

HAY FESTIVAL

imagine the world

SCHOOLS PROGRAMME TEACHING RESOURCES

KEY STAGE 2

KEY STAGES 3 & 4



CONTENTS

Welcome	3
Primary School Resources	4
Jim Smith - Barry Loser	4
Maz Evans - Who Let The Gods Out	8
Gary Northfield - Julius Zebra: Bundle With The Britons	13
Ali Sparkes - Thunderstruck	14
Nicola Davies - Manatee Baby	18
John Dougherty - Dinosaurs & Dinner-Ladies	33
Philip Ardagh - The Secret Diary Of John Drawbridge, Medieval Knight In Training	34
Shane Hegarty - Darkmouth	38
Emma Carroll - Strange Star	42
Secondary School Resources	16
Holly Bourne - The Spinster Club Series	36
Daniel Morden - The King Of The Herrings	40
Kim Slater - 928 Miles From Home	48
Phil Earle - Mind The Gap	51

WELCOME

HAY FESTIVAL

imagine the world

Welcome to our Hay Festival teaching resources which link to the authors coming to the Schools Programme this year, many thanks to all our authors and publishers who have given us these materials. We hope this will help you to prepare for the Hay Festival and enrich everyone's understanding of the texts. These resources may also be useful for you to use after the festival in your curriculum planning.

I am really looking forward to welcoming you to Hay Festival this year, as the new Education Manager, I am really interested to hear how we can support you in the classroom. You can email me at aine@hayfestival.org and please do come and find me on the day...I'll be the one with a very large clipboard and a megaphone!

All the very best,

Aine Venables,

Education Manager

Hay Festival

JIM SMITH - BARRY LOSER



BARRY LOSER AND THE BIRTHDAY BILLIONS
LESSON PLAN

Curriculum Links: Speaking and Listening / Reading
Comprehension / Design & Technology

Learning Objective: To draw a detailed and labelled diagram

- Success Criteria:**
- I can brainstorm ideas
 - I can use a ruler and draw with accuracy
 - I can label my picture
 - I can explain how my invention works

- Resources:**
- Sugar paper
 - *Barry Loser and the birthday billions*
 - Whiteboards
 - Rulers
 - Before the lesson draw a detailed, labelled diagram to share with the children as an example

Vocabulary: Invention, design, brainstorm, accuracy

PART 1 – RECAPPING

By the time you reach this lesson the class should be familiar with the story, Barry Loser and the birthday billions.

- Begin the lesson by asking: **Can anyone retell the story for us in just 1 minute?** Explain that in today's lesson we are all going to be inventors – just like Barry

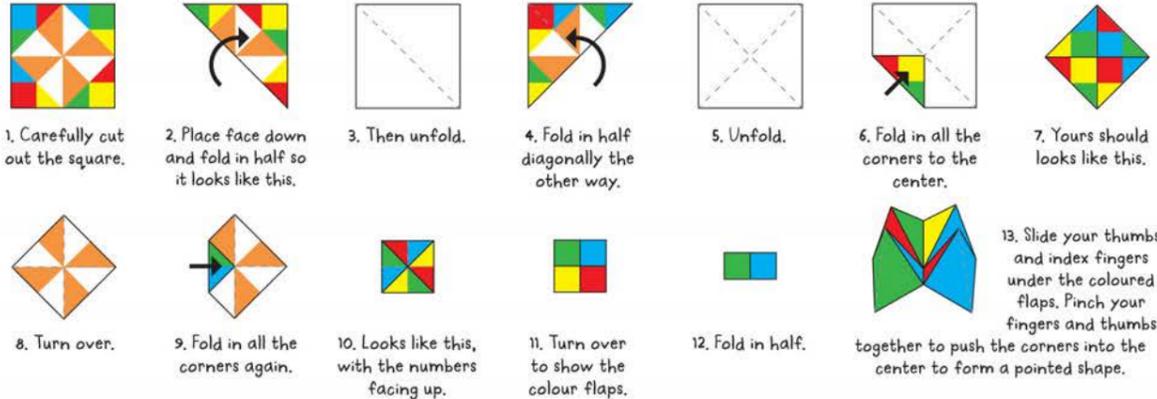
Can anyone remember the three problems Barry and his friends were trying to solve with their inventions?

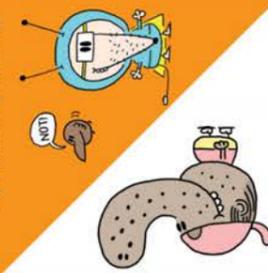
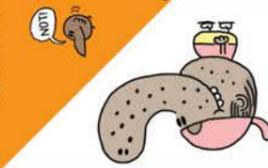
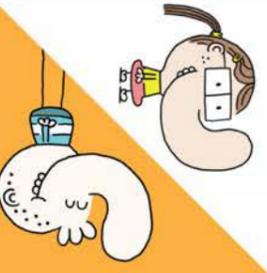
- Explain that in this lesson they will be coming up with an invention to solve one of the problems from the book – the slug problem.
- Introduce the learning objective and the success criteria as listed above explaining any new vocabulary as you go.

Resources: www.barryloser.com

EGMONT
Publishing

For more educational resources including posters, activity sheets, lesson plans and teacher's notes go to Egmont.co.uk/teachers

- 
- Carefully cut out the square.
 - Place face down and fold in half so it looks like this.
 - Then unfold.
 - Fold in half diagonally the other way.
 - Unfold.
 - Fold in all the corners to the center.
 - Yours should look like this.
 - Turn over.
 - Fold in all the corners again.
 - Looks like this, with the numbers facing up.
 - Turn over to show the colour flaps.
 - Fold in half.
 - Slide your thumbs and index fingers under the coloured flaps. Pinch your fingers and thumbs together to push the corners into the center to form a pointed shape.

Blue	5 Barry is the keelest of them all. He likes playing it keel with his best friend Bunky.	6	Green
4 Sharonella loves fashion and talking about other people's problems			7 Darren whos favourite drink is Fronkle, and he drinks about eight millions cans a day!
3 Future Ratboy is the keelest person that has ever lived. He hangs around with his sidekick called Not Bird.			8 Nancy is the sort of person who stands there rolling her eyes to herself while me and Bunky pretend to be Future Ratboy and Not Bird
Red	2 Pink Gaspar is barry's best friend. He has photos of stuff about the same size mostly to go in our school newspaper, The Daily Foo.		Yellow
	1 Bunky has a dogs sort of name.		

TO PLAY: Ask someone to pick a colour, lets say they picked RED. Whilst spelling the word RED outloud move your fingers and thumbs together and apart once per letter, for example R - thumbs and fingers together, E - thumbs and fingers apart, D - thumbs and fingers together. Show the person the four numbers that are showing on the inside and ask then to pick one. Then again move your fingers and thumbs together and apart counting up to the number they selected. Show the person again the four numbers that are showing on the inside, this time take out your fingers and unfold the flap of the number they chose to reveal which Barry Loser character they are!

Write and illustrate your own edition of The Daily Poo.
 Out Monthly
The Daily Poo
 Edited by
 www.barryloser.com

A new flavour of Fronkle is out now at Feeko's

Written by

The new flavoured Fronkle drink

Flavour
Not Birds

A mysterious cat appears

Written by

The cat that has appeared

MAZ EVANS - WHO LET THE GODS OUT



INTRODUCING WHO LET THE GODS OUT

Things are not going well for Elliot; his mum is ill and his family farm is under threat of repossession. So when Virgo, a fast talking Zodiac constellation falls from the sky and destroys the cowshed he is not immediately thrilled. Things get even worse when he accidentally helps to release Thanatos, a powerful daemon set on taking over the world. Elliot and Virgo enlist the help of the Gods, but after centuries of cushy retirement on earth, are Zeus and his crew up to the task of saving the world – and helping to solve Elliot’s problems too?

Maz Evans’ debut novel is packed with adventure and imagination. A gripping story where the mortal and immortal worlds collide, this book will ignite your pupils’ curiosity about Greek mythology and will keep them hooked until the very last page.

Resources: @MaryAliceEvans

ACTIVITIES

Re-tell your own Greek myths

The Ancient Greeks told wonderful stories about their many gods, heroes and mythical creatures. These stories were a means for people to explain the world around them and the natural phenomenon which they encountered.

Play your class one of the Greek myths from the series of radio plays below and then ask them to re-tell the myth from the 1st person point of view, assuming the identity of a character in the story.

bbc.co.uk/learning/schoolradio/subjects/history/ancient_greek_myths

In *Who Let the Gods Out* Maz Evans incorporates ancient Greek mythology into our contemporary world. Your pupils could try and do the same with one of the myths of this series, updating the story to a modern setting. Or they could have a go at inventing their own myths to explain natural phenomena such as an earthquake or a thunderstorm.

Once pupils have created their own myths you could record them as a class podcast.

ACTIVITIES

Olympian Family Tree

The Greeks believed that their Gods and Goddesses presided over all aspects of human life and each had their own power and personality.

To give your pupils an overview of the Greek Gods and Goddesses, their powers and relationships, your class can create an Olympian family tree to display in your classroom.

Divide pupils into small groups and assign each group a Greek God or Goddess to research for the family tree. The British Museum has a great website with artefacts from ancient Greece and the stories they depict which your pupils can use as a starting point for their research:

www.ancientgreece.co.uk/

Using their research each group can create a “fact le” poster with an illustration of their God and the following information:

Name, God of, symbol, festivals, interesting facts and distinguishing features.

Once pupils have completed their posters you can display them in the classroom as a family tree. Ask pupils to help put the Gods in the correct order and discuss the relationships and stories of the Gods as you go.

A fun example of a Greek God family tree can be seen here:

www.veritablehokum.com/comic/the-greek-god-family-tree/

The Daily Argus

In this activity your pupils will record a news broadcast for *The Daily Argus* imagining they are a news team investigating reported sightings of Thanatos.

To begin with your class can read Chapter 11 of *Who Let the Gods Out* where Thanatos travels to Tartarus, the prison of the Titans. On this journey Thanatos meets a few interesting characters: Charon the ferryman; Cerberus the three-headed hound; Sisyphus, condemned to an eternity of rolling an immense boulder up a hill only to see it roll back down; and Tantalus, sentenced to eternal hunger and thirst in Tartarus. Each of these characters has seen Thanatos and will have a different account of his return, it is the news team's job to piece together the story.

Split pupils into small groups and ask them to consider what makes up a news report, for example:

- An anchor's introduction from the newsroom.
- An on the scene reporter.
- An interview with eye witnesses
- An expert's account for example from a police detective.

To help pupils understand the structure of a news report you could show the class some clips from BBC *Newsround* and ask them to think about the different aspects of the broadcast: www.bbc.co.uk/newsround

Ask pupils to look back through Chapter 11 to decide which characters they would like to interview and what information they want to include in their report. They can then allocate roles, plan and script their report.

The BBC has some great tips and resources on how to plan and structure a news report:

- http://news.bbc.co.uk/1/hi/school_report/resources_for_teachers/8472052.stm
- www.bbc.co.uk/schoolreport/teacher_resources

There are also some great tips on filming and editing using a smartphone: www.bbc.co.uk/schoolreport/35043397

Once the pupils have created and compiled their news reports it is time to get filming!

Transform a scene from *Who Let the Gods Out* into a comic book

Adapting a scene from a book into a comic is a great way to get pupils thinking about the writer's craft and to explore key themes and ideas from the story.

The format of comics will probably already be familiar to your pupils and some of them might already be comic book fans. Start off by bringing different comic strips into class and giving pupils time to read them. Invite pupils to bring in their own comics from home too.

A brilliant resource for funny and accessible child-friendly comics is the Phoenix, a weekly comic for 6 – 12 year olds: www.thephoenixcomic.co.uk/schools/

Talk to your pupils about the similarities and differences between different comics and artist's styles. Some ideas to discuss:

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Talk to your pupils about the similarities and differences between different comics and artist's styles. Some ideas to discuss:

- Is there dialogue? How is it presented? Are there speech bubbles or captions?
- What are the characters doing? How is that shown?
- What is the shape of the comic frames? Do they look like a box? Are the corners rounded? Why do you think the illustrator made that choice?
- How is action, like movement, shown?
- What happens from one frame to the next?

These brilliant resources from graphic novel artists Metaphrog describe how to adapt a scene from a novel into a comic:

www.scottishbooktrust.com/learning/learning-resources/resource/how-to-write-a-comic-book-scene

Pupils can choose a scene from *Who Let the Gods Out* and then follow the activities in these resources to create their own comic strip.

If your pupils are less confident you can provide them with a simple layout sheet for their comic to help them get started. You can find lots of different printable layouts here: www.printablepaper.net/category/comics



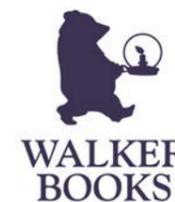
www.scottishbooktrust.com/

GARY NORTHFIELD - JULIUS ZEBRA: BUNDLE WITH THE BRITONS



- 1) **In Bundle With The Britons, Julius Zebra and his friends face up against the British animals as enemies in the arena. Yet, by the end of the book, they are working together as a team.**
How did they turn things around?
- 2) **The author relies heavily on historical research to bring the story to life and give the settings authenticity. For example, in book 1 they are taken through a tunnel that leads from the gladiator school to directly under the Colosseum, which really did exist.**
What examples from book 2 can you name where historical references are essential to the story?
- 3) **The narrative in the Julius Zebra books is unique in that it uses illustrations as an integral part of the story, as opposed to being just decoration.**
How did you find this reading experience? Did it make it easier, or more difficult to read? How would you feel if there were no illustrations in the book?
- 4) **What sort of personal journey do you think Julius has been on since his running away from the stinky lake, to being a champion of Rome? What lessons has he learned?**
- 5) **If you were to write and draw a book about a period from history, what period would you choose and why? And what animal would you pick as a main character and why?**

Resources: [www.garynorthfield.com](http://www.garynorthfield.com;); @gnorthfield



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Written by Eva John. www.walker.co.uk

ALI SPARKES - THUNDERSTRUCK



Imagine you've just been struck by lightning.

OK – stop making that face; the wind might change direction and you'll be stuck like that.

In the UK someone gets struck by lightning about 20 times a year. And he's getting pretty fed up with it.

Nah – *20 different people* – and a surprising number of them survive.

In THUNDERSTRUCK Alisha and Theo get struck while they're sheltering under a tree on the edge of the local common during school sports day. They very nearly end up dead, but they are saved and manage to pull through and then they go back to school as normal.

Except they're *not* normal. Something has changed. They can now SEE things they could not see before – GHOSTS. Mainly two teenage ghosts called Doug and Lizzie, who were struck themselves, back in 1976, and have been hanging out on the common ever since.

SO... like I said... Imagine YOU have just been struck. How might it affect you? Memory loss? Hair like candy floss? A brand new super-power?

Fill in the gaps and have some fun... and if you're having enough fun by the bottom of the page, just keep on writing...

WHAM! One second I was standing next to the _____ and the next,
 there was a _____ light and I was
 _____ on the _____. And my feet
 were _____.

They rushed me to hospital, where the doctors said

It was a miracle that I survived, apparently. I was in a bit of a state though. I looked like

A week later I went back to _____

and everything seemed just the same... except for _____

Looking at myself in the mirror, I realised _____

That's what a lightning strike did for me...

WEIRD FACTS ABOUT LIGHTNING. OR **ARE** THEY?

■ **Brummies – DUCK!** Across one year more people from or near Birmingham were rushed to hospital for lightning strikes than anywhere else in the country. Out of 22 incidents in 2013-14, SEVEN were in Birmingham.

TRUE or FALSE?

■ **Everyone else – RELAX.** Your chances of being hit by lightning are around **one** in 883,000.

TRUE or FALSE?

■ **One time thing.** Lightning never strikes twice.

TRUE or FALSE?

■ **Ouch.** A lightning bolt is roughly five times hotter than the surface of the sun.

TRUE or FALSE?

■ **Pretty!** Lightning strike survivors are often left with beautiful scar which looks like a tree. It's called the Lichtenberg Figure and it's way more impressive than Harry Potter's scar.

TRUE or FALSE?

■ **Eh-oh!** Dipsy, in the Tellytubbies, is meant to be a lightning conductor for the rest of the tubbies – that's why he's got that extra tall poky bit on his head.

TRUE or FALSE?

■ **You can buy one.** You can buy a bit of lightning. When it strikes sandy earth, lightning instantly fuses the silica or quartz in the sand to create a kind of glass model of itself underground. Called fulgurites, they cost a small fortune.

TRUE or FALSE?

■ **Sparkes flew.** Thunderstruck author Ali Sparkes was struck by lightning as a child, which is what inspired the book.

TRUE or FALSE?

ANSWERS

■ **Brummies – DUCK!** Across one year more people from or near Birmingham were rushed to hospital for lightning strikes than anywhere else in the country. Out of 22 incidents in 2013-14, SEVEN were in Birmingham.

TRUE

■ **Everyone else – RELAX.** Your chances of being hit by lightning are around one in 883,000.

TRUE

■ **One time thing.** Lightning never strikes twice.

FALSE

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TRUE

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FALSE

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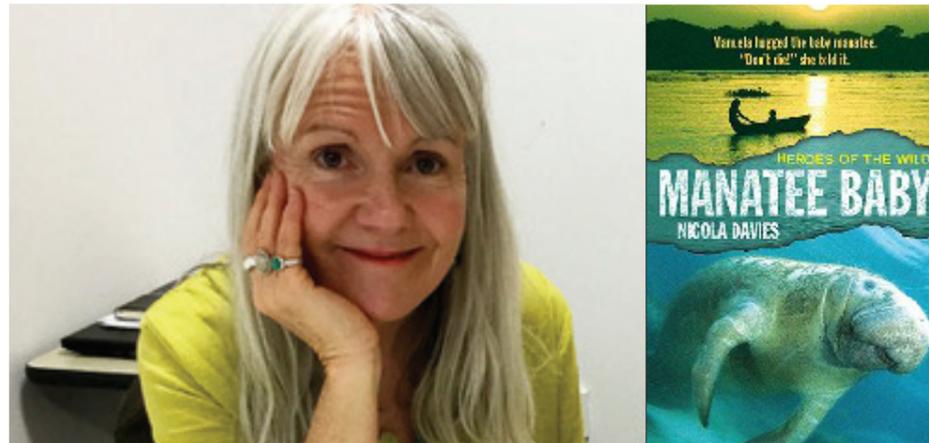
TRUE

■ **Sparkes flew.** Thunderstruck author Ali Sparkes was struck by lightning as a child, which inspired the book.

FALSE

Resources: www.alisparkes.com; @SparkesAli

NICOLA DAVIES -MANATEE BABY



Keep a reading log so you can record thoughts and ideas and viewpoints as they develop and change during the course of the story. This can include:

- Predictions
- Plot development – summarising each chapter
- Character studies – deduction and making inferences and refining opinions as the story progresses
- Author techniques – style analysis: form, language, imagery, foreshadowing, motifs, themes, viewpoint, tone.
- Vocabulary – clarifying unfamiliar words and extending personal vocabulary.

When considering discussion points, try out your ideas with a response partner before entering into whole class discussion.

Resources: www.nicola-davies.com, [@nicolakidsbooks](https://twitter.com/nicolakidsbooks)

FIRST IMPRESSIONS

Discussion points (Prediction and inference)

Make a note of your opinions.

- Look at the title only – don't peep at the blurb! What is a manatee? What do you think this book will be about?
- Does your view change on reading the blurb?
- What genre of book do you think this might be?
- Who do you think the target audience for this book is?
- Think, pair, share: discuss possible ways that the plot might develop, map these out quickly and share with the class. Consider:

Will Manuela succeed?

What will make it difficult to return a baby animal to the wild?

- Think, pair, share: describe the design of the cover of the book to each other. Discuss the different features and evaluate the overall effect.
- On a piece of paper measuring the same dimensions as the book cover, create your own design to fit the title.

CHAPTER 1

Author technique (p.5)

- Locate the similes on the first page. Describe to your partner what you visualise when you read them.
- What extra information do the images give?

Manatee Baby Teachers Notes © 2015 Walker Books Ltd. All rights reserved.
Written by Eva John. www.walker.co.uk

Vocabulary

- Scan the text on page 7 to find the word, 'machete'.
- Can you work out what it means from the context?
- Look it up in the dictionary to confirm that you are correct.
- Why do you think they have a machete in their dugout canoe?
- Scan the same page for the word, 'coriander'.
- What is coriander?

Reflect and discuss (p.8)

(Literal comprehension, inference, making connections)

- What have you learned about Manuela so far?
- Why is Manuela not at school?
- What would you like to do most if you didn't have to go to school?

Writing activity

- Go outside and sit very quietly. Just listen and look.
- List the different sounds you hear and the colours you notice.
- Use your observations to write a short poem.
Remember, it doesn't have to rhyme, but rhythm and choice of words are important.
Swap with a writing partner and see if there are any alterations you can make to improve your poem.
- Share your poems with each other.

Reflect and discuss (p.12)

(Personal response, inference, evaluation, prediction)

- How do you feel at the end of the chapter?
- What are your thoughts about the whole episode?
- What do you think will happen next?

CHAPTER 2

Reflect and discuss (p.13) (Inference)

- Why do you think that Manuela finds killing a manatee different from killing a big fish?

Author technique (p.14)

- Re-read the description of the baby manatee. Pick out all the details that make it more vivid. Classify them according to the senses they appeal to: sight/smell/hearing/touch/taste.

Reflect and discuss (p.15)

- What is your opinion of people who keep wild animals as pets?
- What is the difference between a domesticated and a wild animal?
- What are the pros and cons of keeping wild animals?
- Why do you think people want to keep wild animals?

Artistic challenge

- Using either a paper or an electronic storyboard, create a cartoon of the story about manatees that Manuela's grandfather, Mauricio, had told her.
- Look at pictures of manatees and ceiba trees first!
- You might want to add details that are not mentioned in the story.

Reflect and discuss (p.17) (Prediction)

- Do you think that Manuela will be able to keep her promise?

CHAPTER 3

Role on the wall (p.19)

- Draw around someone to represent Manuela and attach the cut-out to the wall.
- Using post-its, write down words and phrases that tell you about her and stick on the figure: known facts can be written around the silhouette, and thoughts, feelings, attitudes and motivation on the inside.
- Add to your observations as you read through the book and find out more about her.

Reflect and discuss (p.21)

- How are girls expected to behave in your society?
- In what ways do you think it might be similar/different in the Amazon?
- Do you think boys and girls should behave differently?

Research

- Find out about activities in which people with different disabilities excel.
- Present your findings to the class.

Drama (p24 - 25) (Inference)

- Work in groups of 4
- Using 4 name cards: *Manuela*, *Silvio*, *Libia* and *Gomez*, select one each and prepare your thoughts about that character.
- Create a freeze frame of the scene and, when the teacher touches you, say what is going through the mind of your character at this point.

Reflect and discuss (Prediction)

- What do you think Libia plans to do?

CHAPTER 4

Reflect and discuss (p.26)

- Should opportunities be the same for both sexes? Why/why not?
- Think of examples where there is inequality of opportunity.

Vocabulary

- Scan the text on page 27 to find the word, '*eccentric*'.
- Can you work out what it means from the context?
- Look it up in the dictionary to confirm that you are correct.
- Compose a sentence, using the word.

Creative Challenge (p.28)

- What other ways can you devise to use sticks that are decorative and/or useful?

Reflect and discuss (p.28) (Inference)

- Why do you think that Gomez has a generator and electric light?
- What do you visualise when you read: 'afraid of the power of the river further out'?

Author technique (p.29)

- Scan for '*sound*' words which are onomatopoeic. Compose a list of other onomatopoeic words which could be used for frogs or insects. Working collaboratively, create a rain forest chant.
- Are there other sound elements that you would like to weave into your composition? Decide how to notate so that you can remember your composition in order to perform your sound poem.

Research

Fauna Fact File (p.32)

- Make a list of the different creatures that are mentioned in the book and create fact files for each one.
- Think about the headings you need: e.g. animal type; appearance; habitat; diet; behaviour; interesting facts.

Maths challenge (p.32)

- Measure out 2.5 metres. What other animals do you know of that are approximately that length?

Reflect and discuss (p.32) (Inference)

- What do you think Granny Raffy will say to the girls?

CHAPTER 5

Writing activity (p.35)

- Collect the adjectives used to describe Granny Raffy. Find synonyms for them and write a brief description using a selection of these.

Research (p.35) Fauna Fact File

- Add: *sloth*, *macaw*.

Reflect and discuss (p.38 and p.40--41) (Inference, analysis)

- What does Granny Raffy mean by: 'I don't think you know what you've started!' ?
- What implications are there?
- What do we learn about Manuela's character when she is left with Airuwe?

CHAPTER 6

Author technique (p.43)

- Find the simile on this page. Why does it work so well?

Drama (p.43)

- Choose someone to come to the front and move across the room in a certain manner.
- In pairs, create a simile to capture the way they are moving.

Readers' Theatre (p.43 – 46)

- In groups of four, prepare a Readers' Theatre presentation for pages 43 – 46.
- Think about and make performance notes on:

Who will read each section

What the dialogue should sound like

What the punctuation is telling you about how to read the extract

Concentrate on fluency, timing, expression, intonation and phrasing, so that you clearly convey the characters' qualities.

Reflect and discuss (p.45, p.50) (Inference, deduction, prediction)

- What is the most hurtful thing that Silvio says?
- What do you think of the way Granny Raffy handles the situation?
- What questions does Granny Raffy ask the girls?
- Why do you think Raffy threatens to take the manatee to Gomez herself if they don't think of a plan?
- What plan do you think they might come up with?

CHAPTER 7

Reflect and discuss (p. 56)

(Inference, deduction, evaluation, prediction)

- Consider the girls' plan. Evaluate it and decide whether they have prioritised the order correctly.
- How do you rate the girls' chances of success?

Drama (p.57) Hot seating

- Prepare probing questions about behaviour and motivation for the character of Raffy and possible answers to the questions which might be asked.

Hotseating prompts!

1. Who ...?
2. Where ...?
3. When ...?
4. Why ...?
5. What ...?
6. How ...?

Hotseating: beliefs and motivation prompts

1. Why did you ...?
2. What do you think about ...?
3. Isn't it true that ...?
4. Are you happy with ...?
5. What makes you ...?
6. Why did you react ...?

- Take it in turns to be on the hot seat to answer the questions. Try to give extended answers which explain your thinking.

CHAPTER 8

Writing activity (p.58--59)

- List all of the problems and how the girls deal with them. You could do this in the form of a diagram.

Drama Hot seating

- Working in pairs, select a character:

Silvio

Manuela

- Prepare probing questions about behaviour and motivation for the other character and possible answers to the questions which might be asked of your character.

Hotseating prompts!

1. Who ...?
2. Where ...?
3. When ...?
4. Why ...?
5. What ...?
6. How ...?

Hotseating: beliefs and motivation prompts

1. Why did you ...?
2. What do you think about ...?
3. Isn't it true that ...?
4. Are you happy with ...?
5. What makes you ...?
6. Why did you react ...?

- Take it in turns to be on the hot seat to answer the questions.

Artistic challenge

- Make your own teaching tool by creating a rainforest pole and models.
- Make sure you include:

Gamitana

Pacu

Caiman o Dolphin o Turtle

Hoatzun

Tapir

Reflect and discuss (p.65 and 67) (Inference, making connections, prediction)

- What do you think Libia means by:

'You know what, Frog...You're much nicer now that you're a manatee mamma!' ?

- How do you think the girls might be able to make the people agree not to hunt manatees?

CHAPTER 9

Author technique and writing activity (p.69)

- Pick out all the words which describe the rain and group them as follows:

Adjectives

Verbs

Adverbs

- Using some of these, and adding some of your own choice, create a rain calligram. You could do this by hand or by using ICT.
- A calligram creates a visual image related to the meanings of the words through the design and layout of the letters.
- Practise and perform your calligram. You may want to work in groups.

Author technique

- Re-read page 70 and pick out the foreshadowing text (words which suggest something is going to happen).
- Look at page 74. Why do you think the author decided to have a break in the text at this point?

Role on the wall

- Draw an outline of Silvio. Write down the thoughts that are in his head at different points in the story. Write the different feelings he has around his heart. Use a thesaurus to help you to choose words which will convey exactly what you think.

CHAPTER 10

Vocabulary (p.77)

- Scan for the words beginning with sub... and sur...
- Use the dictionary to find other words beginning with sub... and sur...
- What do these morphemes mean?
- Make a sentence with as many of these words in as possible which still makes sense!

Reflect and discuss (p.78) (Inference and analysis)

- Are actions always justified if you did *'what you thought was right'* ?
- Discuss this at home and try to come up with examples to support your opinion. You may have to do extra research! Then hold a class discussion.
- Make sure everyone is clear about the rules for discussion.
- Why was the Meet the Manatee Day so successful?

Drama (p.81) Readers' Theatre

- In groups of four, prepare a performance from 'When Gomez arrived ...' to the end of the chapter.

Reflect and discuss (p.82) (Inference, prediction)

- Why do you think Manuela is apprehensive about Gomez seeing the scar on Airuwe's back?

CHAPTER 11

Design technology and artistic challenge

Either:

- Create a small thatched roof and models to hang beneath it of:

Fish

Turtles

Caimans

Pink dolphins

Or:

- Create puppets for plays about animals
- Write a short play using the information you have collected in your fact files.
- Think about how to incorporate it into an interesting storyline or poem.

Reflect and discuss (p.88) (Inference, deduction, analysis, problem solving)

- Why is it so difficult to tick off number four on the action plan?
- What might be the best ways of achieving this?

Reflect and discuss (p.82) (Inference, prediction)

- Why do you think Manuela is apprehensive about Gomez seeing the scar on Airuwe's back?

CHAPTER 12

Writing Activity

- Write a description of the morning's journey from the point of view of Airuwe.
- Read these to each other and see if you want to add or amend anything in your writing.

Reflect and discuss (p.93)

- What is meant by the word 'home'?

EPILOGUE

Reflect and discuss (p.95--99) (Inference, deduction)

- What is your opinion of the way Gomez referred to Airuwe as 'my property' ?
- What did you think of Manuela's reaction to Gomez's cruel act?
- Why was it important for Silvio to gauge everyone's opinion before taking action against Gomez?
- Why do you think the villagers warned Gomez before the police came?
- Why are Libia and the others still performing puppet shows years later?

Author technique (p.98-99)

- Scan the end of the epilogue to find the paragraph describing the afternoon. What senses does the author draw on to convey the atmosphere?
- Why do you think the author chose the word 'kissed' on page 99?
- What simile does she use on the final page? Why is this so fitting?

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THE FACT IS

Knowledge challenge

Either:

- After careful re-reading of THE FACT IS, work in groups to devise a multiple choice quiz on manatees.

Remember, to make people really think, you need to have one answer that is close to the true answer.

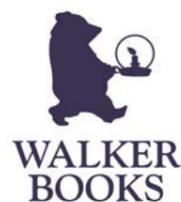
Or:

- Design an eye-catching infographic, detailing the information you have discovered.

Charity Challenge

- Organise fund-raising event/s to support the organisations, such as Natutama, who are working to help keep manatees in the Amazon.

For more educational resources go to <http://www.walker.co.uk/grown-ups/activities-for-home-and-school.aspx>



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JOHN DOUGHERTY - DINOSAURS & DINNER-LADIES



Photo: Jo Cotterill

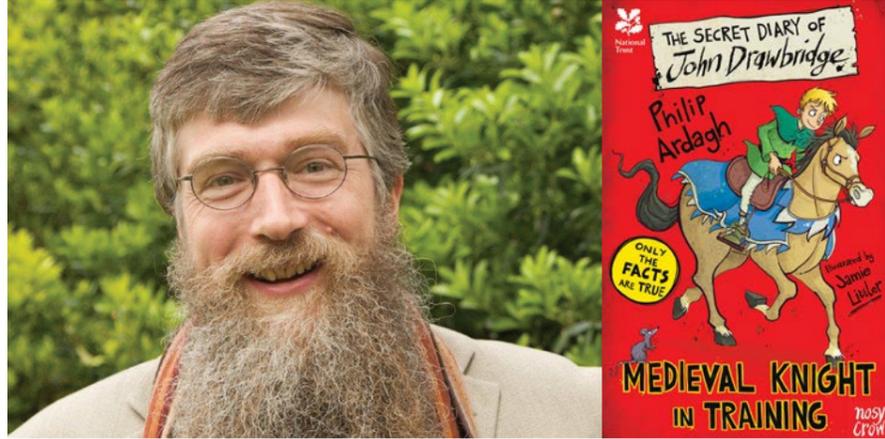
Write a poem of your own, based on **Mr Dougherty Has Trouble with the Register** (*Dinosaurs & Dinner-Ladies*, p.81) but using your own teacher's name instead of Mr Dougherty's. Try to find other words that are as close as possible to your teacher's name. Can you see the alphabetical patterns in the original poem? See if you can use a different pattern in yours.

- 2) Based on **Have You Ever Wondered** (*Dinosaurs & Dinner-Ladies*, p.14), write a poem of your own about the teachers and support staff in your school. Try and find rhymes for some of the teachers' names that will help you think of suitable misbehaviours (in the poem, for instance, 'Jones' rhymes with 'stones' and McKnight' with 'fight'). If that proves to be too difficult, think of misbehaviours and then find names (of imaginary teachers) to complete the rhyme.
- 2) Look at the limericks in the book (*Dinosaurs & Dinner-Ladies*, pp.22,24, 37, 40). Can you see how they all follow the same patterns of rhyme and rhythm? See if you can come up with your own limerick. Starting points might be: your name, your teacher's name, your school's name, your friend's name - choose something that rhymes with lots of other words. Your limerick can be funny or serious, and it can be about any subject you like.



www.otterbarrybooks.com/

PHILIP ARDAGH - THE SECRET DIARY OF JOHN DRAWBRIDGE, MEDIEVAL KNIGHT IN TRAINING



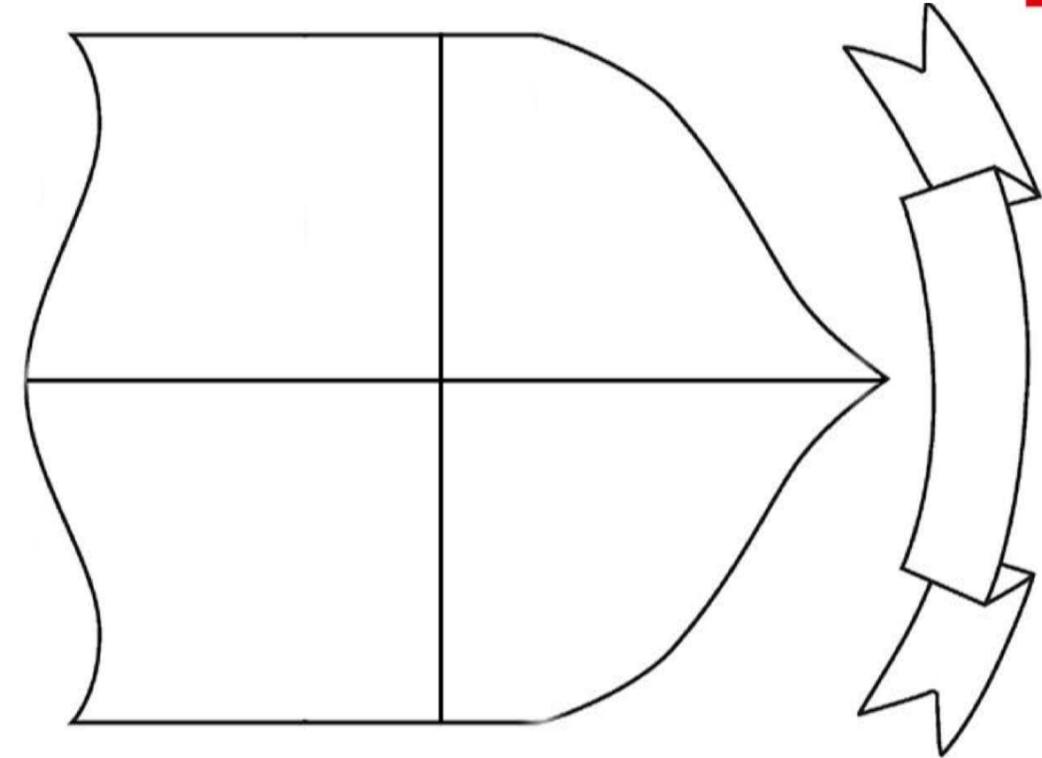
Ardagh's *The Secret Diary of John Drawbridge* is a clever blend of fact and fiction. Propelled by great characters, it is full of exciting historical facts, as young John Drawbridge goes off to train to become a knight. Previously a winner of the Roald Dahl Funny Prize, Ardagh includes lots of jokes as he shows just how much there is to learn in order to become a knight. How to charge with a lance on horseback without falling off, for example. Or, why the plates served at banquets are made of stale bread (and why you shouldn't eat them).

Resources: www.philipardagh.co.uk; @PhilipArdagh



nosycrow.com/

PHILIP ARDAGH - THE SECRET DIARY OF JOHN DRAWBRIDGE, MEDIEVAL KNIGHT IN TRAINING



DESIGN YOUR OWN COAT OF ARMS!

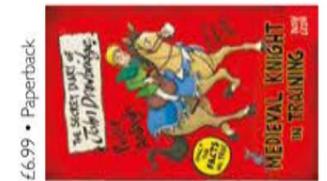


DON'T FORGET TO INCLUDE YOUR MOTTO IN THE BANNER ALONG THE BOTTOM.

A coat of arms is worn upon a knight's armour to identify each other in battle. A coat of arms also includes a motto, which describes the knight's good qualities, such as 'Always Brave' or 'Fast as Lightning'. What would yours be?



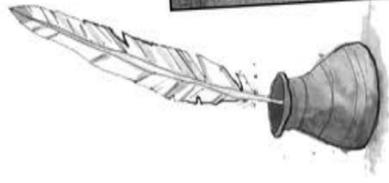
WHAT WOULD YOUR NAME BE IF YOU WERE A MEDIEVAL KNIGHT? LORD WIDEMORT? FLORENCE FIGHTALOT? TWEET YOUR #KNIGHTNAME PICTURE TO US @NTBOOKS



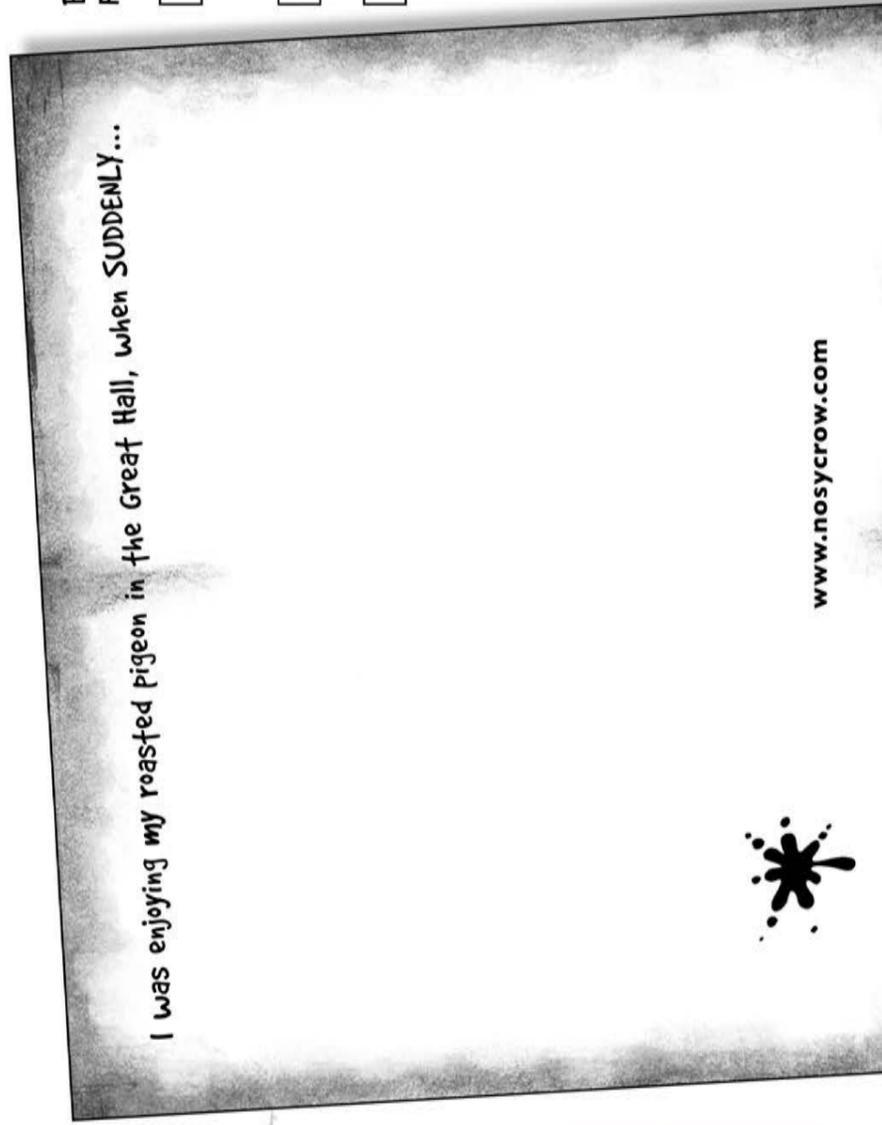
www.nosycrow.com



A DAY IN THE LIFE OF A MEDIEVAL KNIGHT!



IMAGINE YOU ARE A MEDIEVAL KNIGHT! GRAB YOUR QUILL AND FINISH THE FOLLOWING DIARY ENTRY.



BONUS POINTS IF YOU CAN INCLUDE THE FOLLOWING MEDIEVAL ACCESSORIES:

- LUTE - a stringed instrument about the size of a smallish guitar
- A BEAR - Yes, there were bears in Britain back then.
- A MACE - A spiked iron ball on the end of a wooden handle



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WHAT WOULD YOUR NAME BE IF YOU WERE A MEDIEVAL KNIGHT? LORD WIDEMOAT? FLORENCE FIGHTALOT? TWEET YOUR #KNIGHTNAME PICTURE TO US @NTBOOKS



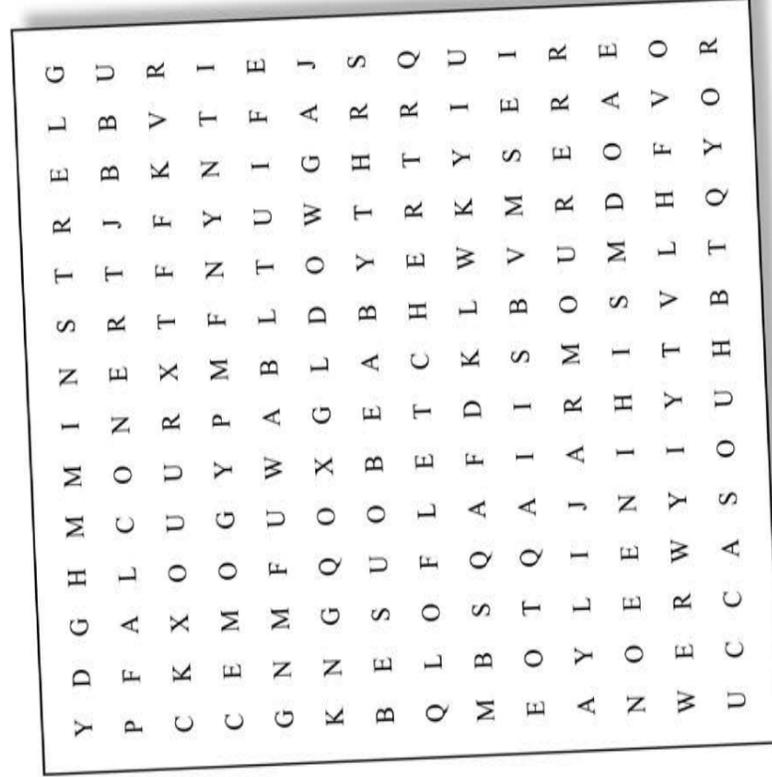
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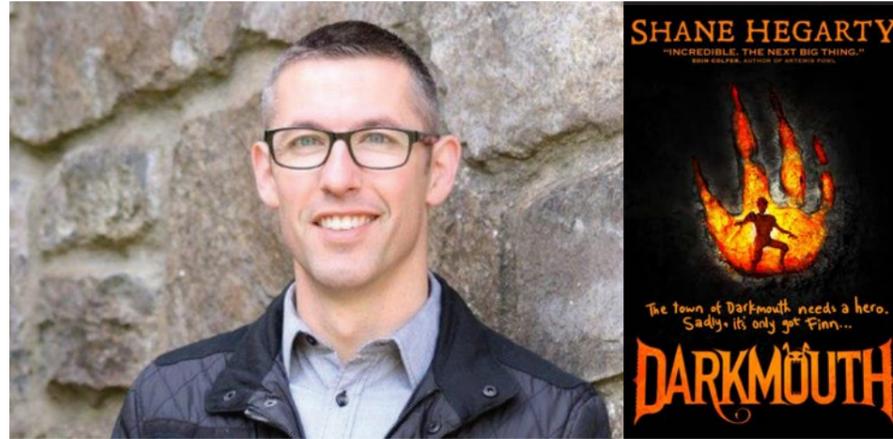


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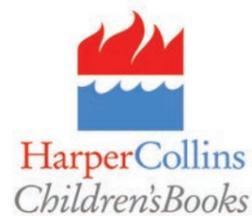
- PAGE:** A knight's servant - the first step to becoming a knight!
- SQUIRE:** A knight-in-training
- KNIGHT:** A noble soldier
- FLETCHER:** The person who makes arrows for the archers
- OSTLER:** The person who looks after the horses
- FARRIER:** The person who makes shoes for horses
- MINSTREL:** A performer who sings about his lordship's brave and chivalrous acts
- FALCONER:** The person who looks after and trains falcons for hunting
- BLACKSMITH:** The person who makes everything from door hinges to chains to the iron rims of a wagon's wheels
- ARMOURER:** The person who looks after the armour
- KENNEL BOY:** The boy who looks after the hunting dogs (and even sleeps in the kennels!)

SHANE HEGARTY - DARKMOUTH

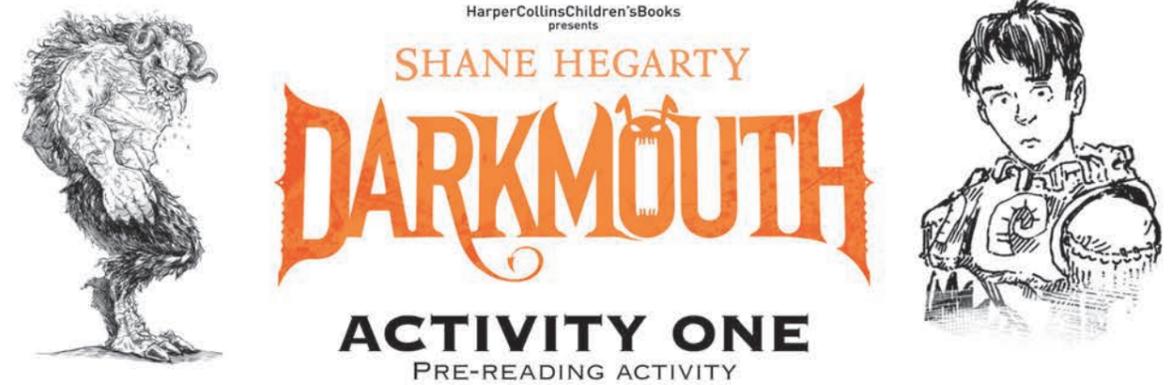
Photo : Roisín Macken-Price



Hegarty is the creator of the action-packed *Darkmouth* series, a fantasy full of monsters out to conquer the world. The writer will tell you about the book's extraordinary creatures, talk about his inspiration for his hapless hero Flynn and discuss character creation and plot twists. Hegarty was the Arts Editor of the *Irish Times* but left to write full-time in 2013 when *Darkmouth* became an international sensation. He lives on the east coast of Ireland, in a village not unlike Darkmouth. Only with no monsters (that he is aware of).



www.harpercollins.com/childrens



From looking at the **title**, the opening **map** and just the James de la Rue **illustrations** on pages 9 / 13 / 56 / 122-123 / 158 / 369;

- What ideas come into your mind?
- Jot down any words that support your thoughts.

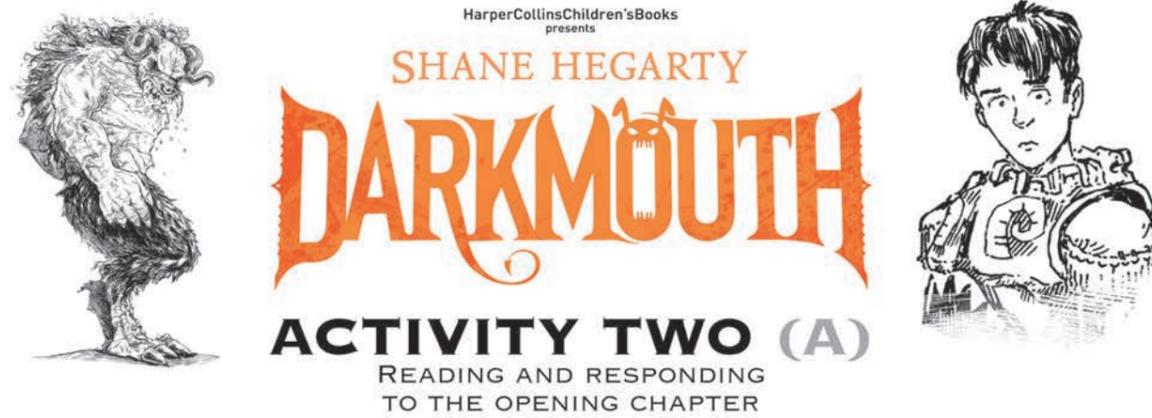
TITLE	
MAP	
P. 9	
P. 13	
P. 56	
P. 122-123	
P. 158	
P. 369	

- Briefly, what do you think the story as a whole will be about? (Be prepared to feed back with reasoning to your class in a plenary session.)

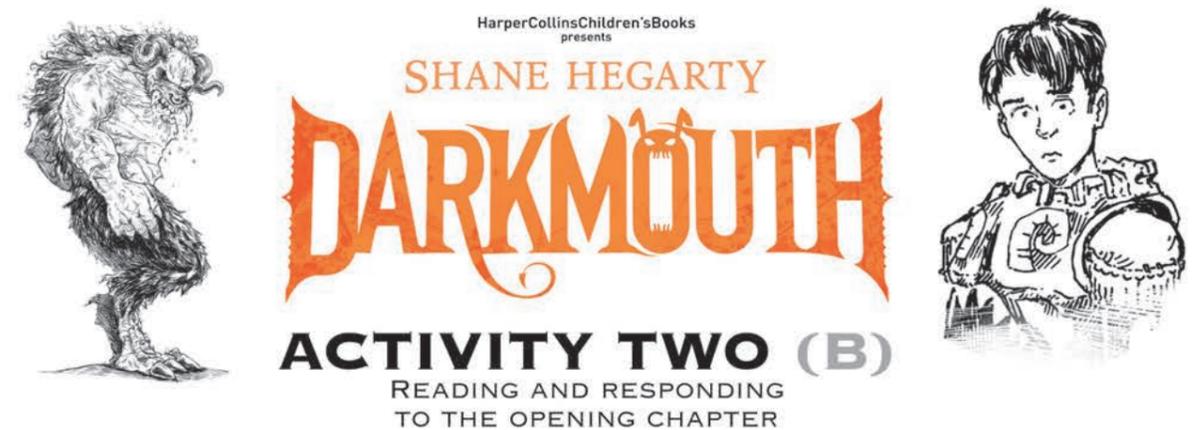


Illustrations © James de la Rue 2017.

He's the world's last monster hunter. Shame he's a bit rubbish at it...



HarperCollinsChildren'sBooks presents
SHANE HEGARTY
DARKMOUTH
ACTIVITY TWO (A)
READING AND RESPONDING
TO THE OPENING CHAPTER



HarperCollinsChildren'sBooks presents
SHANE HEGARTY
DARKMOUTH
ACTIVITY TWO (B)
READING AND RESPONDING
TO THE OPENING CHAPTER

Read this short chapter very carefully and fill in the following table entering any details that YOU think could be forbidding and any that sound tempting to you. Try to use some quotations and try to express some points in your own words (two examples are done for you but you might not agree with their placing - you can always change their position).

Ominous details of Darkmouth	Attractive details of Darkmouth
Graffiti on a roadside wall announces 'MONSTERS' and shows a serpent swallowing a child.	'Picnic tables and fun climbing frames' are provided for children.

The narrator tells us that people arriving in Darkmouth think 'let's get out of here'.

- If you were dreaming about Darkmouth would it feel like a nightmare, or a dream that you want to last?

If you were walking alone to Darkmouth, would you turn around or continue?

- If you decided to turn around, at what point on your journey would you retreat and why?

- If you chose to continue, what would draw you to Darkmouth?

EMMA CARROLL - STRANGE STAR



ACTIVITIES

- 1) **Design your own gothic monster using body parts from different (famous?) people.**
Remember your monster should have: superhuman strength, be able to run fast, be intelligent, capable of being cruel and aggressive, very tall, frightening to look at, so choose body parts from people who'll fit these criteria.
- 2) **Find two photos- one of a creepy castle, one of a wild landscape (mountains, woods, snow for example).**
You now need to draw a map to get us through the wild landscape to the creepy castle. Remember to make the journey as challenging as possible- lots of rivers, wolves, narrow mountain passes etc- and to give places eerie names.
- 3) **Try reading or writing for 20 mins in a dark room using only candlelight.**
How does it feel? Does it effect what you read or write?.
- 4) **If you could bring an extinct animal/famous person back to life, what/ who would it be?**
How would you do it? Plan the experiment in note form or write an account of it.
- 5) **At the end of Strange Star Lizzie lives in the city, whereas Mercy remains in Sweepfield. Write a letter from either Mercy or Lizzie detailing what life is like for them now their best friend lives hundreds of miles away.**

RESEARCH

- 1) **Read 'Frankenstein' by Mary Shelley- the original if you can, or a few chapters of it.**
Or try a shorter, modern version- there are also some great playscript versions out there.
- 2) **Find out ten facts about Mary Shelley's life.**
- 3) **What was it like to be a person of colour at the beginning of the C19th?**
Find pictures and accounts of newly freed slaves like Felix.
- 4) **Find facts and statistics about the Year Without Summer.**
What caused it? How did it alter the weather? What impact did it have on people's lives?
- 5) **Research the effect of lightning strikes on buildings, trees, people.**
How common are they? Why does it happen? What happens when lightning hits something? What measures can we take to protect ourselves in a storm?

OTHER GOTHIC STORIES

- 1) *The Wolves of Willoughby Chase* by Joan Aitken
- 2) *The Lie Tree* by Francis Hardinge
- 3) *The Dark Is Rising* by Susan Cooper
- 4) *My Swordhand Is Singing* by Marcus Sedgewick
- 5) *The Screaming Staircase* by Jonathan Lockwood

Resources: emmacarrollauthor.wordpress.com; @emmac2603

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www.faber.co.uk

HOLLY BOURNE - THE SPINSTER CLUB SERIES



Below are links to the first chapters in each of the books in the Spinster Club series:

Am I Normal Yet?

<https://usborne.com/browse-books/catalogue/product/1/9231/am-i-normal-yet/#free-chapter-modal>

How Hard Can Love Be?:

<https://usborne.com/browse-books/catalogue/product/1/9715/how-hard-can-love-be/#free-chapter-modal>

What's A Girl Gotta Do? First chapter:

<https://usborne.com/browse-books/catalogue/product/1/10386/whats-a-girl-gotta-do/#free-chapter-modal>

Resources: www.hollybourneauthor.tumblr.com; [@holly_bourneYA](https://twitter.com/holly_bourneYA)

Below are teaching materials for The Spinster Club discussion points, how to start your own Spinster Club and Holly's Spinster Club booklist

SPINSTER CLUB DISCUSSION POINTS

So you've bought the cheesy snacks and got the girls on board. Here are some topics to get your feminist fires burning, inspired by Evie, Amber and Lottie's own Spinster Club discussions.

Name a film that passes the Bechdel test.

To pass, a film has to have at least two women in it and they've got to have at least one conversation about something other than men.

Do you recognize any cognitive dissonances in yourself?

It's not always easy to uphold feminist ideals in the face of social norms. Where do you struggle the most?

Why have "spinster" and "feminist" become seen as offensive words?

The Spinster Club began because the girls wanted to reclaim the word spinster and make it mean something positive. But why was that even necessary?

Lottie discovers that when you fight for something you believe in, "people are going to swipe at you". But do the positives of online feminist communities outweigh the negative comments?

Why does feminist behaviour in relationships make people feel uncomfortable?

How can we get people to move past traditional gender roles, like guys being expected to pay the bill on a date, or girls feeling uncomfortable about asking guys out?

How can your class, race, religion, sexuality, gender-identity and disability impact your experience as a woman?

Lottie wants everyone to add to her feminist "duvet" of different female experiences. How can feminist campaigns include more diverse voices?

What made you realize you were a feminist? For some people, a particular experience, book, or person awakens them to feminist issues, just like Lottie's experience with the van men prompted her campaign.

And finally, who can make the biggest food baby?! Bring on the cheese!

We love to hear about YOUR SPINSTER CLUBS, and your favourite moments from the SPINSTER CLUB trilogy. Join the conversation online and start sharing!

#SpinsterClub (Virtual cheesy snacks welcome...)

HOW TO START YOUR OWN SPINSTER CLUB

Some of the best feminist campaigns have come out of girls just getting together and chatting about how WEIRD it is to be a girl. Book some time in every week with people you trust and feel com-fortable around to just have a big natter. It's mad how inspired you feel afterwards.

Here are a few pointers to get you started...

Set an agenda

Like Evie, Amber and Lottie, set discussion topics to chat about at each meeting. No need to get out the powerpoint presentations, but before each meeting agree on a question or topic to discuss at the next meeting. This way you can mull it over and have lots to say at the meeting. I've also put together some discussion points to help you get started.

Take part in Emma Watson's book club

Hermione *cough* I mean Emma Watson has started an online feminist book club, where you can read along with Herrnionie *cough* I mean Emma to grow your understanding of different feminist issues. I've also put a list together of some of my fave feminist tomes - check it out and let me know what you think!

Campaigning tips

1. Do as the girls do and write to your local MPS
2. Use social media - as a force for good. Blogging, vlogging, sharing. It's a way of highlighting issues, and finding others going through the same thing.
3. Everyone loves swag. Create your own badges, stickers, t-shirts or bags to highlight the issues you are campaigning against - there are also some very cool Spinster Membership Cards you can download on the Hub.

Help charities

Women's services are being cut hard and fast, and you can help raise money/volunteer for charities filling these gaps. week out charities that you feel passionate about - there's loads of great info online.

And speak up!

Be the change you want to see. If you see something sexist, call it out if it's safe for you to do so. Ask questions, demand answers. If everyone did this, we'd get there so much quicker.

HOLLY'S SPINSTER CLUB BOOK LIST

One of my favourite things about writing the Spinster Club trilogy is that I've been on my own feminist learning journey through writing the books. Here are my favourite books I've come across while doing my research.

1) *HOW TO BE A WOMAN* by Caitlin Moran

This half autobiography, half feminist manifesto literally changed my life. It was like my gateway drug into feminism.

2) *MEN EXPLAIN THINGS TO ME* by Rebecca Solnit

This collection of feminist essays will make you angry, very angry. But in a good way. A way that makes you want to turn all this new-found anger into ACTION

3) *EVERYDAY SEXISM* by Laura Bates

This book, based on the game-changing blog of the same name, shoots dead any argument that feminism is no longer needed. A collection of the ridiculous/heartbreaking/head-bashing NONSENSE of the everyday sexism that girls and women face, every day.

4) *I CALL MYSELF A FEMINIST: THE VIEW FROM TWENTY-FIVE WOMEN UNDER THIRTY*

Something will appeal to everyone in this inspiring collection of young feminist essays. It's essentially a look at real-life Lotties, Evies and Ambers around the UK and all the kick-ass stuff they're doing. It also shines a light on some of the lesser-discussed parts of feminism, like experiences of trans women, Muslim women and loads of other brilliant voices. Perfect for dipping into.

5) *WE SHOULD ALL BE FEMINISTS* by Chimamanda Ngozi Adichie

Based on her incredible TEDx talk, this manifesto is incredibly short and yet incredibly powerful. It's a bit like doing a shot of hardcore feminism...in a good way.

Tweet me your thoughts on the feminist books you love at [@holly_bourneYA](https://twitter.com/holly_bourneYA).



DANIEL MORDEN - THE KING OF THE HERRINGS



THE KING OF THE HERRINGS- ORIGINAL VERSION

Somewhere very far away lived a quarryman. he was old, and his wife had never borne him any children. At last a son was born to them, and all the neighbours were amazed - the man and woman were so old to have a child.

The father died and the son took his place. And lo! an old man passes by, and the youth gazed upon him. Now the old man asks him,

‘Wilt thou come with me and seek our living?’ ‘Yes,’ quoth Jack. “ Then say that thou wishest me turned into an old nag” “ Done!” quoth Jack “ Get on my back; let us be off.”

So off they set, of the old nag and Jack, along the road. Said the old nag to Jack:

“ If thou shouldst chance to see or hear anyone in trouble on the way, go and find out what is the matter, and if thou canst do aught, do it”.

And lo! And behold! Here we are upon on the road. And here we are taking the hill. And now the pair are well on their way. Quoth Jack to the nag:

“I hear something.”

“Go and see what it is.” Jack got down from the horse’s back to see what was there. He saw a little herring that the tide had stranded. Jack picked it up and put it back in the water. And lo! The fish swam right up to him. Quoth the fish to Jack:

“Whatever I can do for thee, call upon me, the King of the herrings, and I will do it.” Away they go over the hill.

“Jack, touch nothing that thou seest, even though it be the finest thing thine eyes have ever beheld.”

And lo! The wind blew a feather into his mouth. Twice or thrice he spit it out. Back came the feather again. He thought it a pretty feather, and put it in his pocket.

And now they come to a castle. And so he heard a great uproar within the castle.

“Go and see what is the matter” said the old nag. Jack went up to the castle and knocked at the gate. No one came out to him. He opened the gate and went in to see what was happening. He saw a giant lying on the bed, helpless. He could do nothing for himself: he was ill. There was no maidservant to give him food.

“What ails thee, friend?” “I have no serving wench in this place. Go and bring me food and a tankard of ale from below.” The giant ate his bellyful, and bade Jack call upon him if ever he could do aught for him. Now the pair are going downhill. Quoth the old nag, “ What didst thou see on the mountain?” “I saw nothing but a little feather which to wind blew into my mouth”

“Didst thou take the feather?”

“Yes, I have it in my pocket.”

“This feather will bring us misfortune; but keep it, do not let it go”

And now the young man went to a grand mansion to look for work. The master of the house came out to see his craft with the quill. It was excellent: thou couldst not beat it.

Then he went in search of some place to sleep in. The master invited him to sleep in the house. “Nay,” said Jack, “I will go to my old nag in the stable.” Everyone marvelled at his feats with the feather. One day the man servant said to his master, “ Call him hither, master, that I may get hold of his quill.”

The master called him. He came. The servant took away the quill, and put another on the table in its place.

“Master, I have it; the man who brought the feather here and can bring the bird too.” Said Jack to the old nag: “The master wants the bird.”

“Go, Jack, and ask him to give thee three days and three purses of gold.” They set off in search of the bird. “Jack, go up to the castle and walk in. Thou wilt see a company feasting at table. Touch nothing. In the corner thou wilt see a draggled-tailed bird in the cage. Go, take it, but tarry not.”

Out he comes to the old nag carrying the bird. The pair returned, bringing the bird with them. Now the master and his servant talked it over as they looked at the bird. The servant said to the master,

“The bird is pretty; the lady prettier still.” Quoth the servant to his master; “The man who brought the bird here can bring the lady too.”

Jack went out to the old nag and told him that the master wanted the lady.

“I warned thee about the feather, Jack. Go and ask him for three days three purses of gold.”

Jack and went back to ask the master. He got the money and three days.

And away they go! They talk together on the road. Said the old nag to Jack:

“Jack, do thou wish me turned into a ship upon the sea.” As soon as the word was spoken, there was the ship on the sea.

And here they are going aboard. The ship was laden with silk. Now they are sailing beneath the castle.

“Jack, go up to the castle, and ask to see the lady. She whom thou wilt see coming forth to thee is not so the lady: ask to see the lady herself.”

Jack went to the castle. He knocked at the gate, and lo! A lady appears. She was not the mistress. She was the housekeeper. He said to her: “I want to see the lady herself.” The servant went in to tell her mistress. Anon the lady comes out. Jack told her there was a ship at anchor below the castle and she stepped down to look at the silk. The lady came aboard, and one of the crew led her to the cabin where the silk was stored. Jack remained on deck. He weighed anchor and a ship sailed away. And now they are far out to sea. By this time the lady had finished her business and come on deck. When she saw that she had been trapped, she felt in her pocket, pulled out her keys and flung them into the sea. The sea turned red as blood, and was troubled by a mighty storm.

Here they are back at the mansion. Jack led the lady inside. The master and servant spoke a few words together. Quoth the servant to the master:

“The man who brought the lady here can bring the castle too.” Jack went out to the old nag and told him.

“Well, Jack, I warned thee about the feather, that it would bring us misfortune. Go back, Jack, and ask him for three days and three sacks of gold.” Jack went back and got them.

When they were both well on their way, the old nag asked Jack: “What did the giant say to thee?” “He promised he would do anything for me” “Go to him and tell him what thou wantest.”

So up Jack goes to the castle. He told the giant what he wanted, and the giant fell a-laughing at him. He sent them out to fetch his chain, but Jack could not lift a single link. Again the giant burst out laughing, and straightway strode out, picked up the chain, and slung it over his shoulder.

Now they both hasten down to the ladies castle. The giant fastened the chain to the castle, put it on his back and carried it's down to the lady's bidding place. There was a high wall around the ladies castle and the gate was locked. Quoth the lady to Jack,

“I want my keys. I cannot open the gate.” And Jack went out to consult the old nag.

“Jack, I warned thee about the feather. Go back and ask for such and such things.” He went back and got what he wanted.

So here they are again journeying along the road. “Jack, what did the little fish say to thee?”

“Whatsoever I can do for thee, I will do: shouldst thou hast need of me, thou must call upon the King of the Herrings.”

Jack and the old nag made for the spot where he had found the fish and hailed him. Lo! The fish swam up to him. Jack told him about the keys.

“I will go in search of them, Jack.” He disappeared and was gone a great while. He came back but he had not found the keys. “Jack, I have not found them, I will try again.” And again he was gone a great while. At last he reappeared and he had found the keys, and he gave them to Jack. The herring swam away and the old nag and Jack returned home.

Jack handed the keys to the lady. The lady asked Jack:

“Which wouldst thou rather, Jack, that thy head, or that thou master's head be cut off?” Jack stopped to think what answer he should make. Then he said to the lady:

“Do not slay him, slay me.” Quoth the lady,

“Thou hast answered well, Jack, thou hast answered well. Hadst thou not spoken thus thou wouldst have been slain. Now it is the master who will be slain.”

Jack and the lady were married and the master was slain. And the lady and Jack still live in the castle.

And now thou hast my tale!

NOTES ON THE KING OF THE HERRINGS

Dark Tales From The Woods is a collection of Welsh folktales unearthed and rewritten by author/storyteller Daniel Morden. The stories were first written down about a hundred years ago by a Liverpoolian professor called John Sampson. Sampson would visit a gypsy family in Denbighshire every summer and transcribe the tales they told around the fire of an evening. Daniel has rewritten the stories to make them accessible to readers today.

The attached text, titled the Original Version (O.V.) is the transcript of a performance given in the 1920s in the Romani language by a gypsy storyteller in Denbighshire. The story is called the *King of the Herrings*. Daniel encountered it at The Museum of Welsh Life. This was the starting point for Daniel's version.

JACK

King of the Herrings is one of seven stories contained in *Dark Tales From The Woods*. Four of the seven feature Jack. What other stories do the students know that feature this character? What do all the Jacks have in common?

Jack is a folk hero, an everyman. He represents the common man and woman. He is always of humble birth. He isn't extraordinary in any way- he is no more intelligent, courageous or resourceful than the rest of us. He makes mistakes, but is fundamentally decent.

THE WRITTEN AND THE SPOKEN WORD

Ask the students to read the original version, then listen to the recording of Daniel telling the tale. (The recording is of Daniel performing at The National Storytelling Festival of America in Tennessee.) Click on the icon to listen.

The *King of the Herrings* is a traditional story. It has been created by a game of Chinese Whispers that has stretched across centuries. It has evolved through the oral tradition. Each storyteller has edited and embellished the story according to his or her sensibilities, the taste of the audience, the context in which the story is being told....

Discuss the differences between hearing and reading a story.

- There is no intonation on the page. Daniel's performance mediates between the story and its recipient.
- Audience participation in repeated sequences.
- During the recording Daniel digresses from the story to acknowledge the sound of a crying baby. Why?

COMPARE THE TWO VERSIONS

Daniel has made significant changes to the story. Discuss the changes he has made. Why has he made them?

Language

- Daniel has removed any antiquated language -thees and thous etc- replacing it with modern equivalents. Why?
- The O.V. text moves from the past to the present tense. Daniel's version happens in the past tense only. Why?
- Daniel has elaborated on scenes that are told in synopsis in the O.V. eg the theft of the bird and the princess. Why?

Structure

- Daniel has simplified and clarified the plot. He has removed superfluous characters (eg the master's servant).
- He has added more dialogue between Jack and the horse. Why? -The master becomes a king. Why?
- At the beginning of the O.V. a man appears to Jack and transforms into the horse. Attentive readers might infer that the horse is Jack's recently deceased father. Daniel makes this explicit, but only reveals it at the climax of the story. Why has he made this change?
- Compare the two versions of Jack's final dilemma.

LINKS TO DANIEL MORDEN STORYTELLING

<https://www.youtube.com/watch?v=REQY5WaV-1g>

Daniel Morden talks about Dark Tales from the Woods

<https://www.youtube.com/watch?v=zWfP6hA7pi0>

MP3 LINK HERE...

Resources: www.thedevilsviolin.co.uk; @danielmorden



www.clc.org.uk

MEET THE AUTHOR - DANIEL MORDEN

I've always been a storyteller. When I was a child, I'd make up a story as I walked to school. If I hadn't finished the story when I reached the school gates, I'd wander around the playground talking to myself until I'd finished it!

There was a bully in my class. One day he asked me what I was going to be when I grew up. I said I was going to be a writer. He said, 'Tell me a story then.' So I did. I told him a tale I'd heard on the radio the day before. When I finished I realised he was staring at me. After a few moments he said, 'Yes, you will be a writer,' and he left me alone for the rest of the day.

I loved it when my parents read to me. Since then I've tried a lot of things, but nothing satisfies me as much as a really good story, whether it be from a movie, a play, a book or – best of all – a storyteller. I love those moments in stories when someone says, 'Whatever you do don't open that door', because we want to know immediately what is in the room beyond, and know that the door will be opened before the end of the story.

I've been lucky. I've been to lots of places, hearing and telling tales – I've heard stories of Raven in the snowy Arctic, Anansi in the sweltering Caribbean, Maui the trickster in magical Hawaii, and Babakut in busy Singapore. And I'm amazed to say, wherever I've been, people are telling stories about the same things. Stories unite the human race.

Where were you born and brought up?
Cwmbrân, South Wales.

Where did you go to school?
Llanyrafon and Croesyceiliog Schools.

What did you particularly like and dislike about school?
I liked dreaming in the playground, writing poetry and stories.
I wasn't very good at Maths, so I didn't enjoy it.

What did you want to be, as a child?
A marine biologist, who goes down into the deepest, darkest part of the sea and observes the creatures there. Or a policeman.

What was your favourite book as a child?
When Dinosaurs Ruled the Earth – it had fantastic pictures, *Silly Verse for Kids* by Spike Milligan, *The Chronicles of Prydain* by Lloyd Alexander. Do you have any hobbies?

Do you have any hobbies?
I like cooking, watching films and swimming, but not at the same time!

What makes you happy?
My family, friends, Abergavenny Food Festival, the Bagpuss theme tune, hearing a good story, the sight of the Sugar Loaf emerging over the horizon when I'm driving home, music, swimming in the sea, seeing a heron.

What makes you angry?
The streets of my home town are paved with dog excrement.

When did you start to write?
I wrote and told myself very long stories when I was in primary school.

Which one was your first book?
Weird Tales from the Storyteller.

Do you find it easy to write?
It is hard to find the time, because most of the money from books comes after they're published.

Where do you write?
I have an office.

From where do you get your ideas?
They come from folklore. I find a story, or a moment from a story, and retell it in my own way.

Are there any themes/subjects that appeal to you especially?
I like those stories where a hero/heroine has to go out into the world to get some impossible thing, like the nostril hairs of a giant. In one such story the hero is told, 'Go I know not where, and find I know not what,' which is what all of us must do in our lives.

What advice would you give someone who is starting to write?
Tell the stories that excite you. If you enjoy the story, others will.

Are some of your characters based on yourself?
All of them, which is a scary thought!

Which of your books is your favourite?
They're like my children. I couldn't choose a favourite.

Which is your favourite character?
Mary, in Mary Maid of the Mill from Dark Tales. She's an ordinary person in an extraordinary situation. Her enemies are stronger and more ruthless than her, but because she uses her brain she outwits them every time.

Is there something you would like to change about yourself?
I'd like to be able to insert floppy discs into my head. If that's not possible, I'd settle for an extra head.

What is your favourite television programme?
The Simpsons.

What is your favourite food?
Curry.

What makes you laugh?
The Simpsons. My kids. Tommy Cooper. An English storyteller called Michael Dacre.

KIM SLATER - 928 MILES FROM HOME



DISCUSSION NOTES

- 1) **Dad's constant warning about keeping our business private echoes in my ears. How if social workers and do-gooders get to hear about him working away as much, they'll cause us all sorts of problems.**

Discuss Calum's relationship with his dad, and their living arrangements at the start of the book. Do you think this relationship improves throughout the story?

- 2) **Sometimes it feels like [Linford]'s the adult and that me, Jack and Harry are just little kids for him to order about.**

Examine Calum's role in his friendship group at the beginning of the story. Why do you think he hangs around with this group, and what other kinds of friendship does he discover later on?

- 3) **Sergei and Calum seem like unlikely friends at first — what do the two boys teach each other throughout the course of the story?**

- 4) **I think about Amelia and Sergei. Their home is a place they love; for me, home is somewhere I can't wait to escape from.**

Discuss the different depictions of home in this story. What do you think defines 'home'?

- 5) **I can feel the pleasant buzz of new ideas inside my head. They're flitting back and forth, mixed in now with a bit of confidence and hope.**

How important is it, Calum having a creative element to explore via his screenwriting? What do opportunities like the competition run by the Expressions centre offer to children like him?

- 6) **Why do you think the author chose to intersperse Calum's screenplays with the main narrative?**

What effect did this have on your reading experience?

- 7) **I can't wait to finish school and get a job; preferably well away from here. At the same time, I can't imagine ever being able to escape the estate.**

Examine Calum's feelings of being stuck and how they relate to his council-estate upbringing. Has his outlook changed by the end of the book?

- 8) **'Yo, Immi,' Linford calls [to Sergei]. 'When you pissing off back home, then?'**

Discuss the real-life issues (such as immigration and racism) explored in this book. Why do Linford and some of the other characters give Sergei a hard time?

ABOUT THE AUTHOR

Kim Slater lives in Nottingham and takes her inspiration from everyday life. Her debut novel, *Smart*, won ten regional prizes and has been shortlisted for more than twenty regional and national awards, including the Waterstones Children's Book Prize and the Federation of Children's Book Groups Prize. It was longlisted for the Carnegie Medal, and her second novel, *A Seven-Letter Word*, was also nominated for the prize. Kim lives in Nottingham with her husband and has one grown-up daughter.

Resources: www.kimslater.bookswarm.co.uk; @Kimslater01



Find out more about *928 Miles From Home* by Kim Slater at <https://www.panmacmillan.com/authors/kim-slater/928-miles-from-home>

PHIL EARLE - MIND THE GAP



Stories surround us.

Even the most mundane events in life can be the starting point for an amazing journey. Front doors for instance, can inspire you to go on the most amazing journey.

Watch your neighbour for instance as they leave for work. Do they leave one morning, lugging a suitcase that looks so heavy it weighs a ton, only to return fifteen minutes later and the suitcase is empty, as light as a feather...tell me, what was in the case?

Invite your students to take this premise off in any direction they please. Was there a bomb in the case? Or money, or gold, or a body?

Get them to describe the contents in detail, ask them to come up with motivations for having them in their possession.

If it's gold how much is there, how will they move it, what will they buy with the proceeds?

If it's a body, then how did the person die, how will the body be disposed of, and who is going to stop them getting away with such a dastardly crime!!

This is a fantastic way of stimulating storytelling from the tiniest of beginnings...

ABOUT MIND THE GAP

When Mikey's dad dies, something in Mikey dies too. He loved his old man and he never stopped dreaming that one day his dad would land the role of a lifetime, and come back to the estate in the flashiest ar anyone had ever seen. Now there's just numbness, and not caring, and really, really stupid decisions. He says the worst of it is that he can't even remember his dad's voice any more. Eventually Mikey's best mate can't bear it anymore, and he sets out to give Mikey the memories – and his dad's voice – back. A powerful story of love, loss, family and friendship.

PHIL EARLE was born in the great city of Hull in 1974, and spent the next eighteen years playing a lot of sport, messing around in plays and trying to sing in bands. He has had jobs as a care worker in a residential kids' home and an Ottakars bookseller, and now works as Sales and Marketing Director for David Fickling Books. In 2016, Phil was appointed as reading charity BookTrust's new writer-in-residence. He lives on a hill in Yorkshire with his three children and his favourite place to write is on the bus.

Read more about Phil at his website www.philearle.com

Resources: www.philearle.com; [@philearle](https://twitter.com/philearle)



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