their responses to different types of reading and gather stamps and certificates as rewards and incentives for reading widely. The reading passports collection also includes passports for parents to complete with pre-school children, community reading passports for waiting rooms and communal areas, and passports aimed at different age groups and genres. This autumn sees the launch of the latest addition to the rooted in reading family, a journal for teachers, teacher training students and school staff. It has been recognised that primary school teachers can have a limited knowledge of children's authors (Cremin et al, 2008) and, as a way to help every teacher to build up a store of information about great children's books and poems, Bishop Grosseteste University worked with Lincolnshire CFBT to create the *Teacher's Reading Journal*. This simple little pocket-sized book includes prompt

questions, useful links and spaces for brief notes about children's books read in school or found in the library.

Comments from students using the reading journal this term included: "I can see a benefit to this being a career long habit", "The detail in it helps me when it comes to buying books" and "You are able to come back to the ones you know the children enjoyed."



Helen Hendry
Senior Lecturer, PGCE Primary
Bishop Grosseteste University

References:

- Cremin, T., Bearne, E., Goodwin, P. and Mottram, M. (2008) *Primary Teachers As Readers*. English in Education. 42 (1): 1-16.
- Twist, L., Schagen, I. and Hodgson, C. (2007) *Readers and Reading: the National Report for England 2006* (PIRLS: Progress in International Reading Literacy Study). Slough: NFER.



Fond Farewells

Sadly, whilst we were away the children's literature world lost a great many talented writers and illustrators, among them:

- English writer **Ruth Thomas** (*The Runaways*), 4 January 1927 – 25 August 2011
- American writer **Florence Parry Heide** (*The Shrinking Of Treehorn*), 27 February 1919 – 23 October 2011
- American writer **Russell Hoban** (*The Mouse And His Child*), 4 February 1925 - 13 December 2011
- English writer **John Christopher** (*The Tripods* trilogy), 16 April 1922 – 3 February 2012
- English writer **Jim Riordan** (*Sweet Clarinet*), 10 October 1936 - 11 February 2012
- Scottish writer **Mollie Hunter** (*The Stronghold*), 30 June 1922 - 31 July 2012
- English writer **Helen Nicoll** (*Meg And Mog*), 10 October 1937 – 30 September 2012

In addition we lost three giants of children's literature, American author and illustrator **Maurice Sendak** (10 June 1928 - 8 May 2012), New Zealand author **Margaret Mahy ONZ** (21 March 1936 – 23 July 2012), and English author **Nina Bawden CBE** (19 January 1925 – 22 August 2012).

Born in Brooklyn, New York, **Maurice Sendak** illustrated over 80 books and authored over 20, including his most famous work *Where The Wild Things Are*. Said to have been inspired to be an illustrator after watching Disney's *Fantasia* at the age of 12, Sendak spent much of the 1950s illustrating other people's work, before in 1957 writing and illustrating his first solo book *Kenny's Window*. *Where the Wild Things Are* was published six years later in 1963 and won the following year's *Caldecott Medal*. It went on to sell millions, has never been out of print, and in 2009 was adapted by Spike Jones and Dave Eggers for the big screen. Maurice Sendak's contribution to children's literature was recognised in the many prizes and awards he received, which included the 1970 *Hans Christian Andersen Award*, the 1983 *Laura Ingalls Wilder Medal*, and the 2003 *Astrid Lindgren Memorial Prize*.

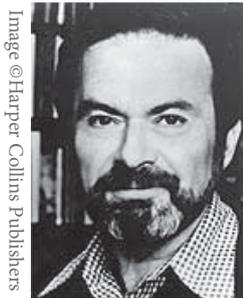
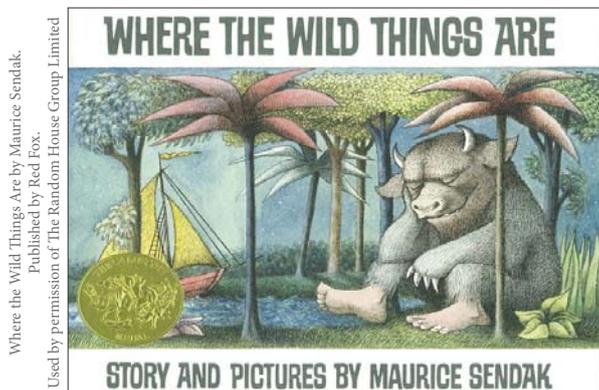


Image © Harper Collins Publishers



Where the Wild Things Are by Maurice Sendak. Published by Red Fox. Used by permission of The Random House Group Limited

Born Nina Mabey in Ilford, between 1953 and 2005 **Nina Bawden** penned over 50 books [as a child Emma was particularly fond of one called *The Peppermint Pig*], many of which have been adapted for the screen, including *Carrie's War*, *Circle Of Deceit*, and *Family Money*.



www.penguin.co.uk

After attending Somerville College, Oxford, she met and married her first husband Harry Bawden and it was whilst at home following the birth of their two children that she tried her hand at writing novels. She married a second time in 1954, to BBC executive Austen Kark, and her first children's novel, *The Secret Passage*, was published in 1963. Her best known work, *Carrie's War* (1974), is the story of two siblings evacuated to Wales during World War Two (just as Bawden was herself) and won the 1976 *Guardian Children's Fiction Prize* and the 1993 *Phoenix Award*.

Tragedy struck Bawden and her family on more than one occasion; son Niki developed schizophrenia and committed suicide in 1981, and husband Austen was killed in the 2002 Potters Bar rail disaster. Bawden herself was badly injured in the crash. Three years later she wrote one final book, a series of letters to her late husband, entitled *Dear Austen*.

Margaret Mahy was born in Whakatane, New Zealand, the eldest of five children, and wrote her first story when she was just 7 years old. Her first published work, *A Lion In The Meadow*, appeared in 1969 and many more followed, from fantastical picture books for young readers (over 100 of them) to supernatural tales for teenagers (another 40 titles).



Image © Harper Collins Publishers

For over 20 years Margaret Mahy worked as a professional librarian (including a children's librarian!), until in 1980 she left to become a full-time writer. In recognition of

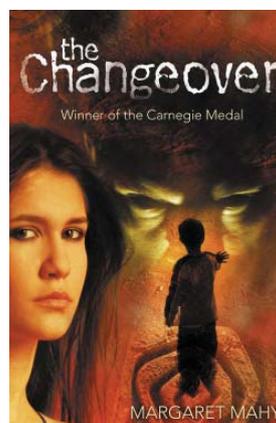


Image © Harper Collins Publishers 2007

her contribution to children's literature she won several awards, including two Carnegie Medals (in 1982 for *The Haunting* and in 1984 for *The Changeover*) and, like Maurice Sendak, a *Hans Christian Andersen Award*. She also has an award named after her; the *Margaret Mahy Award* is awarded annually in New Zealand to a person who has made a significant contribution to children's literature.