

May Newsletter 2016

Dear Readers,

Welcome to May's newsletter. Articles discussed this month are:

- Should we be worried about the decline of children's reading?
- How to define a classic for children – Top 11 children's books ever.
- Why are stories important for children?
- Whole Word versus Phonics – a comparison of learning styles.

There's new math craze puzzle to boggle your minds and some book reviews to encourage a trip or two to your local library or bookseller.



Should we be worried about the decline of children's reading?

Children's e-books have been slow to take off, with fewer opportunities to read as gaming, films and music fill household screens. Alison David, consumer insight

director at Egmont Publishing, looks at the importance of reading for pleasure.



A thing of the past? Reading for pleasure outdoors in the 1950s.

According to a survey of 35,000 8 – 16 year olds by The National Literacy Trust, 40% of children read daily in 2005, reducing to 30% by 2011 and by a further 2% the following year.

Today's children's lives don't naturally have space for reading. They grow up with a continuous stream of entertainment – endless TV channels, digital devices and on-demand access.

Our research programme, which includes following 12 families around the UK as well as talking to wider numbers of parents and to school teachers, shows that for most children screen time is habitual. They are often over-stimulated by screens, rarely offline; some carry a device 24/7. Children flit from one form of entertainment to another

and **media meshing** (using multiple devices simultaneously) is the norm. Childwise data tells us that when online, 39% of children say they also watch TV, 34% use a phone to talk or text and 12% say they read a book.

Our study found only 1/3 of families feel they have a reasonable amount of free time and some parents feel guilty that they have little time with their children. But, because parents are so busy, they expect their children to be busy too and screen time often fills the gap:

"I let him play DS when I think he will get bored waiting somewhere. Also he plays after school every day." Mum to boy, age 7.

Parents feel obligated to buy new technology to ensure their children 'keep up' and it seems money is no object, even in financially challenged homes. So, where children might have picked up a book, now screens fill their time. The result is that those moments where reading took root and flourished are diminishing.

"If I can't get to sleep, I'll wind down by playing Mario Bros on my DS in bed" – girl, age 13.

Children need to recover the lost art of being still – having a still mind, quiet and reflective moments, time off-line, to allow sustained concentration on a

story. In this busy screen dominated environment many children are simply not in the habit of reading and find a book and long form text off putting. That includes reading on e-readers.



Children's e-reading has been much slower to take off than adults. Last year 4.5% of children's books sold were eBooks, compared with 18% for adults'. We know around half of UK households now have a tablet or e-reader – yet they are used mainly for gaming, films and music, not reading.

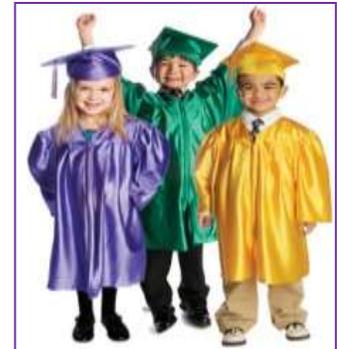
Yet parents do still value reading and over half say their child loves story time. Parents say they would like their children to read more, 53% wish they had more time for reading with their child and 28% feel guilty that they don't read to

them more. Although screen time may be affecting children's reading time at home, 81% of teachers don't think it is an insurmountable problem.

Clearly reading is still valued and our research has observed families where reading flourishes, where children are avid gamers and readers, and time for reading is protected. Technological progress will continue and it offers us amazing opportunities, but how do we ensure it doesn't fill every waking moment? How do we preserve the art of reading for pleasure? Do we even want to? I say a resounding yes, because reading for pleasure is the single biggest indicator of a child's success academically, more than social background or parents' education.



Children who read for pleasure have increased concentration, memory, confidence, greater self-esteem and general knowledge. Reading builds empathy, improves imagination and language development. These are important and relevant benefits, whether we live in a digital or analogue world.



Alison David is the consumer insight director at Egmont Publishing.



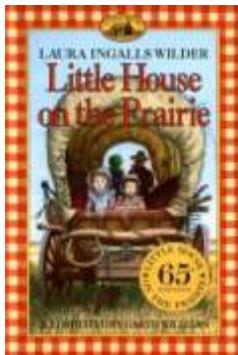
HOW TO DEFINE A CLASSIC FOR KIDS –

Top 11 Children's book ever!

What are the greatest children's books ever? In search of a collective critical assessment, BBC Culture's Jane Ciabattari polled dozens of critics

around the world, including NPR's Maureen Corrigan; Nicolette Jones, children's books editor of the Sunday Times; Nicole Lamy of the Boston Globe; Time magazine's books editor Lev Grossman; Daniel Hahn, author of the new Oxford Companion to Children's Literature; and Beirut-based critic Rayyan Al-Shawaf. We asked each to name the best children's books (for ages 10 and under) ever published in English. The critics named 151. Some of the choices may surprise you. A few books you might think would be contenders to top the poll didn't even make the top 20. The titles that follow appeared

over and again from the critics we polled and will continue to inspire children for many years to come.



11. Laura Ingalls Wilder, Little House on the Prairie (1935)

Wilder's nine classic frontier novels were inspired by her own 19th Century childhood. She was raised in a pioneer family, and travelled through the

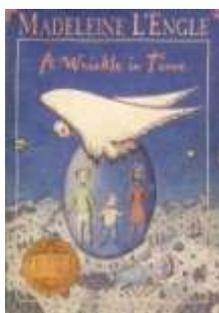
Midwest by covered wagon. Wilder writes with authentic detail of a little girl living "in the Big Woods of Wisconsin, in a little gray house made of logs" with her parents, two sisters and their dog,

as a to the or a whole was woods.



Jack. "As far man could go north in a day, week, or a month, there nothing but There were no

houses." Wilder's accounts have made daily life on the frontier vivid for generations. (Credit: Harper)



10. Madeleine L'Engle, A Wrinkle In Time (1962)

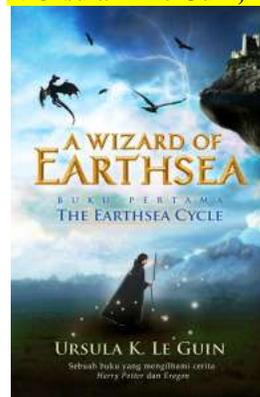
Meg Murry's father, a time travelling physicist, has disappeared. One night she, her precocious younger brother Charles Wallace and her mother –

"a scientist and a beauty as well" – have an unexpected visitor. "Wild nights are my glory," the strange Mrs Whatsit tells them. "I just got blown off course." She refers to a tesseract, a fifth dimension that allows travel through time and space. With her brother and a high school friend, Calvin, Meg sets out across the universe to find her father. Their confrontation with IT, the disembodied conformist intelligence that

casts a shadow over the universe, is a noirish Cold War touch. L'Engle's Newbery Award-winning early science younger inspired theory Meg was a first in literature: a nerdy girl whose intelligence was matched by her powerful love for her family. (Credit: Farrar, Straus & Giroux)



9. Ursula K Le Guin, A Wizard of Earthsea (1968)



A young boy known as Sparrowhawk saves his village with a smattering of magic he learned from his aunt, a local witch. Apprenticed to the mage Ogion the Silent, and renamed Ged, he begins his

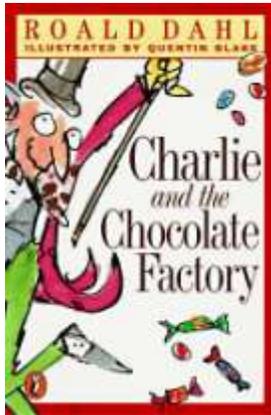
training as a sorcerer. Le Guin's exploration of the consequences of Ged's misfires and temptations while at a school for wizards, his struggles with dragons and his inner demons, reshaped fantasy storytelling's concepts of good and evil. Gradually, Ged gains wisdom as he faces his challenges. "He knew now, and the knowledge was hard, that his task had never been to undo what he had done, but to finish what he had

"To me Le story is about your craft as a long and painful for mastery of art and yourself,



begun." Guin's learning writer, the struggle both your written in

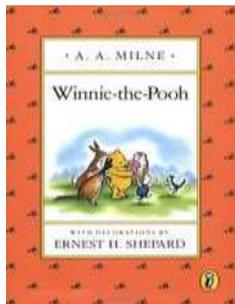
astounding prose," says Amanda Craig, author and reviewer for the New Statesman and the Daily Telegraph. (Credit: Parnassus Press)



8. Roald Dahl, Charlie and the Chocolate Factory (1964)

The critics' poll nominated five of Roald Dahl's children's books – the most by any author. Poet and book critic Tess Taylor calls his work

“rollicking, funny, scary, humane and magical.” New York Times columnist Carmela Ciuraru says, “It seems impossible to choose just one favourite by Dahl, arguably the greatest children's book author of all time, but he is at his most delightful, imaginative and mischievous in this 1964 classic.” Dahl's most popular among the five nominated is the story of Charlie Bucket, his Grandpa Joe, the Oompa-Loompas and the five golden tickets that take Charlie inside the factory of Willy Wonka, “the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen!” “Something crazy is going to happen Charlie he wasn't he wasn't even nervous. He was just terrifically excited.” (Credit: Penguin Books)

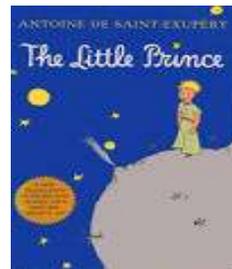


7. AA Milne, Winnie-the-Pooh (1926)

Milne named the characters in his classic children's book after his own son Christopher Robin, his cuddly teddy bear, his stuffed animals

Piglet, Tigger, the donkey Eeyore and others. Christopher and Pooh wander through the Hundred Acre Wood not unlike the forest near Milne's home in East Sussex. His first adventure sends him up a tree buzzing with bees, singing a little song to himself: “Isn't it funny how a bear likes honey...” And the adventures continue,

narrated with sweet grace by a father who includes his son and his son's world in every new plot twist. A playwright and contributor to Punch, Milne will be known as the creator of the perfect read-aloud nursery tale. (Credit: Dutton Books)



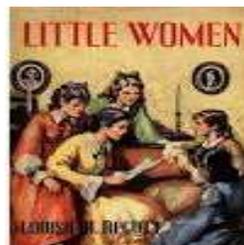
6. Antoine de Saint-Exupéry, The Little Prince (1943)

This parable, written and illustrated by an aviator disappeared with his plane in 1944, encapsulates the

meaning of life in an encounter between a pilot who crash lands in the Sahara and a young prince visiting from a small planet. “It is only with one's heart that one can see clearly,” Saint-Exupéry writes, in one of dozens of illuminating life lessons. “What is essential is invisible to the eye.”

“Discovered in childhood, this story of leaving home brings the hope and promise of a world opening up to the little prince, says Shelf Awareness children's editor Jennifer M Brown.

“As we return to the book at later points in our lives, we experience the story from the pilot's point of view, sadder yet richer, and heartened because we are not alone on life's journey.” (Credit: Houghton Mifflin Harcourt)



5. Louisa May Alcott, Little Women (1868)

The story of the four March sisters as they pass from childhood innocence to young adulthood has endured

from one generation to the next, never losing its power to enthrall. The autobiographical novel speeds along, thanks to crisp, realistic dialogue, enduring characters and keen insights into family dynamics. “Meg was Amy’s confidant and monitor, and by some strange attraction of opposites Jo was gentle Beth’s,” Alcott writes. (Jo was the character most like its author.)“One name will explain my adoration for Little Women: Jo March!” says Booklist senior editor Donna Seaman.

“What young reverent book-loving reader doesn’t Louisa May Alcott’s



intrepid, ink-stained hero? Of course, Alcott was also one brilliant and gripping storyteller with sharp and knowing opinions. So astutely constructed is this novel, it sustains repeated readings.” (Credit: Transatlantic Press)



4. Lewis Carroll, Alice’s Adventures in Wonderland (1865)

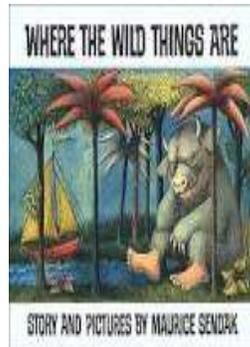
“Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had

peeped into the book her sister was reading, but it had no pictures or conversations in it, ‘and what is the use of a book,’ thought Alice, ‘without pictures or conversation?’ Suddenly a White Rabbit with pink eyes ran close by her.” Charles Dodgson’s Victorian fantasy was an instant sensation when published 150 years ago under the pseudonym Lewis Carroll. To this day Alice’s trip down the rabbit hole and her encounters



with the Cheshire Cat, the White Rabbit, the Queen of Hearts, the Mad Hatter and the rest, are fresh fodder for the literary imagination. Alice is now in the public domain, and the versions and

variations continue to multiply. “Alice will always be my favourite because I love her curiosity and bravery,” says Library Journal columnist Barbara Hoffert. (Credit: Macmillan)



3. Maurice Sendak, Where the Wild Things Are (1963)

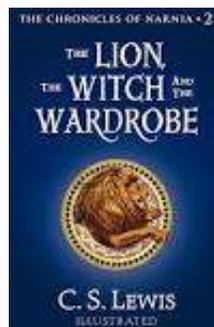
In Sendak’s Caldecott Medal-winning picture book young Max, sent to bed without supper by his mother, escapes into his imagination, “where the wild things

are”. “It’s a concise, eloquent, moving depiction of a child learning to master his own emotions, which is the chief task of all children everywhere,” writes Time magazine book critic Lev Grossman. “This is one of those books that has everything: beautiful, rich and surprising text, matched with beautiful, rich and surprising illustration,” says Daniel Hahn, author of the new Oxford Companion to Children’s Literature.

“But that... it’s words pictures page combine story that



simple and full of psychological insight, wisdom and truth. As close as it’s possible to come to a perfect book.” (Credit: Harper)



2. CS Lewis, The Lion, the Witch and the Wardrobe (1950)

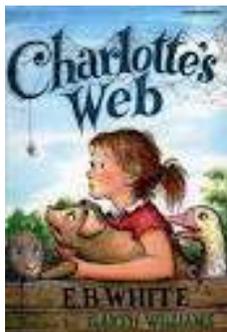
Lewis’ high fantasy classic drew high praise in our critics’ poll. “CS Lewis’ perfect fable The Lion, the Witch and the Wardrobe is subtitled ‘a

story for children,’” says author and critic David Abrams. “But The Chronicles of Narnia are stories for everybody. They can be read as

Christian allegory or as a magical fable about four children who stumble across a magic wardrobe and, pushing their way through mothballed fur coats, enter a land of snow and forests and fauns and lampposts and a white-skinned, black-hearted Queen who dispenses turkish delight like a deadly drug.”



“This enchanting story combines unsettling magic, psychological realism and a deep sense of beauty,” notes critic Roxana Robinson, president of the Authors Guild. “Lewis is wonderful at descriptions of the physical world. It is both thrilling and comforting to read, intelligent, compassionate and graceful.” (Credit: Geoffrey Bles)

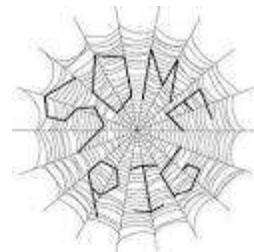


1. EB White, Charlotte's Web (1952)

“One day when I was on my way to feed the pig, I began feeling sorry for the pig because, like most pigs, he was doomed to die,” writes White. Charlotte’s Web topped our critics’ poll. “If I were asked to put one book in a space capsule to send to some far-off galaxy to evoke life in all its complexity, I would send White's masterpiece about

friendship, loss, resignation and mortality,” notes NPR’s Maureen Corrigan. “It was the first book in which I encountered mortality, legacy and love that transcended differences,” writes author and critic Rigoberto González. “Those were huge lessons from a book that, at its core, was about an adorable friendship between a spider and a pig.”

“The complex emotions that emerge from the barnyard in EB White’s masterpiece never cloy, but feel true and important,” writes novelist and critic Meg Wolitzer. “Who can forget the opening: Fern in her damp sneakers wrestling to save the runt asks Long, manages



Wolf Awards. life of the Wilbur?” Karen R who the Anisfield-Book “Not just about loyalty and friendship, this perfect book is an introduction to metaphor – the barnyard as life,” says Chicago Tribune literary editor-at-large Elizabeth Taylor. Author and critic Joan Frank calls it “sturdy and deeply wise.” “White managed to write a children’s book that encompasses mortality, friendship, and the power of the written word — amazing”, adds critic Heller McAlpin. According to our poll, Charlotte’s Web is the greatest children’s book of all time. (Credit: Harper)

Why are Stories Important for Children?

Stories play a vital role in the growth and development of children. The books they read and the

characters they get to know can become like friends. It’s also good for children to understand that books are a useful source of information and that good reading skills are important for success in their future lives. Reading also helps children with their confidence levels, coping with feelings and language and learning.

Confidence Levels Children who can read well are more likely to have higher confidence levels. This will benefit them in school as they’ll feel able to

participate fully in activities. Another part of building confidence and self-esteem is knowing where you fit into the world. Stories can help with this process by showing children what people's lives are like where they live and in other parts of the world.

Language and Learning Stories are a great way to introduce new words and ideas into a child's language – starting with picture books for the very young, working up to more complex novels for teenagers. Stories can help children learn about concepts such as shape, size, space and colour, up and down, inside and outside, numbers and the names of objects. They can also teach children about everyday tasks, such as how to brush their teeth, taking care of animals, cleaning and tidying and preparing food.

Stories are also useful for teaching more complex ideas, such as the importance of sharing, the passage of time, compassion for others. They can be useful when trying to explain traumatic events, such as family break-ups and bereavement.

Fiction based on real-life can also help children with their own life experience – it shows them how diverse the world is and that some people's lives are vastly different to theirs.



And what's so great about learning through stories is that the process is done in a natural way. There's no actual teaching involved at all, they learn from simply reading the story.

Relaxation Reading stories can be helpful for relaxation, before bedtime for example. They allow children to forget the stresses and strains of the day and indulge in fantasy for a while. The soothing familiarity of a much-loved story, the rhyming and repetition in a picture book, plus the sense of security that time spent reading together can foster, all help the child to relax.

Development of Imagination Stories help to develop a child's imagination by introducing new ideas into their world – ideas about fantastical worlds, other planets, different points in time and invented characters. It'll encourage the children to realise that they can, and should, imagine anything they want. The beauty of stories is that they can be



super realistic or incredibly fantastical. They can be reading about children growing up in exactly the same situation as them one minute and about another species, Martians holidaying on Jupiter for example, the next.

Coping With Feelings When children read stories that contain feelings it can help them understand and accept their own feelings. It helps them understand that there are other children who feel the same way and they are not alone. This helps the child understand that feelings are normal and should be expressed. Watching their responses to the feelings of



the characters in the stories will give you some idea of how a child feels about certain situations and emotions. For example, how the child responds to the character in the story feeling sad or scared will give you some idea of how the child thinks.

As you can see, children's stories are important for a number of reasons and form a vital part of the growing process. Being part of that process can bring writers a sense of satisfaction as well as being great fun.

Whole Language and Phonics: Can They Work Together?

The debate still rages among educators, parents, and experts. Whole language? Or phonics? Which approach to teaching reading works best? Is the pendulum swinging?



As arguments over methods -- arguments often based on politics as well as education -- intensify, the ability to read well is more critical than ever.

Indeed, the ability to read is vital! Children who don't succeed at reading are at risk of doing poorly in school. That's why teachers and administrators are under increasing pressure to raise students' reading test scores. But actually guiding students to improve reading strategies and performance can be more difficult than simply recognising the need. And then the haunting question remains: Which approach is best?

Simply stated, supporters of the whole language approach think children's literature, writing activities, and communication activities can be used across the curriculum to teach reading; backers of phonics instruction insist that a direct, sequential mode of teaching enables students to master reading in an organised way.

Emerging from the conflict over whole language and phonics is the increasingly widespread view that each approach has a different but potentially complementary role to play in the effective teaching of reading. Many educators now look for ways to use phonics as part of whole language instruction, striving to teach meaningful phonics in the context of literature.

In a recent International Reading Association (IRA) position statement -- a statement that shocked many in the reading community who, rightly or wrongly, had seen the IRA as a bastion of the whole language

THE PENDULUM SWINGS THROUGH TIME

The debate over the best way to teach reading isn't new. In fact, the question has been argued through since the 20th century. A number of different approaches to teaching reading have dominated during that time span.

The "look-say" reading method was widespread for 30 years, from around 1940 to 1970. From around 1970 to 1990, phonics was popular. And whole language gained a foothold around 1990. Several

movement -- the organisation took a stance supporting phonics within a whole-language program. In "The Role of Phonics in Reading Instruction," the IRA maintains that:

- "The teaching of phonics is an important aspect of beginning reading instruction.
- Classroom teachers in the primary grades do value and do teach phonics as a part of their reading programs.
- Phonics instruction, to be effective in promoting independence in reading, must be embedded in the context of a total reading/language arts program."

"Early, systematic, explicit phonics instruction is an essential part, but only part, of a balanced, comprehensive reading program," maintains John J. Pikulski, IRA President. The organisation's position is that no one approach to teaching reading and writing is best for every child.



other approaches have also been utilised for a briefer time before they were found wanting.

After a global approach, such as the "look-say" method, is popular for at time, the pendulum tends to swing in the opposite direction toward a more analytical approach, such as phonics. Proponents of one method are often extremely critical of another method, as if the effectiveness of each method precluded the success of another.

WHO SUCCEEDS AND WHO FAILS?

Writing in *Principal*, Marie Carbo asserts that "Children who do well in whole-language programs tend to have visual, tactile, and global reading styles." Global learners such as these, she maintains, tend to enjoy and learn from the popular literature, hands-on learning and peer interactions prominent in the whole language approach.

To analytic as opposed to global learners, however, the whole language approach can feel disorganised, Carbo says. If the systematic teaching of phonics doesn't take place, analytic learners can fall behind

COMBINING PHONICS WITH WHOLE LANGUAGE PROGRAMS

Carbo's recommendations for teachers using primarily phonics include:

- Balance your reading program by focusing on literature and fun. Read to students often, choral read with them, and give them time to read both alone and in pairs.
- Guard against boredom. Spend only a brief time each day on phonics and do no more than one worksheet daily.
- Use many word games in your teaching. For most children, phonics is easier to learn if they are having fun.
- If students are not able to learn phonics easily, try other reading approaches, like recorded books or story writing.
- Develop a classroom library. Have children browse, read, and discuss books.

Her suggestions for teachers using whole language include:

- Balance the reading program by providing as much structure as needed and some step-by-step skill work, especially for analytic students, while emphasising literature and fun.
- Provide sufficient tools for decoding words, using small amounts of direct instruction in phonics for auditory and analytic learners. Tape-record phonics lessons so that students can work independently to improve skills.

and fail to develop the tools they need for decoding words.

Using a single approach to reading generally doesn't work, Carbo concludes. Many combinations and permutations are necessary to provide an optimal learning environment for an entire class of readers. She cites an extensive body of research that backs "the global approach of whole language as a framework for teaching young children and poor readers -- but only as a framework." Within that framework, strategies from different approaches need to be utilised.

- Don't use invented spelling for long periods with highly analytic learners or students who have memory problems.

TEACHING PHONICS STRATEGICALLY

Regie Routman, author of *Invitations* (Heinemann Educational Books, 1991), asserts that one key to a successful whole language program is teaching for strategies rather than simply teaching for skills. In teaching for skills, she says, the teacher decides what the learner needs, and the skill is taught directly, often in a predetermined sequence. The student then practices the skill in isolation.

In contrast, Routman maintains, teaching for strategies involves teaching skills in a broader context, after the student shows a need for specific skills. The teacher helps the student to determine the generalisation of a skill and become aware of application of the skill to specific contexts. "Application of a skill to another context," she writes, "is far more likely to occur when the skill has been taught in a meaningful context that considers the needs of learners."

For this approach to succeed, teachers need to become observers of what strategies students use or do not use in reading. In this way, the need for a predetermined skills sequence will diminish.

In a whole-language program, Routman says, opportunities to teach phonics arise in shared reading, shared writing, writing aloud, self-selected writing, and guided reading.

CAREFUL COMBINATION

Which approach wins the debate then? Phonics or whole language? The majority of experts now contend that neither approach by itself is effective all the time but that both approaches possess merit. What does succeed then, many experts say, is a carefully designed reading program that employs part whole language approach and part phonics, and takes into account each student's learning style and demonstrated strengths and weaknesses.

Parental involvement is vital to reading success no matter which approaches are used, reading experts assert. Many parents follow debates like phonics vs. whole language in the media, and form opinions on one side or the other. Explaining why and how phonics, whole language, or another method of instruction is used will help bring students' parents on board and support the classroom teaching of reading.

Article by Sharon Cromwell
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National and International Celebrations in May

May - National Bike Month - Learn all about bike and riding safety.

May 1st - May Day - May Day is celebrated all around the world. It has been celebrated since ancient times. One custom of the traditional English May Day involves crowning a May Day queen and dancing around a maypole. Each country celebrates in their own unique way.

May 2nd- Space Day - Space Day is celebrated the first Thursday of May. It celebrates the exploration of space.

May 14th - Smallpox Vaccine - A vaccine was discovered by William Jenner on May 14, 1796. The vaccine has helped to prevent thousands of deaths, if not more throughout the world.

May 16th- Biography Day - Biography day is a day set aside for school age children and teens to learn about famous people. To learn more and see some of the famous people you could learn about, visit this website.

May 24th - First Telegraph Message Received - On May 24, 1844 the first telegraph message was transmitted by Samuel Morse. It said "what hath God brought?"

May 28th - The Golden Gate Bridge Opens - On May 28, 1937, the world's largest single-span bridge opened. It is no longer the world's largest but still ranks among the biggest.

May 29th - First Person Reaches Top of Mount Everest - The first person(s) Sir Edmund Hillary and his guide, Tenzing Norgay, reached the summit of Mount Everest on May 29, 1953. Mount Everest is 29,053 feet tall, making it the world's tallest mountain.



Welcome to Calcudoku! Whether you know it as Calcudoku, Mathdoku or KenKen™, Calcudoku is just like Sudoku - you must enter numbers into a grid in such a way so that no number is repeated in any row or column. But Calcudoku puzzles have an added mathematical component! Each grid is split up into smaller sections of 2 or more squares, and each of those sections has an arithmetic equation attached to it (either addition, subtraction, multiplication or division). You must complete the grid so that the numbers in each section equal the mathematical formula assigned to it.

If you're new to Calcudoku puzzles, start off on an easy 4x4 puzzle and work your way up to the larger/harder ones. The same types of solving methods used in regular Sudoku puzzles will come in handy with these as well. Good luck!

How to play Calcudoku

Calcudoku combines the row and column constraints of Sudoku with numerical regions that are similar - but not identical - to those in Killer Sudoku.

To solve Calcudoku, place the numbers 1 to 6 (or whatever the width of the puzzle is) once each into every row and every column. Further, the given value at the top-left of each bold-lined region must be obtained when all of the numbers in that region have the given operation (+, -, ×, ÷) applied between them. For - and ÷ operations start with the largest number in the region and then subtract or divide by the other numbers.

In Mystery Calcudoku a '?' is given instead of an operation. In these you must work out the operation too - at least one of adding, subtracting, multiply or dividing results in the given total.

Note that there is no constraint on repeating numbers in bold-lined regions - calcudoku is different to jigsaw sudoku and killer sudoku puzzle in this respect.

To help understand the fundamental rules, consider the "1-" region at the top-left of the puzzle below. The two numbers in this region must result in 1 when the "-" operation is applied between them, with the smaller number subtracted from the larger. Therefore possible solutions to this region are 1 and 2 (since $2-1=1$), or alternatively 2 and 3, or 3 and 4, or 4 and 5,

or finally 5 and 6, and these could be written in either order into the two cells.

1-	20×		3÷	3÷	
	3÷			24×	5+
2-		12+			
1-	8+			11+	
		2-	3×		9+
9+			2×		

We can start solving this puzzle by writing in a few of the possible solutions to the numeric regions, beginning with some of those which have only one possible pair of digits. For example the "20×" in the top row can only be solved by 4 and 5 ($4 \times 5 = 20$):

1-	20*	4 5	4 5	3+	3-	
	3+				24*	5+
				4	6	
2-		12+			4	6
1-	8+				11*	5 6
		2-	3*	1 3	1 3	9+
9+			3*			

Note the cell in green. There must already be a 4 and 6 in this column, and since numbers cannot be repeated in a column we know this must be a 5. This also means there is only one solution to the 9+ region at the bottom-right now:

1-	20*	4 5	4 5	3+	3-	
	3+				24*	5+
				4	6	2 3
2-		12+			4	6
1-	8+				11*	5 6
		2-	3*	1 3	1 3	9+
9+			3*			4 5

Because we must have each number from 1 to the size of the puzzle (6 in this case) in each row and column, we now know that the top-right-most cell in the grid must be a 1. This in turn lets us complete the 3÷ region that this 1 is now in with a 3, since $3 \div 1 = 3$, and we also now can narrow the 2 and 6 in the top row down to two possible cells:

1-	2	20*	4 5	4 5	3+	2	3+	3	1
		3+				2	24*	5+	2 3
	1	5	3			6	4	6	
2-									2 3
						4	6		
1-		8+					11*	5	6
			2-	3*	1 3	1 3	9+		4 5
9+				3*					4 5

Notice how the green cell has three possible options to the two above it. This is because the possible solutions involving the 2 and 6 we have already placed are $6-5=1$, $2-1=1$ and $3-2=1$ - i.e. the 1, 3 and 5 that are now options in that cell.

We can make several more deductions in a similar fashion, for example that the 2× in the bottom row must be solved by 1 and 2, and the elimination of the 3 from the right-most cell in the 3× region now that we have a 3 in that column already:

1-	2	20*	4 5	4 5	3+	2	3+	3	1
		3+				2	24*	5+	2 3
	1	5	3			6	4	6	
2-									2 3
						4	6		
1-		8+					11*	5	6
			2-	3*	3	1	9+		4 5
9+	3	6	3	6	4	5	2*	1	2

The cell marked in green is part of a 2- region. To use the 5 candidate the solution would need to be $5-3$, but the 3 would share a row with an already-placed 3, so the solution must be 4. This in turn lets us complete more of the top row of the puzzle:

1 ⁺ 2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺	6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺

1 ⁺ 2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺	6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺
1 ⁺ 2 ⁺ 3 ⁺	4 ⁺ 5 ⁺ 6 ⁺	2 ⁺ 3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	3 ⁺ 4 ⁺ 5 ⁺ 6 ⁺	4 ⁺ 5 ⁺ 6 ⁺	5 ⁺ 6 ⁺

From here we need only make similar steps and soon we will have completed the entire puzzle:

Calcudoku makes use of many of the same tricks that you will use on Sudoku and Killer Sudoku, but don't forget that **numbers can repeat in bold-lined regions**. This means, for example, that a 6+ region of 3 cells could be solved by 1, 1 and 4 (so long as the region was L-shaped, otherwise the row or column constraint would prevent the repeat).

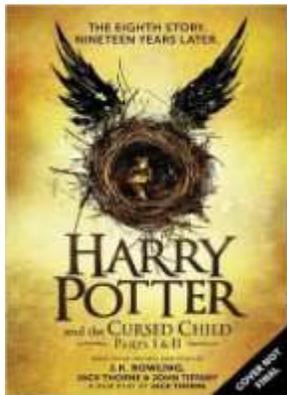
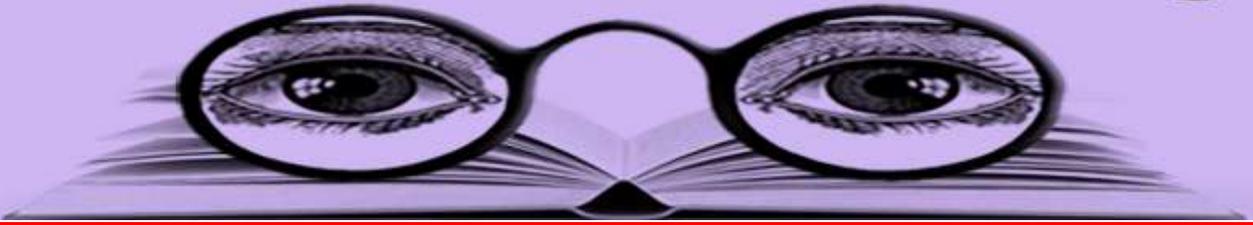
Can you solve this Calcudoku Puzzle. Solution in smaller grid.



11+	2÷		20x	6x	
	3-			3÷	
240x		6x			
		6x	7+	30x	
6x					9+
8+			2÷		

11+	2÷	20x	6x	1	2
3-			3÷		
240x		6x			
		6x	7+	30x	
6x					9+
8+			2÷		

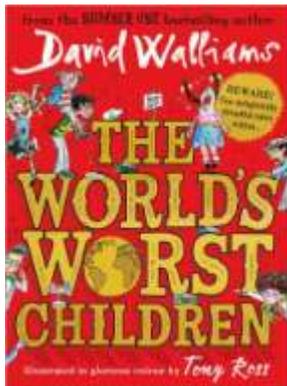
Recommended Reading



Harry Potter and the Cursed Child - Parts I & II (Special Rehearsal Edition): The Official Script Book of the Original West End Production

Based on an original new story by J.K. Rowling, Jack Thorne and John Tiffany, a new play by Jack Thorne.

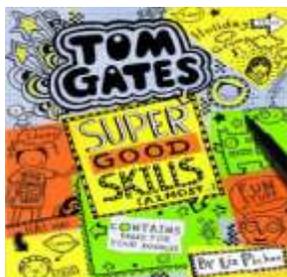
Based on an original new story by J.K. Rowling, Jack Thorne and John Tiffany, a new play by Jack Thorne, Harry Potter and the Cursed Child is the eighth story in the Harry Potter series and the first official Harry Potter story to be presented on stage. The play will receive its world premiere in London's West End on 30th July 2016. It was always difficult being Harry Potter and it isn't much easier now that he is an overworked employee of the Ministry of Magic, a husband, and father of three school-age children. While Harry grapples with a past that refuses to stay where it belongs, his youngest son Albus must struggle with the weight of a family legacy he never wanted. As past and present fuse ominously, both father and son learn the uncomfortable truth: sometimes, darkness comes from unexpected places.



The World's Worst Children – 19 May 2016 by David Walliams

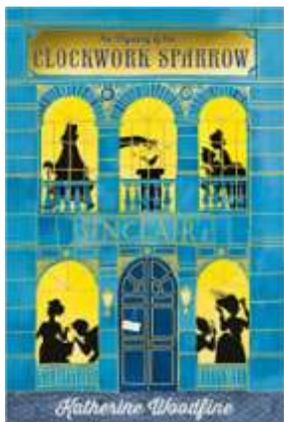
Are you ready to meet the World's Worst Children? Five beastly boys and five gruesome girls! Like Sofia Sofa – a TV super-fan so stuck to the sofa that she's turning into one! Or Dribbling Drew – a boy whose drool gets him into trouble on a school trip! And not forgetting Blubbering Bertha – a girl who bawls and tells terrible tales! Also featuring a special appearance from fan-favourite Raj!

From Number One bestselling author David Walliams comes this collection of wickedly funny, deliciously mischievous tales, illustrated in glorious colour by the artistic genius Tony Ross.



Tom Gates Super Good Skills Almost (Tom Gates 10) – 5 May 2016 by Liz Pichon

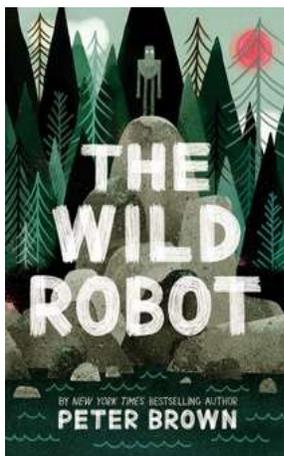
Look out! Tom, Delia and the whole Gates family are going on holiday. How will Tom manage to keep himself busy on the most boring campsite ever? By doodling, of course! An exciting new story - with doodle your own elements! - from award-winning and best-selling author Liz Pichon.



The Mystery of the Clockwork Sparrow – 4 Jun 2015 by Katherine Woodfine

Katherine Woodfine's bestselling debut novel. A fast-paced historical mystery adventure for readers aged 9+, with gorgeous Edwardian period detail. Perfect for fans of Enid Blyton, Chris Riddell's Goth Girl and Robin Stevens' Murder Most Unladylike series.

You are cordially invited to attend the Grand Opening of Sinclair's department store! Enter a world of bonbons, hats, perfumes and MYSTERIES around every corner. WONDER at the daring theft of the priceless CLOCKWORK SPARROW! TREMBLE as the most DASTARDLY criminals in London enact their wicked plans! GASP as our bold heroines, Miss Sophie Taylor and Miss Lilian Rose, CRACK CODES, DEVOUR ICED BUNS and vow to bring the villains to justice...



The Wild Robot – April 5, 2016 by Peter Brown

Can a robot survive in the wilderness?

When robot Roz opens her eyes for the first time, she discovers that she is alone on a remote, wild island. She has no idea how she got there or what her purpose is--but she knows she needs to survive. After battling a fierce storm and escaping a vicious bear attack, she realises that her only hope for survival is to adapt to her surroundings and learn from the island's unwelcoming animal inhabitants.

As Roz slowly befriends the animals, the island starts to feel like home--until, one day, the robot's mysterious past comes back to haunt her.

From bestselling and award-winning author and illustrator Peter Brown comes a heartwarming and action-packed novel about what happens when nature and technology collide.





Joining the Library

Meath County Libraries operates and open to all policy which means that anyone who lives, works or visits the County is welcome to make use of the library facilities.

Membership is open to anyone living or working in the county. A simple application form can be filled out at any of our Meath Libraries and a library card or tickets can be issued immediately. Library membership is free to everyone. For adults, proof of identification is required, something which includes a photograph and something with your name and address, such as a passport, driving licence, utility bill etc. The loan period is currently two weeks but this may be extended. Children and adults are allowed up to four items on their ticket. Fines accrue on overdue books.

Children may join the library at any age. Parents or guardians need to sign the membership forms and are responsible for any items borrowed on the card.

Library cards can be used in any of the Meath County Libraries.

About your card:

- Please take care of your Library card.
- Please remember to bring your Library card with you when you visit the Library.
- If you do not have the card with you will be asked for some form of identification before you can borrow items.
- Please let us know about any changes to your name, address or telephone details.
- Beware of lending your card to anyone else, as you are responsible for any items borrowed on it.
- Please let us know as soon as possible, if your card is lost or stolen

Drogheda Library

Europe Through Its Legends: Wed. May 11th (for invited classes). In conjunction with the Europe Direct Information Centre at Dundalk Library.

Interview Skills Workshop: Wed. May 18th at 12 noon. Aimed at students and job seekers. In conjunction with the Europe Direct Information Centre at Dundalk Library. Booking essential.

Flower Arranging Demonstration: Friday, May 20th at 2.30pm.

Talks for Primary School on 1916 Rising: (invited classes only). May 24th-26th. Presented by Drogheda Civic Trust.

Ongoing Events:

Saltwater Scribblers Creative Writing Group: Every Tuesday at 5.45pm

Saltwater Scribblers Young Adult Creative Writing Group: Fortnightly on a Fri. @ 4.00pm. Suitable for 14-17 year olds.

'All Write ', Adult Creative Writer's Group: 1st Friday of every month @ 11am.

Board Games Evening for Adults: 1st Thursday of every month @ 5.45pm.

Parent & Toddler Group: Every Wednesday @ 10.30am.

Adult bookclub: Last Thursday of every month @2.30pm

Ardee Library

Ongoing Events:

Junior Film Club: Every Saturday morning, 10.45am-12.30pm

Junior/Young adult Bookclub: Monthly on Wednesdays, 4pm-4.45pm Register your interest at issue desk.

Parent & Toddler Time: Every Friday @ 11am

Knitting Group: Tuesday @ 11am

Beginner Computer Classes: Wednesday @ 11am.

Navan Library

Bealtaine

Bealtaine is the May-time festival celebrating creativity in older age. The Library has organised the following free events for the festival. Some events have limited spaces so please leave your name at the library if you wish to attend any of these events:

Musical Memories With Meath County Council Staff Choir and Friends
Including the Navan Creative Writer's Group. An evening of songs and words. Thursday 12th May at 7pm.

Crafternoon An exhibition from the Meath Libraries' Craft Groups. Saturday 14th May from 12 noon until 5pm. Some crafts will be for sale.

Women In Business Making the Most of Marketing. Practical tips and hints on marketing for small businesses. Tuesday 17th May at 7.30pm. Booking required on the Local Enterprise Website (Meath).

Art Classes with John Carpenter 2 Sessions available: Monday 23rd May from 12 noon to 2pm and from 2.30 – 4.30pm. Booking is essential. 15 spaces only. Please indicate which session you would prefer.

Creative Writer's Workshop

With Brian Leyden. Brian Leyden is this year's Bealtaine writer-in-residence. Wednesday 25th May from 10.30am – 1.30pm. Booking essential. 12 spaces only.

Meet the Composer-Beethoven. Meath Arts Office sponsored event. Thursday 26th May at 2pm. All are welcome to attend. Please leave your name at the library desk.

Regular Adult Events

Adult Book Club (Navan Active Retirement Association)

First Tuesday of every month at **11am**.

Thursday Adult Book Club

Weekly meeting every Thursday at 10.30am.

Knitting Circle

Tuesdays at 11am (except first Tuesday of each month)

Spanish (Intermediate) Conversation.

Tuesdays at 7pm. This group meet every Tuesday for spanish conversation. An intermediate level and above. All newcomers are welcome.

Adult Crafts Group.

Thursdays at 6.30pm. The group meets every week sharing ideas and teaching skills to newcomers.

Navan Creative Writers.

Wednesdays at 11.30am. New members welcome to attend.

Parents and Toddlers Storytime Group.

Every Wednesday at 10.30am. Come along for stories, songs, games and colouring. Suitable for pre-school children.

Junior Creative Writer's Group.

Saturday mornings at 10.30am (except Bank Holiday weekends). Please leave your contact details at the desk if you are interested in joining.

Junior Book Clubs.

8 - 10 years: Wednesday 11th May at 3.30pm. This month's title is "The Astounding Broccoli Boy" by Frank Cottrell Boyce. 10 - 12 years: Wednesday 18th May at 3.30pm. This month's title is "The Guns of Easter" by Gerard Whelan

Children's Saturday Chess Club.

Every Saturday except Bank Holiday Weekends. 2.30pm and 3.30pm.

