



Welcome from Gill Carrie

Creator of the characters in the books.

An author, publisher & workshop facilitator - running workshops nationally and internationally, over many years on bullying and creative expression - for children to *'have a voice, be confident and be heard'*.

Children are natural communicators

...be it using eyes, hands, voice or tools - supporting & promoting **Emergent Writing** develops that communication

Enjoying and sharing books

...becomes a source of pleasure & interest and children enjoy listening to rhymes and inventing their own.

For children learning English

...as an additional language (EAL), songs and rhymes help them to tune into the rhythm and sound of English.

The Rhythm & Rhyme in Rhyming books

...through regularly sharing rhyming books and encouraging children to join in - with plenty of intonation and expression and listening to the beat - children tune into the rhythm of language and rhyming words.

Environmental print

...is the print of everyday life. It's the name given to the print that appears in signs, labels, and logos, etc. For many emergent readers, environmental print helps bridge the connection between letters and first efforts to read. Adults can take advantage of all this print by using it in ways to talk about letters, words, and print.

Experiential learning

...children learning through exploring, experiencing, creating, discovering, relating to and interacting with the world around them.

Windows of Learning

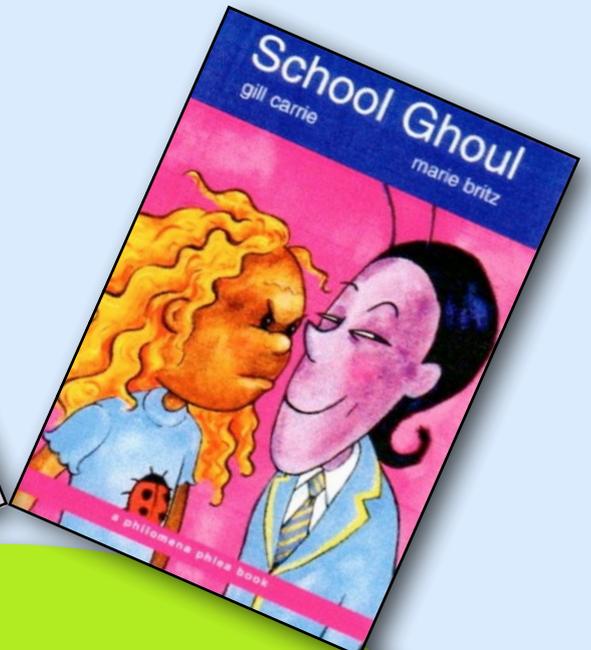
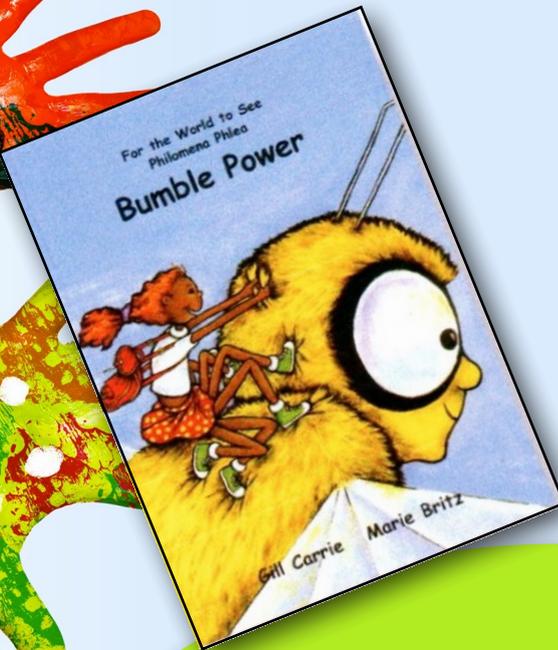
... Connecting Vision, Feelings, Language, Movement.

'Children, from birth, are witnesses to both the existence of print and the relationship between print and people'
(Hall, 1987)

Inspiring Books to Share

for the child within...for the child without

www.bumblepower.com
www.schoolghoul.com



What's Behind The Books?

Extract from the original research for
Bumble Power & School Ghoul Rhyming Books
(from the Philomena Phlea Book Series)

'The importance of early oral experiences, especially relating to Nursery Rhymes, has long been identified in the acquisitions of **reading skills**.

Peter Bryant and Lynette Bradley (1985) demonstrated the links between **rhyme**, **alliteration** and **constructing word strings**. Further work on analogy - where **children create groups of rhyming words** that share spelling patterns by Usha Goswami (1994) has endorsed the link between early experience of **rhyme and literacy**.

In order to **keep the attention of the reader** any book needs to have taken cognizance of the potential readers age and the presentation of the content.

Philomena Phlea uses the **universal perspective** of the Insect Kingdom where her worldly adventures are **beautifully illustrated** with minute detail given to the **environmental accuracy**.

The text is varied in size, setting and font - using both upper and lower case as would be found in **Environmental Print** - giving an opportunity for "**joining in**", **pointing out and discussion of the written word**. Many opportunities are provided for **creating word strings**, **identifying rhymes** throughout the story and **predicting or creating rhymes** of your own.

Also, there are many obvious contexts prompted through Philomena Phlea and School Ghoul for Emergent Writing.' (Presented by Linda Stuart, 2000)

Further Words...

Children with Dyslexia and Scotopic Photosensitivity can and do de-code (i.e. read more easily, comfortably and quickly) when print is overlaid on coloured background. National rules for the size of print cannot legislate for the earliest form of written communication that children experience (i.e. Environmental Print). Typeface is not changed with age - presentation and content are considered within the context of a child's ability, interest needs and study.