

CLASS READS

Level 2

(Suitable for Foundation Stage: Primary 2,
Key Stage 1: Primary 3,
Key Stage 1: Primary 4,
First Class and Second Class)

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About Children's Books Ireland

At Children's Books Ireland, we believe that every child should have access to the joy of reading, regardless of their circumstances. Our mission is to make books central to every child's life on the island of Ireland. We work with families, teachers, libraries, publishers and communities all across the island to get books into children's hands and to inform adults who can make a big impact on their reading. We advocate for the changes Ireland needs to grow a new generation of readers, and we support artists so that they can make excellent work for children and young people. Sign up to our newsletter to stay in touch!


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Children's Books Ireland has made every effort to ensure that all information is correct at the time of print. However, we cannot be held responsible for any errors or omissions.

Tá gach iarracht déanta ag Leabhair Pháistí Éireann le cinntiú go bhfuil an fhaisnéis sa treoir seo cruinn. Ní féidir le LPÉ a bheith freagach áfach as aon earráid ná easnamh.

INTRODUCTION/RÉAMHRÁ

Children's Books Ireland is frequently asked by teachers and librarians to recommend class novels for students of all ages, and it has long been an ambition of ours to give due consideration to the supports needed to reinvigorate how children in primary and secondary school engage with books and reading. Our ultimate aim is for students to find books that will delight, entertain and connect with them, and for teachers and librarians to feel supported and to have useful resources to draw from. We want students all over the island to feel excited about reading, to pick up a book or have it read to them and to say 'This book is class!' Hence the title – we have selected books that we think are class reads for classrooms.

In developing Class Reads we consulted with teachers at primary and secondary level in the Republic of Ireland and Northern Ireland. The package we designed following this process includes recommended reading lists focusing on great class novels, broken down by class groupings, including texts in English and Irish and highlighting excellent artists including many from the island of Ireland. Each list includes reviews of twenty-four books, four of which have been selected as the subject of a detailed resource guide including suggested ways to interact with the novels. Being conscious of budget and real ways of working, these guides will also give you the tools to facilitate high quality creative engagement with *any* work of children's literature. These downloadable, printable packs are supported by five short videos featuring authors and illustrators from all over the island of Ireland, some directed at the adults who influence children's reading and others speaking directly to children and young people in classrooms and giving them creative activities to help them engage with any book they have to hand.

The objective of Class Reads is to inform and support teachers and librarians, to build knowledge of excellent children's literature and to bring some of the best voices in Irish writing into the classroom through both the recommended texts and activities and the video pieces. So much is asked of teachers across all areas of the curriculum, as well as extracurricular activities; Class Reads will help to showcase appropriate texts that are excellent, diverse and contemporary and that will spark students' imaginations in the classroom. The resource guide will build confidence to bring literature into the classroom in new and exciting ways by giving you fresh tools to play with and opening the door to a wealth of wonderful literature that can excite and draw in young readers, giving them not just space to learn to read, or to engage with English as an examinable subject, but also access to a rich artform through poetry, prose and illustration.

We welcome your feedback on Class Reads – if you have suggestions for how we might improve future iterations or books that have worked well in your classroom or want to let us know how these resources have impacted on your teaching practice, please get in touch by emailing us at info@childrensbooksireland.ie

Thank you for taking the first step and downloading Class Reads. For more recommended reading, including themed lists and our annual reading guide, visit www.childrensbooksireland.ie

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Denotes an Irish author/illustrator/publisher/údar/maisitheoir/foilsitheoir as Éirinn



Denotes dedicated resource pack within this guide/Pacáiste acmhainní tiomnaithe sa treoir seo

GENERAL PICTUREBOOK QUESTIONS AND ACTIVITIES

QUESTIONS

Before You Read: Anticipating

1. Look at the title, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. Does the title and/or cover make you want to read the book? Why or why not?
3. What is your first impression of the character(s) on the cover? What do you think the relationship is between them, if more than one is present?
4. Look at the back cover and the illustrations inside the covers (if any). How do they add to your overall impression of the book? Do they change what you think the book will be about?

After You Read: Reflecting

1. Look back at your answers to the earlier questions. Have your views changed since reading the book?
2. Did you enjoy the story? Why or why not?
3. What part of the story did you enjoy the most?
4. Were there any parts of the story where you really wanted to turn the page to find out what happened next? What made you feel this way?
5. What did you think of the ending? Why do you think the writer ended the story this way?
6. Who was your favourite character and why?
7. How would you describe the setting? Would you like to visit this setting?
8. What was your favourite picture or spread (two facing pages) from the book? Describe it.
9. Did you like the typography? Can you point out cases where the illustrator played with font? Why might they do this?
10. Do you think the cover illustration was strong? Would you have picked something else? Why or why not?
11. Do you like the colours used in the pictures?
12. How do the pictures make you feel?
13. Do you think this picturebook is best read at any particular time of day?
14. Why do you think the illustrator included so many of a particular item in the pictures?
15. Does the illustrator show us anything that the writer does not mention?

For Older Readers

1. What words would you use to describe the different characters in the book?
2. Could you relate to any of the characters?
3. Who is telling the story? Is this a good choice?
4. What is the main conflict or problem at the heart of this story?
5. What techniques do the author and illustrator each use to make you want to turn the page?
6. Do you think the illustrator does a good job of giving personality to the characters or of showing us how they are feeling? How do they try to achieve this?
7. How would you describe the atmosphere of this book? How do the author and illustrator each create this atmosphere?
8. How do you think the artist created the pictures? What media and tools did they use – for example, pencil, ink, pastels, paint, collage? What surface did they use – for example, paper, canvas, digital tablet? What technique did they use – for example, drawing, painting, printmaking and so on? Do you think they made good choices? What effect do their choices create?
9. How would you describe the illustrator's style? Are they influenced by any art movements – for example, impressionism, surrealism, Cubism?
10. What colour scheme does the illustrator mainly use? Why? Does it ever change? If so, why?
11. Does the illustrator make use of shading? Why or why not?

12. How does the illustrator make use of space? Are the pages cluttered or sparse? Do they mainly use full or empty backgrounds, or alternate between both? Do they mainly use full bleeds (where the images expand right to the edges of the pages), framed panels or vignettes (small illustrations that fade into the background without a definite border or small ornamental designs) or alternate between all of these? Are there any montages (images arranged to create a new picture)? Why do you think they made these choices? What effect do they have?
13. Why do you think the author included so many or so little background details in some of the pictures? Which are your favourites, and why?
14. Is the left page of the spread (two facing pages) used differently to the right page? Are they evenly balanced? Does anything ever cross the gutter (middle) of the spread? Why or why not?
15. How does the illustrator show size and scale? How close are we to the characters, and what angle are we viewing them from? What effect does this create? Do the size and position of figures ever change from page to page? Why or why not?
16. What sort of shapes are most common in the pictures? How would you describe them – for example, round, angular, organic, geometric and so on? What effect does using these shapes have?
17. What sort of line is most common in the illustrations – for example, bold, harsh, soft, broken, scratchy, curvy and so on? How would you describe the texture of the drawings? What effect does this have?
18. What do you think of the choice of typography? Think about the typeface, font, spacing, colour, size and placement of the text. How do these add to the story, if at all?
19. If the illustrator plays with typography in terms of typeface, font, colour, size, spacing, placement, capitalisation, bolding and italicisation, and so on, why do they do this? What effects does it have?
20. Did you enjoy looking at the pictures alongside the text? If you were to take away the words, would you still be able to understand what was happening in the story? If you were to take away the pictures, would anything be lost?
21. Are there any parts of the story that you think should have been illustrated but were not?
22. How do the words and images work together to create a certain effect? Give examples.
23. When do the illustrations depict the action of the story? When do they expand upon the story? When are they decorative? Do the text and illustrations ever oppose each other?
24. Look at the endpapers. How do they relate to the story? Do you think they were a good choice?
25. Consider the physical book itself. What size and shape is it? Is it portrait or landscape? Is it a hardback, paperback or boardbook? Do you think these choices suit the story?
26. Consider how the author and illustrator separately deal with some of the themes of the book. Does one contribute more to a particular theme than another?
27. Are sound effects or rhyme used in the book? If so, what effect do they have?
28. Is there any repetition in the book? If so, what effect does it have?
29. What age group do you think this book is intended for and why?
30. Do you think older readers can enjoy picturebooks too?

GENERAL ACTIVITIES

- Read the book aloud, and do voices for each of the characters. How does this change your experience of the story, if at all?
- Have a look at some other picturebooks by the author or illustrator. Note the similarities and differences.
- Describe the book in three words, and give it a star rating.
- Draw an alternative cover for the book, and change the title if you wish.
- Draw a picture of something that was said in the text but not illustrated.
- Think of an alternative ending for the book.
- Can you create your own picture using the same media, technique and/or style as the illustrator?

TIPS FOR READING ALOUD

It can be daunting reading a book to young children if you haven't done it before or if it is with a new group. We have gathered a few tips to help you. The main thing is to take your time, take a deep breath ... and go for it!

You Are the Voice!

Don't be afraid to act out the story: use different voices for the different characters, shout, whisper, put on accents. Feel free to sing the words on the page or to make them up as you go. The livelier the better. And don't be shy: the audience is already on your side!

Make a Guess

As you read a story, ask the children questions about what they think will happen next. You will be amazed by their answers, whether they get it right or invent something entirely different! Congratulate them either way and find out together if they were correct.

Read the Pictures Too

Work little breaks into your reading – before you start reading the text on a new page, before turning to the next page and also within each page. Look, point at and talk about the pictures together. Sometimes they say more than the words; sometimes they say something else entirely!

Stop

Try stopping reading at a crucial moment – pretend the suspense is too much or the twists too exciting or that you're too scared to turn the page ... Make the kids make you go on.

DIY

If you find the book's text too long, too complicated or too boring, make it up! Pre-readers are unlikely to point out that your words don't match those on the page, and they'll enjoy the book a lot more if you enjoy it too!

Join the Dots

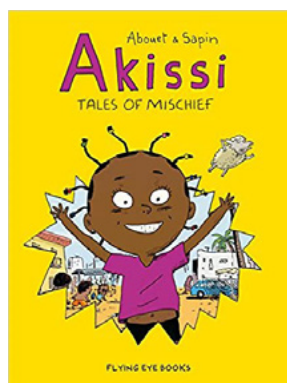
As you read together, make connections between what's in the book and what's outside, and encourage the children to do the same. 'There's a cat, like my own cat, only this one is black ...' 'Look, this baby has a red car just like you ...' This is a great way to build up vocabulary, attention to detail and pattern recognition (what's the same, what's different).

We Like to Move It, Move It

Storytime doesn't have to be about sitting around. Model all the actions happening in the book: jump like bunnies, prowl like lions, stand tall like trees, walk the plank like doomed pirates. It's fun and a great way to develop gross motor skills and balance. For a quieter version, why not use yoga poses as you tell the story? Stories with animals work best for this and story time becomes relaxation time.

How to Encourage Engagement with the Book

- Connect the book to the children's own life experience. 'This book reminds me of all the birds I see in the sky. Can you see any out the window?' 'What is your favourite bird?' 'Can you name any birds for me?' 'Have you seen any exotic birds at the zoo?' and so on.
- Connect the book to other books they might have read, TV shows they might have seen, toys they have with them and so on. You could use topical books, or books that match the season or relevant festivals.
- Connect the book to thoughts, memories or feelings: 'This story helps me when I am feeling a bit lonely/scared.' 'This is my favourite story when I want to laugh.' 'When I was little my brother used to read this to me.'



MARGUERITE ABOUET illustrated by MATHIEU SAPIN **AKISSI: TALES OF MISCHIEF**

FLYING EYE BOOKS 2018 (PBK) 188PP £12.99 ISBN 9781912171478

Akissi is a mischievous young girl and this collection of short comics follows her escapades with her friends in her Abidjan suburb. From getting a pet and visiting the dentist to sneaking into the cinema and playing tricks on her brother Fofana, Akissi's stories are full of anarchic humour and wild imagination. Based on the author's childhood in the Ivory Coast, this fabulous book offers readers a rare peek into life in another country, and I dare anyone not to fall in love with its irascible protagonist.

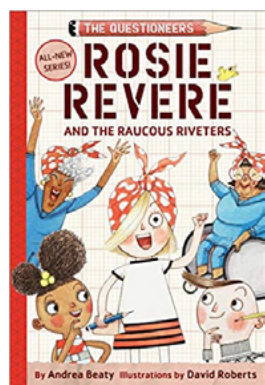
THEMES: comics, mischief, humour, daily life, different cultures and customs, Ivory Coast, memoir

READ ALSO: the Anna Hibiscus series by Atinuke; *The Number 1 Car Spotter and the Broken Road* by Atinuke; *Akissi: More Tales of Mischief* and *Akissi: Even More Tales of Mischief* by Marguerite Abouet and Mathieu Sapin

SEE ALSO:

<https://classroom.walkerbooks.com.au/home/wp-content/uploads/2020/08/Akissi-Teacher-Notes.pdf>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>



ANDREA BEATY illustrated by DAVID ROBERTS **ROSIE REVERE AND THE RAUCOUS RIVETERS**

ABRAMS 2018 (HBK) £8.99 144PP ISBN 9781419733604

This story is the first in the Questioners series, following the adventures of Rosie Revere, Ada Twist and Iggy Peck, from the STEM-based picturebooks, in chapter-book form. Rosie's beloved aunt and her friends, the Raucous Riveters, a group of fun-loving gals who built airplanes during World War II, need help inventing something new. When Rosie's attempts continue to flop, her pals step in to help. The visual text pops, and Roberts's illustrations are as buoyant as ever. The design elements imitate a science notebook, and life lessons are interspersed with scientific knowledge and solid entertainment.

THEMES: invention, friendship, feminism, STEM, perseverance, teamwork, diversity, women in STEM, cross-generational relationships, problem-solving

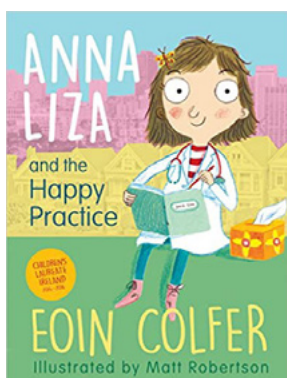
READ ALSO: the other books in the Questioners series

SEE ALSO:

<https://www.scribd.com/document/390118940/Rosie-Revere-and-the-Raucous-Riveters-Teaching-Guide>

<https://cbi-bold-girls.s3-eu-west-1.amazonaws.com/bold-girls-reading-guide.pdf>

<https://cbi-bold-girls.s3-eu-west-1.amazonaws.com/bold-girls-resource-pack.pdf>



EOIN COLFER illustrated by MATT ROBERTSON **ANNA LIZA AND THE HAPPY PRACTICE** 🍀

BARRINGTON STOKES 2016 (PBK) 106PP £6.99 ISBN 9781781125595

Anna Liza wants to help people, like her psychiatrist mother. Dressed professionally in a white coat, she practises in her mother's waiting room. There she meets Edward, whose dad is very sad, so Anna Liza decides to help with 'the Dad problem'. Important issues are presented gently, thoughtfully and hopefully, and Colfer's sparky, funny writing works beautifully with Robertson's colourful, humorous illustrations.

THEMES: helping others, empathy, community, mental health, self-care, humour, easy readers

READ ALSO: *The Dancing Frog* by Quentin Blake; *Good Dog McTavish* by Meg Rosoff

SEE ALSO:

https://cbi-reading-guides-archive.s3-eu-west-1.amazonaws.com/CBI-ReadingGuide_Mind_Yourself.pdf

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Emotional-Well-being.pdf>

<https://cbi-junior-juries-archive.s3-eu-west-1.amazonaws.com/2017-Shadowing-Pack.pdf>



SYLVIA BISHOP illustrated by PADDY DONNELLY **A SEA OF STORIES** 🍀 ⭐

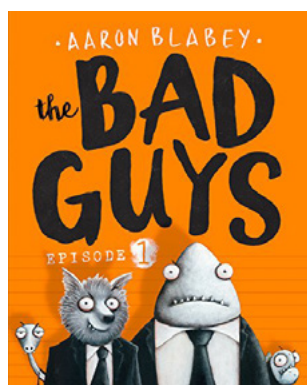
STRIPES 2019 (HBK) 96PP £7.99 ISBN 9781788950817

Our heroine, Roo, hears stories from her grandpa about all the bits and bobs that fill his house by the sea. He tells her stories of his childhood, of the sea and of her grandmother, but he can no longer reach the cove where so many of these memories were made. Can Roo find a way to help her grandpa? The enchanting illustrations do full justice to this lovely tale, told with sweetness and gentle humour. This full-colour chapter book is one to treasure.

THEMES: childhood, memories, relationships with grandparents, sharing stories, adventures, treasured objects, seaside, short stories

READ ALSO: *Madame Badobedah* by Sophie Dahl and Lauren O'Hara; *The House That Once Was* by Julie Fogliano and Lane Smith; *Grandad's Medal* by Phil Earle and Sarah Horne

SEE ALSO: dedicated resource in this pack



AARON BLABEY **THE BAD GUYS: EPISODE 1**

SCHOLASTIC 2016 (PBK) 138PP £5.99 ISBN 9781407170565

A humorous twist on the fairy tale of Mr Wolf, who gathers together three other bad guys to try and convince us, the readers, that they should be classed as heroes. They set out to do good deeds, the first being to break two hundred dogs out of the Maximum Security City Dog Pound, and they end up feeling good about themselves. The graphic-novel format, with familiar language, will appeal to both emerging and older readers who will enjoy continuing with *Episode 2: Mission Unpluckable* and the rest of the series.

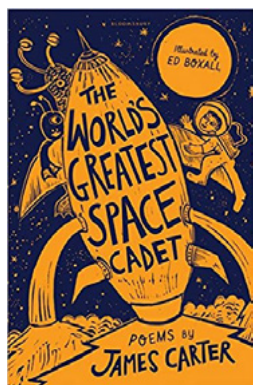
THEMES: humour, twisted fairy tales, hero vs. villain, addressing the reader, action, spy spoof, heist, parody

READ ALSO: the rest of the Bad Guys series; *The Free Range Detective Agency: Murder Most Fowl* by Jed Lynch; *Foxy Tales* by Caryl Hart and Alex T. Smith; *Mega Robo Bros* by Neill Cameron; the Evil Emperor Penguin comics by Laura Ellen Anderson

SEE ALSO: https://resource.scholastic.com.au/resourcefiles/8375915_31376.pdf

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Superheroes.pdf>



JAMES CARTER illustrated by ED BOXALL **THE WORLD'S GREATEST SPACE CADET**

BLOOMSBURY CHILDREN'S BOOKS 2017 (PBK) 80PP £5.99 ISBN 9781472929464

This is more than a collection of poems – it is a celebration of everything we have ever hoped and dreamed about the vastness of space. Carter's work is a journey through space and time – to the very edges of the universe! Exploring space through poetic language, the book is full of glorious rhymes, as Carter revels in the power of poetry to express and give shape to the unknown. With everything from sonnets to haiku, this collection is essential reading.

THEMES: space, nature, time, past and future, animals, shape poems, poetry, rhyme, haiku, sonnets, playfulness, inventive

READ ALSO: *I Don't Like Poetry* by Joshua Seigal; *Spaced Out* by Brian Moses and James Carter; *The Proper Way to Meet a Hedgehog and Other How-To Poems* by Paul B. Janeczko and Richard Jones

SEE ALSO: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Rhyme-and-Verse.pdf>



JOSEPH COELHO illustrated by FREYA HARTAS **FAIRY TALES GONE BAD: ZOMBIERELLA**

WALKER BOOKS 2020 (PBK) 192PP £7.99 ISBN 9781406389661

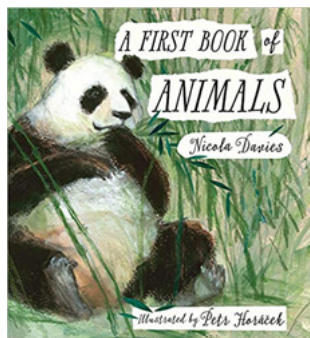
The first in a funny, deliciously dark series of twisted fairy tales, *Zombierella* opens when Cinderella slips on the stairs and dies. Soon, the Shadow of Death arrives to breathe life back into her bones and, for three nights only, she goes forth as Zombierella, seeking revenge on her cruel sisters. Written in lyrical verse, *Zombierella* taps into the gruesome roots and dark themes of the original tale, while keeping a child audience in mind. A gripping black comedy, brimming with equally haunting and humorous illustrations.

THEMES: fairy-tale retellings, zombies, diversity, guts, verse and poetry, revenge, dark comedy, haunting, poignancy

READ ALSO: *Once upon a Wildwood* by Chris Riddell; *Revolting Rhymes* by Roald Dahl and Quentin Blake; the Amelia Fang series by Laura Ellen Anderson

SEE ALSO: <https://authorfy.com/masterclasses/josephcoelho/>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Rhyme-and-Verse.pdf>



NICOLA DAVIES illustrated by PETR HORÁČEK **A FIRST BOOK OF ANIMALS**

WALKER BOOKS 2016 (HBK) 108PP £14.99 ISBN 9781406359633

This finely observed collection of poems from zoologist and author Nicola Davies focuses on the animal world and comes exquisitely illustrated by Petr Horáček. Arctic terns, crocodiles, the nest-building orangutan – these are just some of the animals depicted in a volume that is wild about the myriad of dazzling creatures it pays homage to. ‘Like a piece of fallen starry sky / the spotted whale shark cruises by ...’

THEMES: animals, nature, zoology, wonder and beauty, artistic mediums, poetry and lyricism

READ ALSO: *A First Book of Nature* by Nicola Davies and Mark Hearld; *A First Book of the Sea* by Nicola Davies and Emily Sutton; *The Lost Words* by Robert Macfarlane and Jackie Morris

SEE ALSO: https://www.walker.co.uk/UserFiles/file/2016/Activity%20Sheets/A_First_Book_of_Animals_Teachers_Notes.pdf

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Going-Green.pdf>



NICOLA DAVIES illustrated by REBECCA COBB **THE DAY WAR CAME**

WALKER BOOKS 2018 (HBK) 32PP £10.00 ISBN 9781406376326

The day war came started like any other day, but nothing was ever the same after that. Following a young child through terror, despair and exile, this pulls no punches in showing the plight of unaccompanied children fleeing war. Davies’s text is simple, stark and just as strong in what it doesn’t say. Cobb’s powerful illustrations show the unsaid and hint at the unsayable. A tough and important read that concludes with an appeal for empathy and a hopeful note, in spite of everything.

THEMES: effects of war, refugee experience, exile, what is unsaid, word vs. image, empathy

READ ALSO: *My Name Is Not Refugee* by Kate Milner; *Journey* by Francesca Sanna

SEE ALSO: <https://clpe.org.uk/sites/default/files/The%20Day%20War%20Came%20Sequence%20of%20Ideas%202019.pdf>

https://www.candlewick.com/book_files/1536201731.bdg.1.pdf

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-UNHCR.pdf> <https://cbi-resource-packs.s3-eu-west-1.amazonaws.com/UNHCR-refugee-reading-workshop.pdf>



MALACHY DOYLE aistrithe ag MÁIRE ZEPF maisithe ag ANDREW WHITSON **MUIREANN AGUS AN TEACH SOLAIS**

AN tSNÁTHAID MHÓR 2020 (CRUA) 34LCH £12.99 ISBN 9781912929061

Is é seo an tríú scéal faoi Mhuireann, cailín cróga diongbháilte a bhfuil cónaí uirthi in aice na farraige. Is maith léi splancarnach ón teach solais a fheiceáil agus í ag dul a chodladh. Ach oíche amháin, níl solas ar bith le feiceáil uaidh. Tá Daidí amuigh ar an bhfarraige, agus caithfidh Muireann agus a cara Dónall oibriú le chéile chun an solas a chur ar siúl arís go práinneach. Tá neart pictiúr lán le léaráidí gan focail ar bith iontu a spreagfaidh comhrá breá.

TÉAMAÍ: an fharraige, cairdeas, eachtraíocht

LEIGH FRESIN: *Molly agus an Míol Mór* le Malachy Doyle, Máire Zepf agus Andrew Whitson

FÉACH FREISIN: an pacáiste acmhainní



CARSON ELLIS **DU IZ TAK?**

WALKER BOOKS 2016 (HBK) 48PP £11.99 ISBN 9781406368413

Using an invented bug language, Carson tells the story of a growing plant and the tiny insect world that revolves around it. Initially baffled by the unfurling sprout, the creatures soon gather to build a tree fort. Yet, nature’s cruelties ensure some dramatic twists and turns in this tragicomedy of the natural world.

Carson’s gouache and ink illustrations are exquisite, depicting cultured critters and elegant greenery. The playful dialogue and subtle visual changes will have readers poring over this accomplished picturebook.

THEMES: nature, insects, language, scale, word vs. image, playfulness and invention, seasons and the passing of time, change, growth, renewal, observation, cycle of life

READ ALSO: *Mr Wuffles* by David Wiesner; *Footpath Flowers* by JonArno Lawson and Sydney Smith

SEE ALSO: dedicated resource in this pack



PATRICIA FORDE illustrated by ELĪNA BRASLIŅA **BUMPFIZZLE THE BEST ON PLANET EARTH** 🍀

LITTLE ISLAND BOOKS 2018 (PBK) 128PP €9.00 ISBN 9781912417032

It's not easy being the middle child, especially if you're an alien disguised as a child sent to understand these silly human beings, but Bumpfizzle is Planet Plonk's bravest warrior. He deals with the baby (and its annoying traits), survives a fearsome beast (the family cat) and almost enjoys the local cuisine (cat food). But when the Great Master Hornswoggle suggests eating the humans, Bumpfizzle has a dilemma. With hilariously disgusting illustrations from Elina Brasliņa, *Bumpfizzle* is the story of a disgruntled alien that readers will adore.

THEMES: aliens, difference, identity, culture, humour, fun and adventure

READ ALSO: *Cakes in Space* by Philip Reeve and Sarah McIntyre; *Jinks & O'Hare Funfair Repair* by Philip Reeve and Sarah McIntyre; *Fortunately, the Milk* by Neil Gaiman and Chris Riddell

SEE ALSO:

<http://www.dublincityofliterature.ie/wp-content/uploads/Bumpfizzle-the-Best-on-Planet-Earth-Book-Guide.pdf>



PATRICIA FORDE maisithe ag JOËLLE DREIDEMY **LÍSÍN: NÍ BANPHRIONSA MÉ!** 🍀

FUTA FATA 2013 (BOG) 48LCH €7.95 ISBN 9781906907846

Scéal maith chun féiniúlacht agus spéiseanna an duine óig a iniúchadh agus a cheiliúradh. Foghláí mara óg ag iarraidh a bheith dílis dá dúchas féin agus í i 'Scoil na bPáistí Deasa' is ea Lísín, príomhphearsa an scéil. Banlaoch is ea í a thugann aghaidh ar dhúshlán pearsanta agus a tharrthálann a comhdhaltaí go cróga roimh dheireadh an scéil. Ceiliúradh ar dhúchas an duine agus ar éagsúlacht sa tsochaí atá le brath ann. Téann Lísín i ngleic le steiréitíopaí inscne agus aoise ar bhealach greannmhar croíúil. Tá an greann sin ar cheann de phríomhbhuanna an leabhair. Bua suntasach eile atá sa leabhar is ea cumhachtú cailíní óga. Bhainfeadh idir thuismitheoirí agus pháistí taitneamh as.

TÉAMAÍ: féiniúlacht, steiréitíopaí inscne, ceolchoirmeacha

LEIGH FRESIN: *Lísín: Seachain an Dineasár!* le Patricia Forde agus Joëlle Dreidemy

FÉACH FREISIN: <https://cbi-bold-girls.s3-eu-west-1.amazonaws.com/bold-girls-resource-pack.pdf>

<https://new.futafata.ie/image/catalog/Books/1%20L%20c3%ads%20c3%adn%20-%20N%20c3%ad%20Banphrionsa%20Me%20-%20Inis%20Sc%20a%20a.pdf>

<https://new.futafata.ie/image/catalog/Futa%20Fata%202016/Lisin%202%20-Pioc%20an%20Focail.pdf>

<https://new.futafata.ie/image/catalog/Futa%20Fata%202016/3%20Lisin%20banphrionsa-lion%20na%20nbearna.pdf>

<https://new.futafata.ie/image/catalog/Futa%20Fata%202016/Lisin%203%20-Tarraing%20Pictiur.pdf>

<https://new.futafata.ie/image/catalog/Futa%20Fata%202016/Lisin%20banphrionsa-Labhair%20faoin%20bpicti%20c3%bar.pdf>

<https://new.futafata.ie/image/catalog/Futa%20Fata%202016/Lisin%20banphrionsa-Ord%20Ceart.pdf>



JULIAN GOUGH illustrated by JIM FIELD **RABBIT & BEAR: RABBIT'S BAD HABITS** 🍀

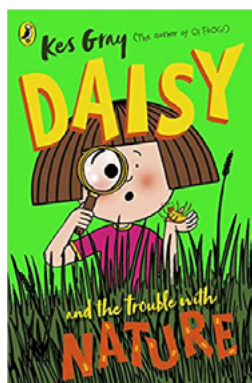
HODDER CHILDREN'S BOOKS (HBK) 112PP £9.99 ISBN 9781444929317

Bear wakes up early in his cave to discover he has been robbed. A snowstorm distracts him and as he attempts to roll a giant snowball up a hill he meets Rabbit. Rabbit has some bad habits – guaranteed to make every child and adult laugh out loud! A gorgeous tale of a slow-burning friendship between Bear and Rabbit, who discovers that fun is not such a bad thing. With wonderful landscapes and characterisation by Jim Field, this book is highly recommended and will still delight after many readings.

THEMES: friendship, mischief, adventure, animals, nature, humour, bad habits, letting go

READ ALSO: the other books in the Rabbit & Bear series; the Shifty McGifty & Slippery Sam chapter books by Tracy Corderoy and Steven Lenton; the Narwhal and Jelly series by Ben Clanton

SEE ALSO: <https://cbi-junior-juries-archive.s3-eu-west-1.amazonaws.com/2018-Shadowing-Pack.pdf>



KES GRAY

DAISY AND THE TROUBLE WITH NATURE

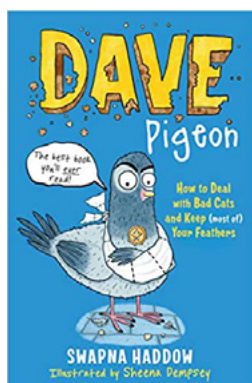
PENGUIN RANDOM HOUSE 2020 (PBK) 304PP £6.99 ISBN 9781782957713

In this latest instalment, Daisy and her class are so excited when their new school nature garden is unveiled. Trouble is, there's not very much nature in it: no birds, butterflies, ants, spiders, bears or wolverines – just lots of mud. So, when Daisy and Gabby go camping, they decide it's the perfect chance to finally find some nature! With an easy-to-read typeface, bold, expressive drawings and a cheeky, charming heroine, this funny fast-paced series works equally well as a read-aloud and an independent reader.

THEMES: nature, camping, animals, humour, mischief, spunky heroine

READ ALSO: the rest of the Daisy series; the Clarice Bean series by Lauren Child; the Judy Moody series by Megan McDonald

SEE ALSO: https://youtu.be/uJkiUOR_ebU



SWAPNA HADDOW illustrated by SHEENA DEMPSEY

DAVE PIGEON 🍀 ★

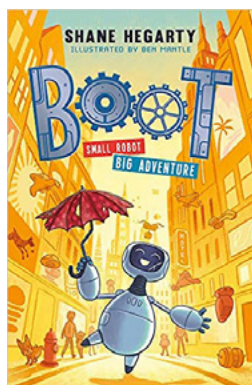
FABER 2016 (PBK) 160PP £5.99 ISBN 9780571323302

Follow Dave Pigeon and his sidekick Skipper while they face their nemesis, Mean Cat. The two friends hatch various madcap plans to engineer his departure from the house of a kind Human Lady so they can take his place and live in biscuit-y nirvana. This is a funny, quirky and fast-paced book, with a cliffhanger ending. Sheena Dempsey's illustrations really enliven the book and break up the text for less experienced readers. This is the first in a series.

THEMES: unreliable narrator, playing with form, interactivity, addressing the audience, humour, animals, adventure and mischief, madcap plans, comics, interfering narrator, storytelling, puns, dramatic irony, foreshadowing

READ ALSO: the rest of the Dave Pigeon series; *They Didn't Teach This in Worm School* by Simone Lia; *Lyttle Lies: The Pudding Problem* by Joe Berger; the Uncle Shawn & Bill series by A.L. Kennedy and Gemma Correll

SEE ALSO: dedicated resource in this pack



SHANE HEGARTY illustrated by BEN MANTLE

BOOT: SMALL ROBOT, BIG ADVENTURE 🍀

HODDER CHILDREN'S BOOKS 2019 (PBK) 240PP £6.99 ISBN 9781444949360

A small robot called Boot awakens in a scrapyard with no idea how he got there. He only has a few memories: he knows Beth is his owner and he was loved and this gives him the courage to try and find his way home. This book has some great humour and excitement. It's a beautiful story, accompanied throughout by impressive illustrations that, together, capture your heart. The beginning of a great new series from Irish author Shane Hegarty.

THEMES: identity, friendship, robotics, future of technology, science fiction, bravery, feelings, adventure, home

READ ALSO: the rest of the Boot series; *The Legend of Kevin* by Philip Reeve and Sarah McIntyre; *Pugs of the Frozen North* by Philip Reeve and Sarah McIntyre; *Perijee & Me* by Ross Montgomery

SEE ALSO: <https://www.hachetteschools.co.uk/hachette-schools-resources/hachetteschools-resources-key-stage-1/2019/05/13/boot-teaching-notes/>



POLLY HO-YEN illustrated by BINNY TALIB

TWO SIDES

STRIPES PUBLISHING 2019 (HBK) 96PP £7.99 ISBN 9781788950626

This beautiful story is about two girls, Lulu and Lenka, and the power of friendship. The girls are inseparable until they have a fight. Lulu and Lenka are different, but this is what makes their friendship unique. This heartwarming story is brought to life by spectacular illustrations that will be cherished by any child. The language is very accessible, and the story is written from both children's points of view, explaining the emotions they experience as their friendship becomes stronger than ever.

THEMES: friendship, arguments and apologising, difference, identity, perspective and point of view, interaction of word and image

READ ALSO: *Imaginary Fred* by Eoin Colfer and Oliver Jeffers

SEE ALSO:

https://cbi-reading-guides-archive.s3-eu-west-1.amazonaws.com/CBI-ReadingGuide_Mind_Yourself.pdf



OLIVER JEFFERS **THE FATE OF FAUSTO** 🍀

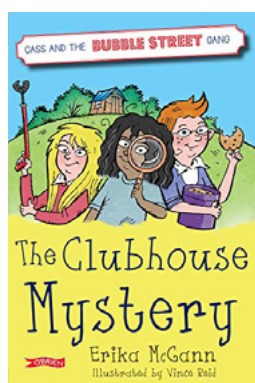
HARPERCOLLINS CHILDREN'S BOOKS 2019 (HBK) 96PP £16.99 ISBN 9780008357917

Fausto wants to own everything he sees: the flowers, the trees, the mountains and the seas. Young readers will be drawn to Fausto's silly temper tantrums, but this darkly comic tale will have an enduring depth and resonance for its readers as they age and begin to see Fausto's greed and hubris in the world around them. This book is less richly detailed than many of Jeffers's other works, but this restraint is used to great effect as the illustrations emphasise scale, status, obsolescence and wisdom.

THEMES: ownership, power and status, greed, use of scale and space

READ ALSO: *The King Who Banned the Dark* by Emily Haworth-Booth

SEE ALSO: <https://www.harperreach.com/resources/teaching-resources-the-fate-of-fausto-by-oliver-jeffers/>



ERIKA MCGANN illustrated by VINCE REID **THE BUBBLE STREET GANG: THE CLUBHOUSE MYSTERY** 🍀

THE O'BRIEN PRESS 2017 (PBK) 160PP €7.99 ISBN 9781847179203

Cass, Lex and Nicholas are the Bubble Street Gang – and what does every gang need? A secret clubhouse, of course! Thanks to Cass's big mouth, snobby rivals the Na-Sa-Ji Club find the hidden clubhouse – or do they? Cass and the gang use all their detective skills to find who is using their clubhouse and stealing their secret 'midnight feast' stash of goodies. The answer, and the aftermath, takes them all by surprise. This easy-reading, entertaining short novel is perfect for fans of Enid Blyton.

THEMES: detectives, mysteries, friendship, secrets, everyday adventure

READ ALSO: the rest of the Bubble Street Gang series; the Ottoline series by Chris Riddell

SEE ALSO: <https://www.obrien.ie/cass-and-the-bubble-street-gang/the-clubhouse-mystery>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Mystery.pdf>



JOE TODD-STANTON **MARCY AND THE RIDDLE OF THE SPHINX**

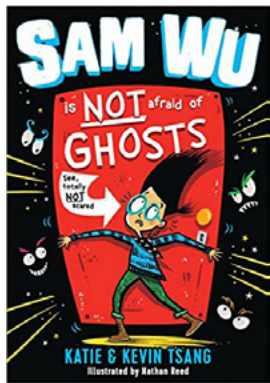
FLYING EYE BOOKS 2017 (HBK) 56PP £12.99 ISBN 9781911171195

Marcy's father is a brave explorer who, in the previous volume, *Arthur and the Golden Rope*, adventured in Norse mythology. Marcy, however, is a less enthusiastic adventurer, harbouring a great fear of the dark. Determined to bring out Marcy's adventurous side, Arthur sets off to Egypt to bring back the legendary Book of Thoth. When he doesn't return, Marcy must overcome her fears and rescue her father from the belly of the great Sphinx. Follow Marcy's thrilling quest as she decodes hieroglyphs, solves puzzles and encounters larger-than-life Egyptian gods. Skilfully combining picturebook and graphic novel, the illustrations are enchanting, detailed and action packed.

THEMES: fear, adventure and exploration, Egyptian mythology, quest and rescue, comics

READ ALSO: *Arthur and the Golden Rope* by Joe Todd-Stanton; *The Secret of Black Rock* by Joe Todd-Stanton; the Hilda comics by Luke Pearson

SEE ALSO: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>



KATIE TSANG & KEVIN TSANG illustrated by NATHAN REED SAM WU IS NOT AFRAID OF GHOSTS

EGMONT 2018 (PBK) 224PP £5.99 ISBN 9781405287517

After the Incident That Must Never Be Mentioned Again, Sam Wu has to prove to the school bully that he is not a scaredy cat. No easy task when he is indeed even scared of his own cat, Butterbutt. Sam is an endearingly goofy hero, and readers will enjoy his endless escapades while also empathising with his fears and admiring his enterprise in facing them. Packed with bold, playful type, black-and-white cartoonish illustrations and plenty of laughs, this is the first instalment in a continuously compelling series.

THEMES: fear, diversity and culture, comics, typography, doodles, humour, fantasy and adventure, interaction of word and image

READ ALSO: the rest of the Sam Wu series; the Knights and Bikes series by Gabrielle Kent and Rex Crowle; *Pizazz* by Sophy Henn; the Jack Beechwhistle series by Kes Gray

SEE ALSO: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Overcoming-Fears.pdf>
https://cbi-reading-guides-archive.s3-eu-west-1.amazonaws.com/CBI-ReadingGuide_Mind_Yourself.pdf



EMMA YARLETT DRAGON POST

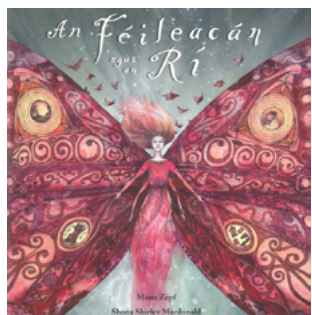
WALKER BOOKS 2018 (HBK) 32PP £10.99 ISBN 9781406379716

When Alex finds a dragon living under his stairs, he isn't sure what to do – so he decides to seek expert advice about its care and feeding. In this interactive epistolary picturebook, readers can open envelopes for themselves and read the hilarious letters Alex receives from the fire brigade, the butcher and more. Beautifully produced and cleverly detailed, each uniquely designed letter is full of wit, puns and character. With vibrant, amusing illustrations and important messages about friendship, freedom and animal conservation.

THEMES: letter writing, interactivity, playing with book form, animal conservation, caring for a pet, expert advice, humour and wit, puns, freedom, friendship

READ ALSO: *Beast Feast* by Emma Yarlett; the Nibbles series by Emma Yarlett; the Jolly Postman series by Janet and Allan Ahlberg; *The Day the Crayons Quit* by Drew Daywalt and Oliver Jeffers

SEE ALSO: https://cbi-anpost.s3-eu-west-1.amazonaws.com/ImagineNation_other_activities.pdf



MÁIRE ZEPF maisithe ag SHONA SHIRLEY MACDONALD AN FÉILEACÁN AGUS AN RÍ 🍀

FUTA FATA 2019 (CRUA) 48LCH €14.95 ISBN 9781910945483

Seo scéal breá chun an béaloideas agus athinsintí a iniúchadh. Is athinsint é *An Féileacán agus an Rí* ar sheanscéal grá Éadaoin agus Mhír, scéal a cumadh breis is míle bliain ó shin. Tugann Zepf cúlra an scéil i réamhrá gairid. Luann sí nach raibh aon stiúir ag Éadaoin ar a saol sna seanleaganacha, ach sa leagan seo tá smacht ag Éadaoin ar a cinniúint féin. Éiríonn le Zepf scéal mealltach a insint ar bhealach simplí, le friotal fileata in úsáid go minic. Cuireann sí beocht i scéal Éadaoin agus Mhír don chéad ghlúin eile.

TÉAMAÍ: béaloideas agus athinsintí, scéal grá

LEIGH FRESIN: *Scéalta le hInsint don Ghealach* le Caoimhe Nic Lochlainn agus Olivia Golden

FÉACH FREISIN: Aimsigh scéal béaloidis ó do cheantarsa nó ó cheantar a bhfuil cur amach agat air i mBailiúchán na Scol <https://www.duchas.ie/ga/cbes>

SYLVIA BISHOP

illustrated by PADDY DONNELLY

A SEA OF STORIES

STRIPES 2019 (HBK) 96PP £7.99 ISBN 9781788950817

SUMMARY

Whenever Roo visits Grandpa, she loves exploring the seaside cove near his cottage. But on her latest stay, Grandpa explains that he can't go down there any more – the path is too steep and overgrown for him to manage. Instead, Grandpa tells Roo the stories behind the many objects that fill his house. All of Grandpa's stories feature the cove and Roo realises that now, even though they're so close to the sea, Grandpa is cut off from it. Is there anything she can do to bring Grandpa to the place he loves the most? An inspiring tale with a range of simple, charming stories accompanied by full-colour illustrations.

ABOUT SYLVIA BISHOP

Sylvia Bishop grew up in Redhill, England, where she spent an entire childhood reading fiction, dreaming up stories and pretending. Her books for young readers include *Erica's Elephant* and *The Bookshop Girl*, as well as two middle-grade mysteries, *The Secret of the Night Train* and *Trouble in New York*. She currently lives in London, performing comedy and running writing workshops.

ABOUT PADDY DONNELLY

Paddy Donnelly is an Irish illustrator and designer. Now living in Belgium, he works in a range of illustration styles and was shortlisted for the World Illustration Awards in 2018 and the KPMG Children's Books Ireland Awards in 2020. He has illustrated the Irish language picturebooks *Mí* and *Scúnc agus Smúirín*, as well as *Jack and the Jungle* (a Bloomsbury Young Reader) and various middle-grade book covers. He also has a range of iOS apps for kids, Wee Taps.

THEMES TO EXPLORE

Childhood, memories, relationships with grandparents, sharing of stories, adventures, treasured objects, seaside, short stories

CURRICULUM SUGGESTIONS/ LEARNING OUTCOMES

Language, Literature and Drama

- reflecting on a particular dramatic action and other possible alternative courses for the action
- understanding how tension adds to drama the suspense that ensures reader interest
- recognising the role of the narrator, retelling and elaboration
- distinguishing different types of character
- understanding motivation and choice
- recognising genre conventions
- experiencing the relationship between story, theme and life experience
- distinguishing short stories and longer works of fiction



Visual Arts

- developing sensitivity to qualities of line, shape, form, colour and tone, texture, pattern and rhythm and spatial organisation
- recognising and interpreting gestures, facial expressions and body language

SPHE

- creating and maintaining supportive relationships between family, friends and community
- becoming an active and responsible citizen in society

History

- understanding time and chronology
- recognising continuity and change over time, exploring one's own past and that of one's family and community
- recognising the importance of memories, shared stories and artefacts and objects
- promoting heritage, local studies and collective memory

QUESTIONS

Before You Read: Anticipating

1. Look at the title, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. Does the title and/or cover make you want to read the book? Why or why not?
3. What is your first impression of the characters on the cover? What do you think the relationship is between them?
4. Look at the back cover and the endpapers. How do they add to your overall impression of the book? Do they change what you think the book will be about?

As You Read: Considering

1. Why do you think Grandpa's cat is referred to as ancient? Is it really ancient? Do you know of a famous figure called Bathsheba?
2. On the first page, the text states that outside Grandpa's cottage it was 'beautiful'. Do you think the illustrator does a good job of capturing this beauty?
3. Which object in Grandpa's collection of Bits-and-Pieces most intrigues you?
4. Do you like Grandpa's house? How would you describe it?
5. Why do you think Grandpa keeps so many objects in his home?
6. How do Roo's parents view Grandpa's collection? How does this differ from how Roo views it? Can objects mean different things to different people?
7. List all the objects in Grandpa's collection. How many are there in total?
8. How does Roo feel when her parents leave? Why do you think this is?
9. Roo sets about making her room feel like home. How do you think she might do this?
10. What do you think of the view from Roo's window? Would you like this view?
11. Roo can smell the scents of the garden and sea from her room. How might you describe these scents?
12. Why do you think Roo wants to go to the cove? Why is it special to her family? Why can't Grandpa go to the cove? How do you think they each feel about this?
13. How has Grandpa's aging affected him? What things can he no longer do?
14. The boat on page 17 has the name *Annie* inscribed on it. Who do you think Annie is?
15. List all the places Roo hides in the garden. Are there any good hiding places in your garden?
16. Roo first chooses the doubloon to hear the story behind it. What object would you pick from the collection on pages 18–19?
17. Do you think the doubloon really is pirate treasure? Do you think the cave really is haunted?

18. How would you describe the atmosphere of the cave? How is it captured in both words and images?
19. 'It was strange for Roo to think of Grandpa being her age, playing games with his friend Jim.' Do you feel this way about your own grandparents? Why or why not?
20. How is Grandpa feeling the night before his first fishing trip? Have you ever felt this way before a big day? What sort of atmosphere does the illustrator create on pages 36–37? What techniques does he use to achieve this?
21. What do you think the circles framing each image on pages 38–39 represent? Do you think this is a good technique?
22. As a child, Grandpa had to choose between rescuing the puppy and going on his first fishing trip? Do you think he made the right choice? What does his choice tell us about his character?
23. What sort of atmosphere does the illustrator create on page 46? What techniques does he use?
24. How does Grandpa react when he loses his telescope because of the dog's wriggling? What does this tell us about his character?
25. Why are the buttons Roo plays with significant?
26. How would you describe Grandpa's lucky net? Were you surprised by the condition it was in?
27. How does Laura feel during her first sailing trip? How do the writer and illustrator capture this?
28. How did Roo's grandparents meet?
29. On page 65, we see Roo's mother as a child. How does this image compare to illustrations of her as an adult? Does the illustrator do a good job of drawing her at different ages?
30. On pages 64–65, Grandpa conjures memories based on the bell and the boots. Can you spot these items in earlier illustrations of his collection?
31. Where does Grandpa store the memory of his sunsets? Why is it not attached to an object?
32. What do you think Roo's plan is to make Grandpa's wish come true? Do you think it is a good one?
33. Can you recognise each person on pages 74–75. Look back through the earlier stories and see if you can match them up to their younger selves.
34. What do you think the man is doing to the bench in the illustration on page 76?
35. How do you think Grandpa will react when he discovers what everyone has done for him? Do you notice anything about the bench?

After You Read: Reflecting

1. Look back at your answers to the 'Before You Read' questions. Have your views changed since reading the book?
2. Look again at the front and back covers of the book. Can you spot each of the objects mentioned in the stories?
3. Did you enjoy the book? Why or why not?
4. Which is your favourite of Grandpa's stories and why?
5. Were there any parts of the story where you really wanted to turn the page to find out what happened next? What made you feel this way?
6. How do the author and illustrator each distinguish between the past and the present in the story?
7. Who is telling the story? Is there more than one narrator? What effect does this have? Does the voice change when the narrator changes?
8. What did you think of the ending? Why do you think the writer ended the story this way?
9. How would you describe the main setting and atmosphere? Would you like to visit this setting? How do the author and illustrator each create this atmosphere?
10. What was your favourite picture or spread (two facing pages) from the book? Describe it.
11. Having read the book, do you think the cover illustration was strong? Would you have picked something else? Why or why not?
12. What words would you use to describe the different characters in the book?
13. Who was your favourite character and why?
14. Could you relate to any of the characters?
15. How would you describe Grandpa's adventures? Do they have anything in common? What sorts of rewards does he receive? Do you think he has earned them?
16. Do you think that Grandpa proved himself 'clever, noble, and brave'? Do you think Roo has any of these qualities?
17. Do you think the illustrator does a good job of giving personality to the characters or showing us how they are feeling? How does he try to do this?
18. Throughout the book, we see Grandpa at various ages – a child, a young man, an old man. Does the illustrator do a good job of drawing him at different ages? What changes and what remains the same in his appearance?
19. How would you describe the illustrator's style? How do you think he created the pictures? What media and tools did he use – for example, pencil, ink, pastels, paint, collage? What surface did he use – for example, paper, canvas, digital tablet? What technique did he use – for example, drawing, painting, printmaking and so on? Do you think he made good choices? What effect do his choices create?
20. What colour scheme does the illustrator mainly use? Why? Do you like it? Does it ever change? If so, why?
21. How would you describe the line and texture of the illustrations? What effect does this have?
22. The illustrator uses a mixture of full and empty backgrounds, full bleeds (where the images expand right to the edge of the page) and vignettes (small illustrations that fade into the background without a definite border or small ornamental designs). Why do you think he does this? Do you think he chooses the right moment to use each? Some double-page spreads (an illustration that covers two facing pages) have no words at all. Why do you think this is? What effect does it have?
23. Did you enjoy looking at the pictures alongside the text? If you were to take away the words from the page, would you still be able to understand what was happening in the story? If you were to take away the pictures from the page, would anything be lost?
24. Does the illustrator show us anything that the writer does not mention?
25. Are there any parts of the story that you think should have been illustrated but were not?
26. When do the illustrations show the action of the story? When do they add more to the story? When are they decorative?
27. Consider how the author and illustrator each separately deal with some of the themes of the book. Does one contribute more to a particular theme than another?
28. Do you think the act of remembering is important? Why or why not?
29. Do you think it was important for Grandpa to share these stories with Roo?
30. Why do you think so many items in the story are inscribed with names? Can you give some examples?
31. Why do you think memories often become attached to objects? Are there some memories or experiences that cannot be attached to objects?
32. Did you like how the illustrator incorporated items such as photographs and lists into the illustrations? What effect did this have?
33. What do you think the message of this book is?

ACTIVITIES

- Choose one of the objects from Grandpa's collection, and write your own story behind it.
- Choose an object that is special to you, and share the story behind it with your classmates.
- Draw a shelf and fill it with your own collection of items, such as clocks, snow globes, dolls, shoes and so on.
- Design and name your own ship. Write a story about an adventure on this ship.
- Draw a picture of your favourite place, and share it with your classmates.
- Make a list of all the people who have helped you in some way. Think about how you might repay the favour.
- Ask a grandparent to tell you a story from their childhood.
- Think of a memory you might share with your own grandchildren. Share it with your classmates.
- Do you know how your parents or grandparents met? Ask them to tell you the story.
- Ask one of your parents or grandparents about a special place they visited as a child, and then visit it with them. If you can, compare pictures of both. Observe how both the place and people have changed.
- Find photos of your parents or grandparents at different ages and make a timeline/collage. Note what has changed and what hasn't.

FURTHER RESOURCES

- Author Sylvia Bishop's website: <https://www.sylviabishopbooks.com/>
- Illustrator Paddy Donnelly's website: <http://lefft.com/>
- Children's Books Ireland reading guide with a special section on intergenerational relationships: https://cbi-reading-guides-archive.s3-eu-west-1.amazonaws.com/CBI-ReadingGuide_2018.pdf
- 'Interview a Grandparent' (Scholastic worksheet): <https://www.scholastic.com/parents/kids-activities-and-printables/printables/writing-worksheets/interview-grandparent.html>
- The Legacy Project aims to connect generations and thereby the long-term wellbeing of lives, communities and the planet: <https://legacyproject.org/index.html>
Check out some of their suggested activities for connecting with different generations: <https://legacyproject.org/activities/index.html>
- Watch the Seanachai intergenerational storytelling project which happened during Eoin Colfer's term as Laureate na nÓg: <https://youtu.be/Vl8AnALHIDI>

MALACHY DOYLE aistrithe ag MÁIRE ZEPF
maisithe ag ANDREW WHITSON

MUIREANN AGUS AN TEACH SOLAIS

AN tSNÁTHAID MHÓR 2020 (CRUA) 34LCH £12.99
ISBN 9781912929061

ACHOIMRE

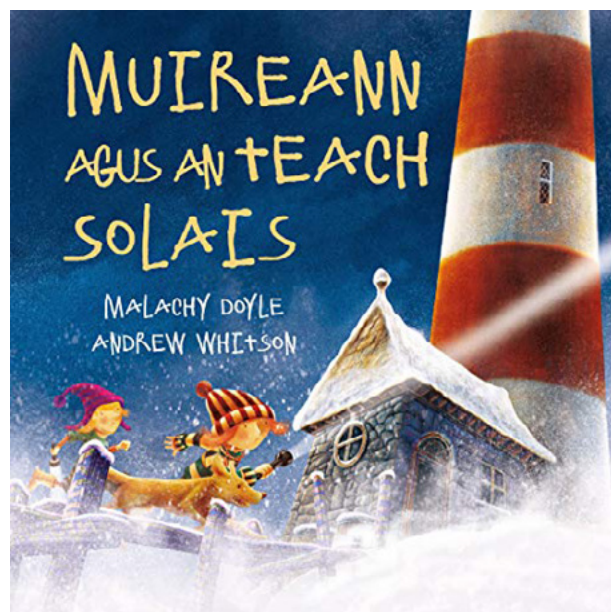
Sraith bhreá trí leabhar inar féidir le páistí eachtraí Mhuireann a leanúint. Is é seo an tríú scéal faoi Mhuireann, cailín cróga diongbháilte a bhfuil cónaí uirthi in aice leis an bhfarraige. Is maith léi splancarnach ón teach solais a fheiceáil agus í ag dul a chodladh. Ach oíche amháin, níl solas ar bith le feiceáil uaidh. Tá Daidí amuigh ar an bhfarraige, agus caithfidh Muireann agus a cara Dónall oibriú le chéile chun an solas a chur ar siúl arís go práinneach. Scéal eachtrúil spreagúil atá sa leabhar álainn seo, agus bainfidh léitheoirí óga an-taitneamh as na léaráidí míne beoga. Scéal breá le dul siar a dhéanamh ar uimhreacha. Tá neart pictiúr lán le léaráidí gan focail ar bith iontu a spreagfaidh comhrá breá.

EOLAS FAOI MALACHY DOYLE

Tógadh Malachy Doyle cois farraige i dtuaisceart na hÉireann. Chónaigh sé sa Bhreatain Bheag ar feadh na mblianta fada sular fhill sé ar Éirinn. Tá níos mó ná 100 leabhar foilsithe ag Malachy, ó phreableabhair do naíonáin go húrscéalta réalaiócha do dhéagóirí. Is iomaí duais liteartha atá bainte aige thar na blianta agus tá a chuid saothar ar fáil i gcorradh le tríocha teanga éagsúil. Chomh maith leis an chéad dá leabhar sa tsraith 'Muireann', *Muireann agus an Fharraige Fhídeán* agus *Muireann agus an Míol Mór*, ar na leabhair eile is déanaí leis tá *The Miracle of Hanukkah*, *Rama and Sita*, *Jack and the Jungle* agus *Big Bad Biteasaurus* (Bloomsbury), *Fug and the Thumps* (Firefly Press), *Cinderfella* (Walker Books) agus *Ootch Cootch* (Graffeg), atá masithe ag a iníon, Hannah Doyle.

EOLAS FAOI MHÁIRE ZEPF

Is údar í Máire Zepf a scríobhann leabhair don aos óg. Tá dhá leabhar déag scríofa aici go dtí seo, idir phictiúrleabhair do na léitheoirí is óige, úrscéalta staire agus *Nóinín* – an chéad úrscéal véarsaíochta sa Ghaeilge do dhéagóirí. Chruthaigh sí sraith faoi charachtar bríomhar darbh ainm *Rita* (An tSnáthaid Mhór) i bpáirt le maisitheoir, Andrew Whitson. In 2015, d'fhoilsigh Futa Fata *Ná Gabh ar Scoil!* maisithe ag Tarsila Krüse. Tá an leabhar sin aistrithe anois go seacht dteanga ar fud an domhain, agus bhuaigh sé Gradam Leabhar na Bliana de chuid Chumann Litearthachta na hÉireann agus Gradam IBBY. Tá duais ficsin an Oireachtais bainte aici faoi dhó (do *Lá Leis na Lochlannaigh* in 2015 agus do *Nóinín* in 2018). Bhain *Nóinín* amach duais Leabhar na Bliana i ngradaim Leabhair Pháistí Éireann sa bhliain 2020.



EOLAS FAOI ANDREW WHITSON

Béal Feirsteach ó dhúchas é Andrew Whitson, ealaíontóir a bhfuil duaiseanna bainte aige agus arb é an tUasal Ando an t-ainm is rogha leis. I seantúr de chuid seaneaglaise, déanann an tUasal Ando pictiúir do leabhair agus oibríonn sé chomh mall sin san oíche gur minic a ghlasáiltear isteach é. Mar sin de, tá eochair dhraíochta rúnda déanta aige a úsáideann sé le héalú ón eaglais nuair nach mbíonn duine ar bith eile thart. Faoina ainm féin, tá breis agus fiche leabhar maisithe ag an Uasal Ando. Ar na cinn is déanaí, tá an tsraith 'Muireann', i gcomhar le Malachy Doyle, agus an tsraith mhóiriamrá 'Rita', i gcomhar le Máire Zepf.

TÉAMAÍ LE HINIÚCHADH

An fharraige, cairdeas, eachtraíocht

MOLTAÍ CURACLAIM/ CUSPÓIRÍ FOGHLAMA

Tíreolaíocht

- an fharraige
- feidhm an tí solais

CEISTEANNA

Sula dtosaíonn tú ag léamh

Ceisteanna faoin gclúdach

- Léigh an teideal. Cad atá i lámha Mhuireann? Cén fáth a bhfuil tóirse aici? Cé hé sin atá léi, meas tú?
- Cá bhfuil an scéal seo lonnaithe? Cén uair dheireanach a bhí tú cois farraige
- Cén t-am den lá atá ann? Cén dóigh a bhfuil a fhios agat?

Sula dtosaíonn tú ag léamh:

Ag tomhas agus ag tuar

- Breathnaigh ar na páipéir cheangail laistigh den chlúdach. Cé mhéad teach solais a fheiceann tú ann? Cén ceann is fearr leat?
- Ar thug tusa cuairt ar theach solais riamh? Cad atá ar eolas agat faoi thithe solais?
- Ar léigh tú aon leabhar eile sa tsraith seo? Cad a tharla ann/iontu?
- Tá íomhá eile ar an leathanach roimh an leathanach teidil. Cé atá sa bhád? Cá bhfuil siad ag dul? Cén t-am den lá atá ann, meas tú?

Le linn duit a bheith ag léamh:

Ag déanamh machnaimh

- Leathanach 1. Cá bhfuil Muireann ina cónaí? Cad a thaitníonn léi faoina háit chónaithe?
- Féach ar leathanach 2: Léamh os ard mar rang. Comhairigh le Muireann go dtí a seacht déag.
- Féach ar leathanach 4: Léamh os ard mar rang. Comhairigh arís le Muireann go dtí a seacht déag. Céard a tharla an uair seo, áfach? Cén fáth?
- Féach ar leathanach 6: Cad atá ag cur as do Mhuireann?
- Féach ar leathanaigh 7 agus 8: Níl aon téacs ar an leathanach seo ach feicimid go bhfuil plean á ullmhú ag Muireann agus a cara. Scríobh bolgán cainte don bheirt ar an dá leathanach, ag cur síos ar an gcomhrá eatarthu.
- Féach ar leathanach 9: Tá Muireann ag iarraidh Mamaí a dhúiseacht. Ligfidh leath an ranga orthu go bhfuil siad ina gcodladh agus ag sranadh. Caithfidh an leath eile Mamaí a dhúiseacht. Cad a déarfadh tú? Conas a mhíneoidh tú do Mhamáí go gcaithfidh sí éirí láithreach?
- Féach ar leathanach 10: Beireann Muireann ar chúpla rud sula dtugann sí faoin turas. Cad iad? Cén fáth a roghnaíonn sí na hearraí sin?
- Féach ar leathanach 11: Conas a dhéanfaidh Muireann a bealach isteach sa teach solais sin?
- Leathanach 12: Níl aon téacs ar an leathanach seo ach feicimid turas Mhuireann. Scríobh bolgán smaointeoireachta leis na rudaí atá ag dul trína ceann.
- Féach ar leathanach 19: Léamh os ard mar rang. Abair le Muireann cad atá le déanamh aici leis an luamhán, mar shampla, *Tarraing! Cas ar clé!*

- Féach ar leathanach 20: An scéal a léamh le geáitsí. Leis an rang ar fad, déan na geáitsí le chéile 'Ag tarraingt agus ag tarraingt'
- Féach ar leathanach 22: Ó a Dhia! Thit Muireann! Ní fheadar cad a tharlóidh anois?
- Féach ar leathanach 25: Fad is atá Dónall ag rith, tabhair comhairle dó, mar shampla, *Rith! Rith! Ná cuir aon am amú! Níos tapúla fós!*

Tar éis duit é a léamh: Ag smaoineamh siar

- Smaoinigh siar ar na tuairimí a bhí agat roimh an scéal a léamh. An raibh an ceart agat?
- Féach ar leathanach 3 arís. Tar éis duit an scéal a léamh, tá aithne cheart agat ar Mhuireann. Tá Muireann ag brionglóidí sa phictiúr seo. Céard atá ag tarlú sna brionglóidí sin, meas tú?
- Tá cúpla leathanach ann nach bhfuil téacs ar bith orthu. Conas a thuig tú an méid a bhí ag dul ar aghaidh? Ar scrúdaigh tú aghaidh an charachtair? Ar bhreathnaigh tú ar leagan amach na léaráidí?
- Roghnaigh leathanach nach bhfuil ach léaráid air agus scríobh an téacs dó. Cad atá ag tarlú sa phictiúr? Cé a bheidh ag caint?

GNÍOMHAÍOCHTAÍ AGUS DÚSHLÁIN BHREISE

- I mbeagán focal: Tá Muireann trína chéile, as anáil, ag iarraidh an scéal a roinnt lena cara Dónall. Cum príomhtheachtairacht i mbeagán focal, mar shampla:
Múscaíl ... solas imithe ... timpiste
- Ag smaoineamh ar phlean: Féach ar leathanach 10. Caithfidh Muireann agus Dónall plean a dhéanamh. An raibh ortsa plean mar sin a chur le chéile riamh? Déan bolgán smaointeoireachta agus tarraing pictiúr de na pleananna atá acu.
- Dúshlán: In éineacht le cara leat, déan Plean Pictiúrtha chun an solas a aimsiú arís. Is féidir roinnt de na rudaí seo a leanas a chur san áireamh:
 - Léarscáil ón teach solais go dtí an baile
 - Áiteanna tábhachtacha ar an mbealach
 - Liosta in ord tosaíochta de na rudaí a dhéanfaidh tú
 - Liosta de chairde agus de dhaoine fásta a chabhróidh leat ar an mbealach
- Dúshlán: Léigh na fíricí faoi thithe solais ar chúl an leabhair. An raibh sé sin ar eolas agat? Déan taighde ar theach solais atá gar duit. An bhfuil sé fós in úsáid? Cathain a tógadh é?

TUILLEADH ACMHAINNÍ

- Faigh tuilleadh eolais faoin maisitheoir Andrew Whitson: <http://www.antsnathaidmhor.com/bio>
- Léigh tuilleadh faoin aistritheoir Máire Zepf: <https://www.mairezepf.com/>
- Léigh tuilleadh faoin údar Malachy Doyle: <http://www.malachy.plus.com>
- Breathnaigh ar fhíseán den scéal *Muireann agus an Teach Solais* á léamh: <https://youtu.be/Er6DWqko8qY>
- Íoslódáil do scéal féin faoi Mhuireann – *Muireann agus an Dianghlásáil* – ina bhfuil bileoga le dathú agus físeáin ina bhfuil an scéal á insint: <https://www.graffeg.com/mollyandtheshutdown/>
- Íoslódáil foclóir pictiúrtha de shaol Mhuireann: https://cbi-anpost.s3-eu-west-1.amazonaws.com/ImagineNation_Doyle_Whitson.pdf

CARSON ELLIS DU IZ TAK?

WALKER BOOKS 2016 (HBK) 48PP £11.99
ISBN 9781406368413

SUMMARY

Using an invented bug language, Carson tells the story of a growing plant shoot and the tiny insect world that revolves around it. Initially baffled by the unfurling sprout, the creatures soon gather to build a tree fort. Yet, nature's cruelties ensure some dramatic twists and turns in this tragicomedy of the natural world. The playful dialogue and subtle visual changes from page to page will have readers poring over the pages of this exquisitely detailed and sophisticated picturebook.

ABOUT CARSON ELLIS

Carson Ellis is the author-illustrator of the celebrated *New York Times* bestseller *Home*, her debut solo picturebook, as well as being the illustrator of *The Composer Is Dead*, written by Lemony Snicket, and *Dillweed's Revenge*, written by Florence Parry Heide. She also collaborated with her husband, Colin Meloy, on the bestselling Wildwood series and created the art for the albums of his indie band, *The Decemberists*. Carson lives with her family in Portland, USA. Visit her website at www.carsonellis.com and follow her on Twitter at @cfellis.

THEMES TO EXPLORE

Nature, insects, language, scale, word vs. image, playfulness and invention, seasons and the passing of time, change, growth, renewal, observation, cycle of life

CURRICULUM SUGGESTIONS/ LEARNING OUTCOMES

Language, Literature and Drama

- developing phonological awareness
- playful and creative use of language
- discerning the covert or overt messages in texts
- inferring and making connections
- decoding the relationship between word and image
- building communication skills

Visual Arts

- developing sensitivity to qualities of line, shape, form, colour and tone, texture, pattern and rhythm and spatial organisation
- recognising and interpreting gestures, facial expressions and body language



Science

- developing skills in observing, hypothesising, predicting and investigating
- learning about living things, including plants, animals, life cycles, ecosystems and the environment

Geography

- developing geographical investigation skills such as questioning, observing, predicting, analysing and communicating

History

- understanding time and chronology
- recognising continuity and change over time

QUESTIONS

Before You Read: Anticipating

1. Look at the title, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. What do you think the title means? Do you recognise the language?
3. Does the title and/or cover make you want to read the book? Why or why not?
4. What is your first impression of the character(s) on the cover? What do you think the relationship is between them?
5. Look at the back cover and the endpapers. How do they add to your overall impression of the book? Do they change what you think the book will be about?

After You Read: Reflecting

1. Look back at your answers to the earlier questions. Have your views changed since reading the book?
2. Have you ever read a book like this? How did you find the reading experience – fun, challenging and so on?
3. Did you enjoy the story? Why or why not?
4. What part of the story did you enjoy the most?
5. Having read the book, do you think the cover illustration was strong? Would you have picked something else? Why or why not?
6. Were there any parts of the story where you really wanted to turn the page to find out what happened next? What made you feel this way?
7. What changes did you spot you each time you turned the page? What stayed the same?
8. Can you point out some small changes that hint that something is about to happen on the following page?
9. How would you describe the setting? Would you like to visit this setting?
10. How would you describe the atmosphere of this book? Does it change at any points?
11. Who was your favourite character and why?
12. What words would you use to describe the different characters in the book?
13. Do you know any other stories about insects? How do they compare?
14. What do the group of insects notice? What do they not notice?
15. How many stories are taking place? Is there a main story but also a minor story?
16. What did the creatures build in the plant?
17. What season and/or time of day do you think it is on each page/spread (two facing pages)? How can you tell? What length of time do you think the story takes place over? Why?
18. Were you surprised by any of the page turns?
19. Do any of the creatures change or transform in the story?

20. How can you tell if someone is speaking?
21. What do you think of the choice of typography? Do you think it was a good choice? Why or why not?
22. What language do you think this is? Why do you think the writer invented her own language?
23. What words and/or phrases are repeated? What do you think they mean?
24. Do you think the illustrator does a good job of giving personality to the characters or of showing us how they are feeling? How does she try to achieve this?
25. How do you think the characters feel on each page? How can you tell?
26. Copy the gestures each character uses. What do each of them communicate? What are some of your favourite gestures for communicating with others?
27. What strategies might a person use to communicate with someone who speaks a different language?
28. Do you think this book captures the experience of witnessing a conversation in a foreign language? How would you describe the experience?
29. Did you enjoy looking at the pictures alongside the speech? If you were to take away the words from the page, would you still be able to understand what was happening in the story? What if you took away the pictures from the page?
30. Do you like the colours used in the pictures? What colour scheme does the illustrator mainly use? Why? Does it ever change? If so, why?
31. How would you describe the illustrator's style?
32. What was your favourite picture or spread (two facing pages) from the book? Describe it.
33. How does the illustrator make use of space? Are the pages cluttered or sparse? Does she use full or empty backgrounds? Why do you think she made these choices? What effect do they have?
34. Is the left page of the spread used differently to the right page? Are they evenly balanced? Does anything ever cross the gutter (middle) of the spread? Why or why not?
35. How do you think the artist created the pictures? What media and tools did she use – for example, pencil, ink, pastels, paint, collage? What surface did she use – for example, paper, canvas, digital tablet? What technique did she use – for example, drawing, painting, printmaking and so on? Do you think she made good choices? What effect do her choices create?
36. What did you think of the ending? Why do you think the writer ended the story this way?
37. Does the final image remind you of any previous illustrations? What do you think will happen next?

ACTIVITIES

- Create a dictionary of all the repeated words in the story. Then translate the story into English.
- Invent your own bug language. Write a dictionary of ten key words and their meanings. Write a short story in this language, and then ask a friend, classmate or family member to translate it.
- Read the story aloud and use different voices and accents for each character.
- Find some soundscapes of the noises made by the various creatures in the story. Listen to them as you read the story. How does this change the atmosphere and reading experience? Does any of the bug speech remind you of these real-life insect sounds?
- Invent names for each of the characters in the story.
- Draw a picture of a creature making a gesture and ask a friend, classmate or family member to decipher it.
- Identify each type of insect or animal in the story. Research one of them, and find five key facts about them. Try to learn how they communicate with each other.
- Design a home for one other creature in the story.
- Grow a class plant or your own plant at home. Take a picture of it every day, and then create a time lapse collage.
- Set up your own bug hotel either at home or at school. Check on it every day to spot any changes. Create a story about the creatures you find there.

FURTHER RESOURCES

- ‘*Du Iz Tak?* Decoding and Inferring Activity Sheet’: <http://www.booknerdmommy.com/wp-content/uploads/2016/10/Student-Worksheet-1.pdf>
- ‘The Unofficial *Du Iz Tak* Phrase Dictionary’: <https://elementaryschool librarian.wordpress.com/2018/03/05/the-unofficial-du-iz-tak-phrase-dictionary/>
- Publisher activity sheet – finger puppets: https://www.candlewick.com/book_files/0763665304.kit.1.pdf
- In 2018, a short animated film version was released by Weston Woods Studios, adapted, directed and animated by Galen Fott. Movie trailer: <https://www.youtube.com/watch?v=XL5iK1acuRg>
Teaching guide/resource for the movie: https://westonwoods.scholastic.com/products/westonwoods/study_guides/2994-Du-Iz-Tak-DVD-Amaray-SG.pdf
- Carson Ellis’s website: <https://www.carsonellis.com/>
- Interview with Carson Ellis (article): <https://www.artofthepicturebook.com/-check-in-with/2018/4/7/an-interview-with-carson-ellis>
- Meet-the-author recording with Carson Ellis – Carson Ellis introduces and shares some of the backstory for creating *Du Iz Tak?* (audio): https://www.teachingbooks.net/book_reading.cgi?id=13361&a=1
- Drawing with Carson Ellis (video): <https://www.youtube.com/watch?v=-uApc9hkVWs>
- Carson Ellis on her influences (video): <https://www.youtube.com/watch?v=N6ia4mwNLM>
- Some wordless picturebooks, comics and graphic novels:
 - *Owl Bat Bat Owl* by Marie-Louise Fitzpatrick
 - *Where’s the Elephant?* and *Where’s the Starfish?* by Barroux
 - Books by Aaron Becker: the Journey series; *A Stone for Sascha*
 - Books by David Wiesner: *Flotsam*; *Tuesday, Sector 7*
 - Books by Jeannie Baker: *Mirror*; *Window*; *Belonging*
 - Books by Suzy Lee: *Wave*; *Lines*; *Mirror*
 - Flora and Her Feathered Friends series by Molly Idle
 - *Footpath Flowers* by JonArno Lawson and Sydney Smith
 - *Clown* by Quentin Blake
 - *The Snowman* by Raymond Briggs
 - *Here I Am* by Patti Kim
 - *Flashlight* by Lizi Boyd
 - *Pool* by Jihyeon Lee
- Other wordless books with invented languages:
 - *Mr Wuffles* by David Wiesner
 - *The Arrival* by Shaun Tan

SWAPNA HADDOW illustrated by SHEENA DEMPSEY DAVE PIGEON

FABER 2016 (PBK) 160PP £5.99 ISBN 9780571323302

SUMMARY

Follow Dave Pigeon and his sidekick Skipper as they narrate their encounters with their nemesis, Mean Cat. The two friends hatch various madcap plans to engineer his departure from the house of a kind Human Lady so they can take his place and live in biscuit-nirvana. The first in a series, this is a funny, quirky and fast-paced book, with a cliffhanger ending. Sheena Dempsey's clever and comic illustrations really enliven the book, enhancing its playful, interactive nature.

ABOUT SWAPNA HADDOW

Swapna Haddow's début series, *Dave Pigeon* (Faber), illustrated by Sheena Dempsey, follows the antics of two pigeons as they advise pigeonkind on how to survive in the world. *Dave Pigeon* was shortlisted for the Sainsbury's Children's Book Awards 2016, won the North Somerset Teacher's Book Award Read Aloud Category 2016 and the Surrey Libraries Children's Book Award 2017 and was also a Fantastic Book Awards 2018 winner. Swapna's début picturebook, *My Dad Is a Grizzly Bear* (Macmillan, May 2020) is a new pairing with illustrator Dapo Adeola. She also writes young fiction for Oxford University Press as Swapna Reddy.

ABOUT SHEENA DEMPSEY

Sheena Dempsey is a children's author and illustrator. She loves to draw animals, from dirty rats to mean cats and heroic pigeons. Apart from the *Dave Pigeon* series, Sheena has illustrated the *Mermaid School* series written by Lucy Courtenay, as well as numerous picturebooks, including *Yoga Babies* and *Hungry Babies* by Fearne Cotton, *The Magic Moment* and *Take Five* by Niall Breslin, and *Gringer the Whinger* by Jane Landy. She has also illustrated Barrington Stoke early readers written by Sally Nicholls: *Billy Button the Telegram Boy* and *The Great Telephone Mix-Up*. Her work has been shortlisted for the Children's Books Ireland's Book of the Year Award and the An Post Irish Children's Book of the Year Award.

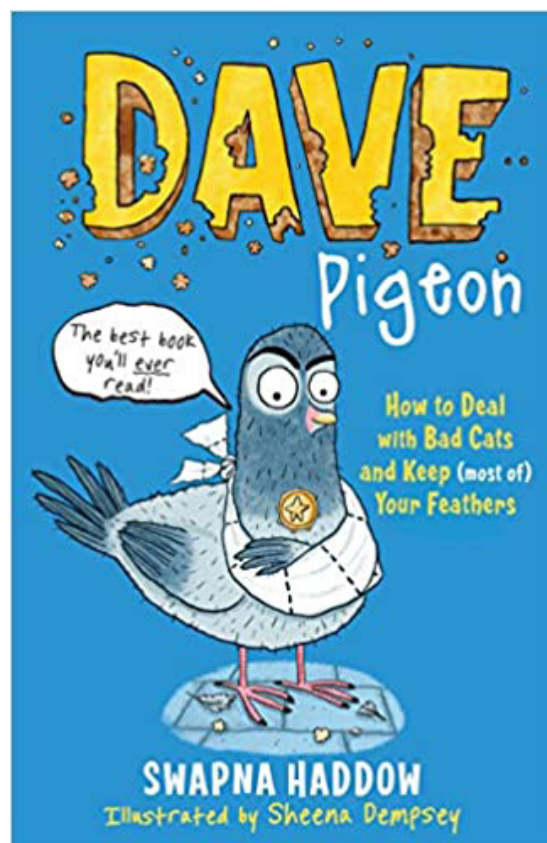
THEMES TO EXPLORE

Unreliable narrator, playing with form, interactivity, addressing the audience, humour, animals, adventure and mischief, madcap plans, comics, interfering narrator, storytelling, puns, dramatic irony, foreshadowing, perspective

CURRICULUM SUGGESTIONS/ LEARNING OUTCOMES

Visual Arts

- developing sensitivity to qualities of line, shape, form, colour and tone, texture, pattern and rhythm and spatial organisation
- recognising and interpreting gestures, facial expressions and body language



Language, Literature and Drama

- predicting, inferring and making connections
- reflecting on a particular dramatic action and other possible alternative courses for the action
- understanding how tension adds to drama the suspense that ensures reader interest
- recognising the role of the narrator
- recognising unreliable narrators, audience address and interaction, and retelling and elaboration
- identifying the intent of the author
- distinguishing different types of character and voice
- understanding motivation and choice
- recognising the conventions of storytelling and how they can be disrupted
- using language to play, in puns, jokes and idioms
- decoding the relationship between word and image
- recognising dramatic irony and foreshadowing
- appreciating different perspectives
- recognising genre conventions

SPHE

- relating to others
- knowing how to treat others with dignity and respect
- understanding of social conventions and awareness of others
- developing empathy with and understanding of others
- developing personal responsibility for one's behaviour and actions

QUESTIONS

Before You Read: Anticipating

1. Look at the title, subtitle, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. What is your first impression of Dave? What do you expect a pigeon to be like? What do you make of his comment in the speech bubble?
3. What do you think the typeface for Dave is meant to be made out of? Why might there be bites out of it?
4. Does the title and/or cover make you want to read the book? Why or why not?
5. What is your first impression of the character(s) on the cover? What do you think the relationship is between them, if more than one is present?
6. Look at the back cover and the illustrations on the inside cover. How do they add to your overall impression of the book? Do they change what you think the book will be about?

As You Read: Considering

Opening pages

1. Who is telling this story? Who are they telling it to?
2. What is your first impression of each pigeon? What sort of relationship do you think they have?
3. List some of the ways the writer plays with your expectations and the form of the book in these opening pages. Do you enjoy this playfulness?

Chapter 1

1. Who is telling the story? Were you surprised by the choice of narrator? What effect does this choice have? How might the story be different if Dave was telling it himself?
2. What do you think a croissant heist is? What might it be like?
3. Do you think Dave really earned the Medal of the Brave? Why might he lie about it?
4. Why does Dave interrupt Skipper? Do you think he will continue to do so? Do you enjoy it when he interrupts Skipper?
5. How can you tell which character is speaking in the illustrations?
6. 'We were grateful to leave that fight with all our feathers.' What do you think actually happened? Why do you think Skipper doesn't tell us more about it?
7. Skipper accuses Dave of ruining the story by giving things away. Does this ruin the story in this case?
8. What do you think a Little Human is? Why?
9. What does Dave think handbags are for? What makes him think that?
10. The pigeons try to look 'friendly and hungry' when approaching the Human Lady. Do you think it's possible for pigeons to look this way? Can you draw a picture in which they do?

11. Can you give examples of some little details the writer includes to convey the pigeon nature of the character?
12. What details do we learn about Mean Cat before we actually discover he is a cat? What effect does this gradual reveal have?
13. What sort of person do you think the Human Lady is? Why?
14. Skipper says that Dave looks like a roll of toilet paper after the lady wraps him up. Do you think the illustrator captures this well? Describe something else he looks like.
15. How do you think Dave is feeling in this picture? How can you tell? Do you think he is being dramatic?
16. Why does Skipper not tell Dave about Mean Cat laughing?
17. How do each of the pigeons react to the attack? How do they each plan to respond? What does this tell us about their personalities? How do you think they should respond?
18. What sort of relationship do you think Dave and Skipper have? Why? Do you think one pigeon is more bossy than the other?
19. How can you tell when Skipper is speaking to the reader without Dave knowing? Do you enjoy this?

Chapter 2

1. What is your first impression of the Human Lady's home from both the text and illustrations?
2. How is this Little Human different to the Little Human in Chapter 1? How do you think the Human Lady knows him? How would you describe his personality? Did he look how you expected in the illustration?
3. What do you think of the suggested names for both Dave and Skipper? Do you think their chosen names were good choices? How do they feel about them? Why do you think they did not have names before this? What would you call them? Can you think of any other 'snotbally' names?
4. 'Nodding means the same in both Human and Pigeonese.' Are there gestures that mean the same in all languages? Are there human gestures that animals also do?
5. How does the Human Lady's house smell? What atmosphere does this create?
6. What sort of life do you think the pigeons envisage in the Human Lady's house?
7. Do you think the Human Lady intends for the pigeons to stay forever? Are there any clues?
8. The Human Lady asserts that Mean Cat is 'usually so friendly'. Do you think this really is the case? What impression do you get of Mean Cat from the illustrations alone?
9. Why does Mean Cat trail the pigeons? What sorts of noises does she make towards them? Can you think of any other similar sounds she might make?
10. What is your first impression of canary Tinkles? What sort of homelife does she have? Do you think it is preferable to that of Dave and Skipper? Why or why not?

11. Do you know what the background image is referencing in the illustration on page 33? Why do you think the illustrator incorporated this?
12. Do you think the pigeons will be successful in finding a way to move into the house?
13. Do you agree that Skipper's chapter titles were boring? Do you enjoy it when Dave takes charge of the story? What effect does this have?

Chapter 3

1. Do you think Dave's title is any better than Skipper's?
2. Does Dave know what Skipper is sharing with the reader?
3. Can Skipper actually write Dave out of the story? How does he propose to do so? Whose story is this really?
4. How does Skipper change the first sentence of Dave's narrative?
5. Are the illustrations on pages 40–43 real or imagined? How do you know? How does the illustrator create movement in these images?
6. Dave claims the Human Lady won't notice if Mean Cat disappears. Do you agree?
7. How do the final sentence and final illustration of this chapter interact to make meaning?

Chapter 4

1. Why do you think the previous title is still visible but crossed out, rather than removed altogether? What effect does this create? Have we seen this page before?
2. What does Dave mean when he says 'We don't need clouds [...] We need rain'?
3. How does the illustrator capture time passing in the pages when Dave and Skipper are waiting? How do you think they feel in these pages? How is this communicated by the author and illustrator?
4. Do you think the balloon method will work?
5. What do you think of the image of Dave on page 60? If you could compare him to something, what would it be?
6. Why does Skipper try to stop himself laughing at the memory of Dave in the crow nest? Why does Dave insist he moves on? If Dave was telling the story, do you think this part would be different?
7. Can you give examples of some lies Dave tells in this chapter? Why does he tell these lies? What does this tell us about his personality?
8. How does the author create tension when the pigeons are looking in at Mean Cat from the window?
9. Why does Dave insist that Skipper enter the house to tie the balloon to the cat? Do you think he is giving the full reasons?
10. The pigeons laugh with relief when they escape the cat's attack. Do you think laughter gives good relief?
11. Do you think Dave really will have a better idea in the next chapter? What effect does finishing the chapter on this line have?

Chapter 5

1. Do you think the staring plan will work?
2. How would you describe their stares? How does Mean Cat respond?

3. What elements in the main picture give us clues about the relationship between Mean Cat and his owner and his place in the home?
4. Why do you think this chapter has no text? What effect does this have?

Chapter 6

1. Why do you think Skipper pretends to tap the keys, pretending to write what Dave says? How will this affect the story from now on, do you think?
2. What noise do you think the lady is making at the pigeons? Can you imitate it? What do you think real birds think when humans make sounds like this?
3. Why do the pigeons like the lady so much? How does she make them feel?
4. When Dave gets his head stuck in the jar, Skipper compares him to 'a pigeon alien'. What else might you compare his appearance to?
5. Do you think Mean Cat will fall for the picture of the cheese? What sort of bait do you think might work better?
6. How is drama and suspense created in the final pages of the chapter?

Chapter 7

1. Were you at all surprised to discover Skipper's plan worked rather than Dave's? Why do you think this is revealed to us at the start of the chapter?
2. Do you think Skipper deserved the Medal of the Brave? Why do you think he volunteered himself?
3. How does the writer create tension and suspense in this chapter?

Chapter 8

1. What change did Dave make to the chapter title? Do you think it makes a difference?
2. Were you surprised to discover that Dave had no follow-up plan? What does this tell us about him?
3. How do the pigeons eventually succeed? Is chance involved at all?
4. Did you like how Dave drew your attention to the ending of the book, as well as the physical book itself? Would you have liked the book to end at this point? Why or why not?
5. What do you think the 'bit with Tinkles' will be?
6. Do you find it annoying when friends reveal spoilers? Is there a difference between spoilers and foreshadowing?

Chapter 9

1. Do you recognise any of the types of birds in the illustration on page 125? Based on what you see in this image alone, do you think the pigeons should let these birds in? Why or why not?
2. What do you think of the name 'Selentrius Vastanavius the Fifth. Leader of the Macaw Elite, Local Zoo Branch'? What does it tell us about him? What impression does the illustration on page 127 give you of this character? What sort of voice does he have? How does it differ from that of Dave and Skipper?
3. Do you think Dave really is a hero as Selentrius Vastanavius suggests?

4. What plan do you think the pigeons will come up with next?

Chapter 10

1. What does Dave fail to notice about the similarities between how they have dealt with Mean Cat and how the other birds are treating them?
2. Why does Dave prefer being a pigeon to being a cat? Which would you prefer to be?
3. Why do the pigeons change their mind about the party? Do you think it's a good idea?
4. How do both the writer and the illustrator capture the chaos of the party?
5. What would your ideal selection of biscuits be at a party?
6. Do you believe the birds will keep returning?
7. Upon viewing the picture of the Human Lady snuggling Mean Cat, Skipper describes him as a 'scary terror'. Do you think this description matches his demeanour in the photograph? What might this tell us?
8. Do you believe the return of Mean Cat is the only solution? Do you think they will be successful?
9. What do you think of the ending? Do you like cliffhangers? Why or why not? Would you be interested in reading the follow-up story? Why or why not?

After You Read: Reflecting

1. Look back at your answers to the earlier questions. Have your views changed since reading the book?
2. Did you enjoy the story? Why or why not? What part of the story did you enjoy the most?
3. How would you describe the atmosphere of this book? How do the author and illustrator each create this atmosphere?
4. Who was your favourite character and why?
5. What words would you use to describe the different characters in the book?
6. Do you think Dave and Skipper make a good double act? Why or why not? What other double acts can you think of? What makes for an effective double act?
7. Do you think Dave and Skipper can be considered heroes?
8. What was the funniest part of the story for you?
9. Did you enjoy the narration style? Have you ever encountered a narration style like this before? How would the story be different if Dave told it, do you think?
10. Do you know what an unreliable narrator is? Is there one in this story?
11. Can you think of any examples of 'dramatic irony' in this story – when the reader knows more than the characters? What effect does this have?
12. Can you give examples of some of Dave's nonsensical logic? How does this create humour?
13. Why do you think the pigeons keep insisting Mean Cat is unintelligent? Do you think he actually is?
14. Do you think Mean Cat really is so mean? Why do you think he is depicted the way he is? Do you sympathise with him at all?
15. The pigeons often make incorrect assumptions about other species. Can you give some examples? Do you think humans ever do this?
16. Dave often has a very limited perspective and only considers things from a pigeon's point of view, rather than from a human's perspective, for example. Can you give examples of this? Do you think humans ever fail to see things from an animal's point of view?
17. Did you enjoy all the wordplay on pigeons and birds? Can you give some examples from the book?
18. Did you enjoy the chapter titles? What effect did they have on the story?
19. Can you give examples of foreshadowing in the story? Do you like this technique? How does it differ from spoilers?
20. Did you enjoy looking at the pictures alongside the text? If you were to take away the words from the page, would you still be able to understand what was happening in the story? If you were to take away the pictures from the page, would anything be lost?
21. Does the illustrator show us anything that the writer does not mention?
22. How do the words and images work together to create a certain effect? Give examples.
23. When do the illustrations show the action of the story? When do they add more to the story? When are they decorative? Do the text and illustrations ever oppose each other?
24. Did you like the typography? Can you point out cases where the illustrator plays with font? Why might they do this? How does it differ in the main text and the speech bubbles? What effect does this create?
25. How do you think the illustrator created the pictures? What media and tools did she use – for example, pencil, ink, pastels, paint, collage? What surface did she use – for example, paper, canvas, digital tablet? What technique did she use – for example, drawing, painting, printmaking and so on? Do you think she made good choices?
26. How would you describe the illustrator's style?
27. Why do you think the illustrator uses a black-and-white colour scheme? What effect does this create?
28. How does the illustrator make use of space? Did you like the mixture of full-page illustrations and smaller doodles?
29. What sort of line is most common in the illustrations – for example, bold, harsh, soft, broken, scratchy, curvy and so on? What effect does this have?
30. Can you give examples of how this story might be a work-in-progress rather than a finished product? What effect does this have?
31. Does this story remind you of any other genres (for example, detective, thriller, comedy, animal story, folk tale) or forms (for example, comics, graphic novels) at any point? Can you give examples?
32. Did you think this book was unique or unusual in any ways?

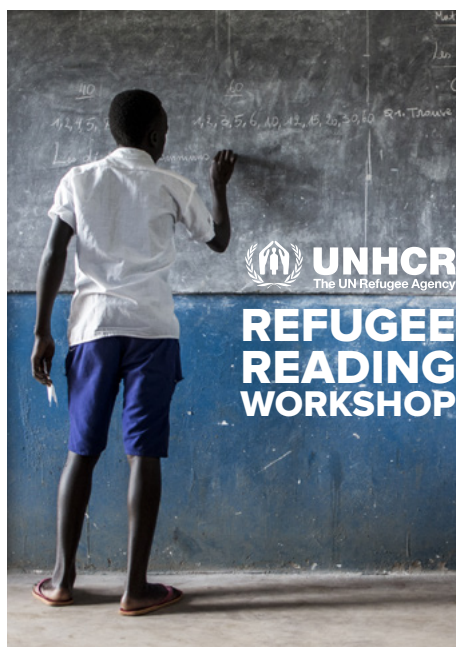
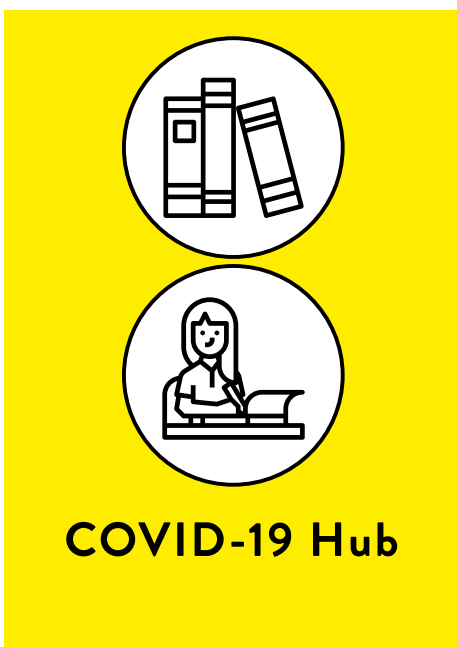
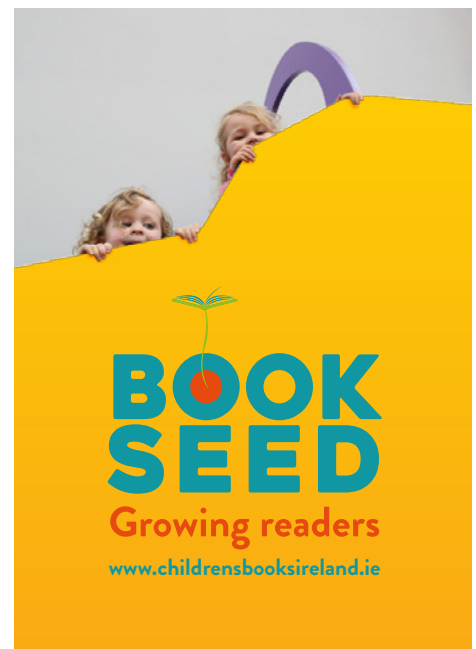
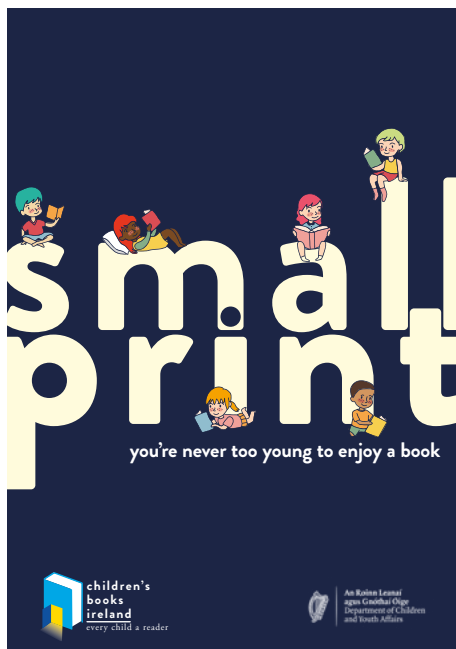
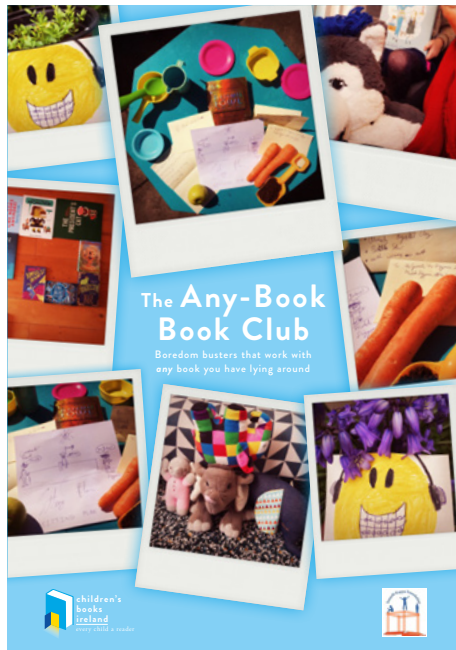
ACTIVITIES

- Read some of the speech-bubble exchanges aloud in pairs, putting on voices for Dave and Skipper.
- Rename each of the chapter titles in the book.
- Choose part of the story for Dave to interrupt with a comment, and draw a picture of him with an accompanying speech bubble.
- Choose part of the story for Skipper to add a comment that Dave can't hear, and draw a picture of him with an accompanying speech bubble.
- Choose a part of the story that wasn't illustrated, and illustrate it yourself.
- Turn one of the scenes into a comic strip.
- Write a scene from Dave's point of view.
- Draw an argument between two animals using speech bubbles, like the exchange on page 9.
- Narrate and/or illustrate one of the pigeons' famous croissant heists.
- Come up with your own bird legend, and narrate it from the perspective of a bird trying to inspire their friends.
- Illustrate a scene in which Dave has gotten himself into a pickle.
- Write or say your own phrases as if they were being uttered by Dave in the jar and see if your classmate can decipher them.
- Design the perfect home for a pigeon, with the 'full works'. Invent some special items suitable for 'pigeons' similar to the 'super swing' and make advertisements for them.
- Plan a feast fit for pigeon royalty. Draw a banquet table full of delicious treats.
- Come up with some of your own puns and jokes on birds and pigeons.
- Dave mistakenly interprets the saying as 'Cross my heart and hope to fly, stick a peanut in my eye'. Rewrite your own famous saying as if you misheard it.
- Think of an alternative ending for the book that doesn't involve a cliffhanger.

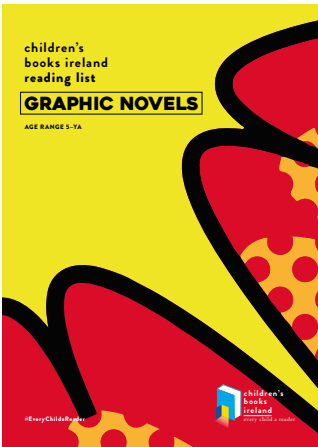
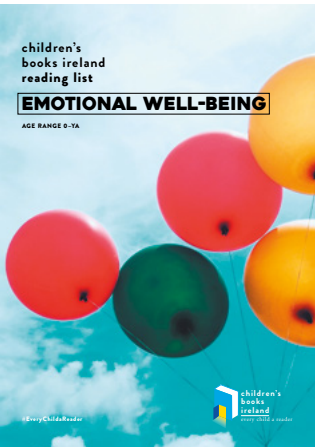
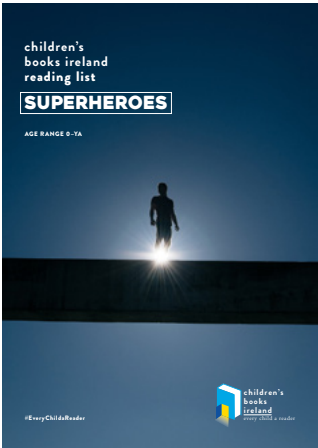
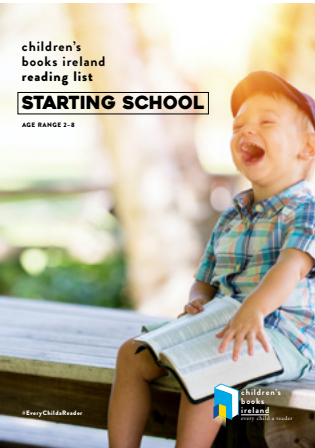
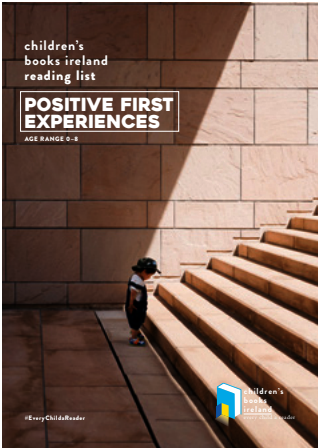
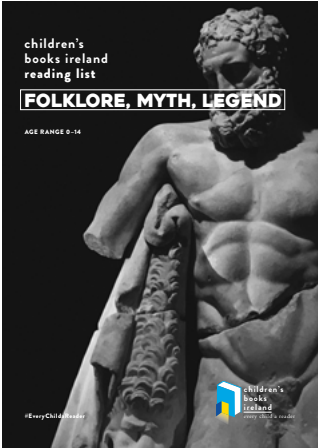
FURTHER RESOURCES

- Author Swapna Haddow's website: <http://swapnahaddow.co.uk/>
- Illustrator Sheena Dempsey's website: <http://www.sheenadempsey.com/>
- Dave and Skipper interview Swapna and Sheena: <http://swapnahaddow.co.uk/wp-content/uploads/2020/03/Swapna-and-Sheena-qa.pdf>
- 'Faber Booktime: Swapna Haddow & Sheena Dempsey, Dave Pigeon' (video): in this episode, author Swapna Haddow and illustrator Sheena Dempsey talk about their series, Dave Pigeon. Learn how to draw Dave, listen to a reading from the first book and learn a bit more about this author and illustrator team: <https://www.youtube.com/watch?v=TaeqQFkn4sg&feature=youtu.be>
- Read an extract: https://faberchildrens.co.uk/wp-content/uploads/2020/08/DavePigeonRoyalCoo_Chapter1.pdf
- Dave Pigeon activity sheets: <http://swapnahaddow.co.uk/fun-stuff/>
- Author's top writing tips:
 - Article: <http://swapnahaddow.co.uk/wp-content/uploads/2020/03/Swapna-Haddows-writing-tips.pdf>
 - Video: <https://www.youtube.com/watch?v=QcQv4dB8AKk>
- Authorfy 10 Minute Challenges – 'Author of 'Dave Pigeon', Swapna Haddow, challenges you to write from an animal's perspective': <https://authorfy.com/10minutechallenges/>
- How Sheena Dempsey makes the illustrations for the series: <https://www.youtube.com/watch?v=r3mio6iGDzE>
- 'Dave Pigeon Story Starters': <http://swapnahaddow.co.uk/wp-content/uploads/2020/03/DP-Storystarters.pdf>
- 'Which Dave Pigeon character are you?' online quiz: <https://www.playbuzz.com/zchaww210/which-dave-pigeon-character-are-you>
- Children's Books Ireland reading list – Funny Books: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Funny-Books.pdf>
- Children's Books Ireland reading list – Graphic Novels: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>

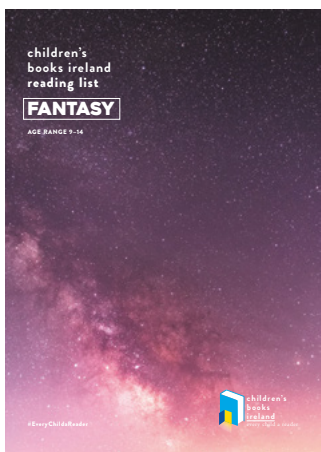
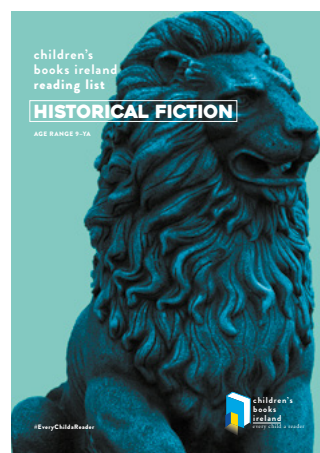
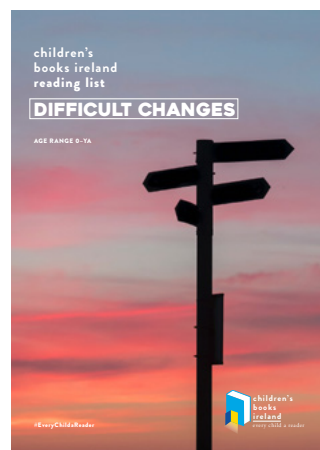
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