



## Editorial

Well it is the middle of October and once again it is time for Teen Librarian Monthly! I apologise for the lack of TLM in September but I was caught in a perfect storm of timing, massive computer failure and the beginning of a new school year.

We kick off this TLM with a look at the forthcoming TS Eliot Prize Shadowing scheme as well as a look at the CILIP Carnegie & Kate Greenaway Awards.

Then we move on to National Novel Writing Month and the Young Writers Programme for young people aged 17 and under. We are then introduced to the Student Library Assistants' Network, revisit All Hallow's Read and cap it off with a look at A Night on the Edge.

The *Eight Questions With...* interview this month is with Chris Ould, award-winning television scriptwriter and author of the newly published YA crime novel *Street Duty: Knock Down*.

## The T S Eliot Prize Shadowing Scheme

*'The Shadowing Scheme is a wonderfully innovative way for students to engage with the freshest new poetry, to be the best readers who select the best poetry, and to tell us how and why.'*

Carol Ann Duffy, Poet Laureate and Chair of the 2012 T S Eliot Prize judges

The T S Eliot Prize Shadowing Scheme provides an excellent opportunity for students to engage with the best new poetry by shadowing the judges of the T S Eliot Prize for Poetry. Two poems from ten collections shortlisted for the T S Eliot Prize are available [to download](#) from 25 October.

The Shadowing Scheme is run by the Poetry Book Society in partnership with the English and Media Centre. Students are encouraged to read the poems and to take part in a poll to vote for their choice of winner. There is also a competition for individual 'A' level (or equivalent) students to write the best 500

word rationale for their choice of poet.

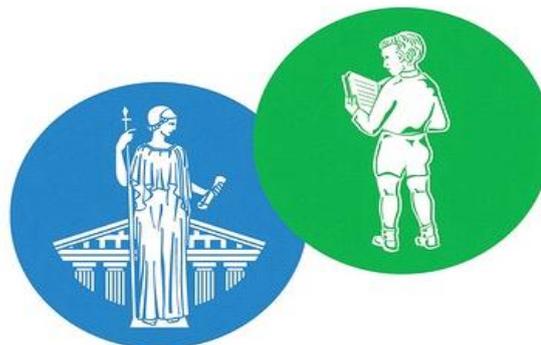
Prizes for the winning student include tickets to the T S Eliot Readings and the Award Ceremony in January 2013, with the chance to meet the winning poet, and a complete set of the 10 shortlisted titles.

For further details, please visit the Poetry Book Society website at

[www.poetrybooks.co.uk/projects/15](http://www.poetrybooks.co.uk/projects/15).

The Scheme starts on 25<sup>th</sup> October and a teachers' guide is already available on the emagazine website at

[www.emagazine.org.uk](http://www.emagazine.org.uk).



## The CILIP Carnegie & Kate Greenaway Children's Book Awards

If you are a member of CILIP then you have the right to nominate up to two titles for each award. Each nomination must be accompanied by a supporting statement of between 50-100 words

To be eligible for the 2013 Awards titles must have been first published in the UK between **1 September 2011** and **31 August 2012**.

Books first published in another country must have been co-published in the UK within three months of the original publication date.

You can nominate books online here:

<http://bit.ly/PQgzL4>

## The Importance of the CILIP Carnegie & Kate Greenaway Awards

On Wednesday 3<sup>rd</sup> October the CILIP Youth Libraries Group: London held our annual CKG Awards Nominations Party, on Thursday I posted a short write up of the evening and posted the link to twitter.

I was soon embroiled in a discussion about the merits of Children's and Young Adult Book Awards where selections are made by adults (in the CKG case by Librarians) versus Awards where children and young people responsible for the selection of the long and short lists as well as choosing the winner.

It is not the first time that I have had an encounter with friends and colleagues who believe that awards for children's literature should be selected by children themselves. Indeed there are a growing number of regional and national awards that have children either as the selectors and judges or both. These include the [Red House Children's Book Award](#), [The Blue Peter Book Awards](#), the [Leeds Book Awards](#) and [The Berkshire Book Award](#) amongst others.

Is it really so awful for one award to have the same literary rigour as something for adult books, for example the [Man Booker](#), if only to highlight the literary merit of children's books to those that decry writing for children as 'easy'?

Some of the accusations that I have heard leveled against the CKG Awards range from the belief that the awards focus on books that adults think children should read to statements like "I think that the wrong book won so your award is flawed!" As the eligibility for nomination is simply that a book has to have been published for children and young people in the UK in that year, and not previously in another country, the long list can include all sorts of things. The judging criteria avoid subjective bias and to make sure the books are looked at objectively. This can and sometimes has led to less populist books winning the award – much to the consternation of onlookers who, through no fault of their own, are unaware of the selection and judging process. Saying that the shortlist is of books that children don't like is, quite frankly, an offence to the children that do enjoy these books whether or not they are a mainstream success.

My good friend and colleague [Caroline](#)

tweeted something that I totally agree with (and wish I had said): "*Children's/School Librarians know what kids like/can access. Not only 'worthy' books are long listed*"

On the CKG website in the frequently asked questions section, the concerns raised by the awards detractors are answered

### What is unique about the Carnegie Medal and the Kate Greenaway Medal?

*The Carnegie Medal and the Kate Greenaway Medal are unique in that they are awarded by librarians who work closely with books and children. The books that are nominated for the awards are nominated by library professionals and not by publishers, a democratic process which ensures that any title has an equal chance of being considered for the Awards. The judges are totally independent and make their choices purely on their own judgement of the titles' merits against the criteria.* Throughout their history the Carnegie and Kate Greenaway Medals have provided a literary standard by which other books are measured and they are the Medals most authors and illustrators want to win.

### Are young people's opinions taken into account when the winners are chosen?

*It is important to recognise that the Medals are awarded by librarians to writers and artists that they wish to honour for the outstanding books they have created.* Naturally the judges do consider children's and young people's responses to the books as a part of their assessment, but the criteria take into account a broad range of other factors, such as construction of the plot, the strength of the characterisation and the quality of the writer's style. Outstanding literary or artistic quality are the most important elements when choosing the winner of these awards; there are several other awards where popularity with children and young people is the main criterion.

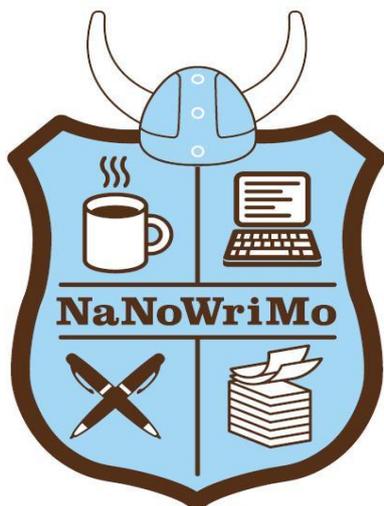
The emphasis placed on the above sentences is mine.

The target audiences are involved in the Awards via the [Shadowing](#) scheme, whereby groups of young people are encouraged to read the books and debate with other group members, as well as interacting with other

groups through the shadowing website. Opening a dialogue on how the winners are selected is an important part of these groups, as is the debate once the winners have been announced, as feelings can run high especially when some of the group believes the 'wrong' book wins.

Taking the CKG Awards to task because young people are not involved in the selection or judging process is just as wrong as stating that other children's book awards are less valid because the choices are made subjectively. The variety and abundance of awards is a good thing, surely there's no such thing as too much publicity for reading!

To find out more about the CILIP Carnegie and Kate Greenaway Medals, including the judging criteria, have a look at the website [www.carnegiegreenaway.org.uk](http://www.carnegiegreenaway.org.uk)



**National Novel Writing Month** is a fun, seat-of-your-pants approach to novel writing. Participants begin writing on November 1. The goal is to write a 50,000-word (approximately 175-page) novel by 11:59:59 PM on November 30. Founded in 1999 NaNoWriMo has been growing on an annual basis and since 2005 has been offering a young Writers Programme - which allows students 17-and-under to set reasonable, yet challenging, individual word-count goals.

For those who wish to find out more there is a comprehensive resources page: <http://ywp.nanowrimo.org/resources>

### Student Library Assistants' Network

The Student Library Assistants' network (SLANet) is a Yahoo! Group which was set up by Elizabeth Bentley, a School Librarian

and James Kearney, a Pupil Librarian in May 2011.

SLANet aims to provide support to Pupil Librarians, and provide a closed network where pupils can discuss with each other 'library matters'. The Network also provides a selection of resources, such as web links and library documents.

SLANet also welcome School Librarians to the group, as well as any other library professionals.

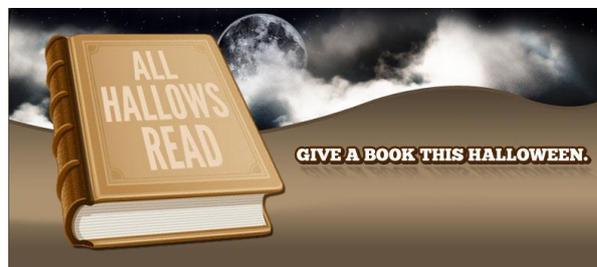
Joining the Network is straightforward! Head to our group page: <http://groups.yahoo.com/group/SLANet/>, click on the 'join this group', log into your Yahoo! Account (you can also use your Facebook or Google account), agree to the terms of service and then let us know why you want to join the group. All requests to join the group have to be checked, but once we've checked your request, you are free to introduce yourself to the group and discuss any matters you feel appropriate!

Also, have a look at our other pages we have been working on:

Wikispaces: <http://studentlibraryassistantsnetwork.wikispaces.com/>  
Netvibes: <http://www.netvibes.com/slanet#General>  
Twitter: <https://twitter.com/#!/SLANetwork>

And our new blog! : <http://studentlibraryassistantsnetwork.blogspot.co.uk/>

Article by James Kearney



I mentioned All Hallows Read last year in Teen Librarian, and here it is again possibly becoming a tradition in teen Librarian Monthly (much like AHR itself!) For those of you who may not be aware of this particular event I have shamelessly copied the FAQs from the website and set them out below, it goes without saying that all text is copyright the respective owners

### **So what is All Hallow's Read?**

All Hallow's Read is a Hallowe'en tradition. It's simply that in the week of Hallowe'en, or on the night itself, you give someone a scary book.

Scholars have traced its origins as far back as [this blog post](#).

**Is this instead of Trick or Treat? Because I don't want to get egged, and the kids around here are mean.**

Not at all. Trick or Treat is Trick or Treat. This is All Hallow's Read, a great excuse to give someone a book.

You can give out scary books or comics to trick or treaters on Hallowe'en if you want to, obviously. (We recommend looking the child in the eye and saying, "Take it. Read it. Trust me... around here... a book can be... safer than candy." Then chuckling to yourself, as if remembering something unfortunate that happened to some of the local children only last year.)

### **What kind of scary book?**

An appropriate one. If you're giving a kid a scary book, make it a kid-appropriate scary book. You wouldn't give the same kind of scary book to one person than you would another, any more than one book is right for everyone. People like different things.

How do I choose an All Hallow's Read book? If you do not know what scary book to give someone, talk to a bookseller or a librarian. They like to help. Librarians will not mind even if you admit that you are not planning to take out a book, but instead you are going to buy one and give it to someone.

### **Can it really be that simple?**

Not necessarily. It's All Hallow's Read, a tradition we just made up. You can fancy it up as much as you like. Just make sure you give someone a scary book this Hallowe'en...

<http://www.allhallowreads.com/>

### **A Night on the Edge**

Way back in March I (in my role as Chair of YLG: London) received an e-mail from Sara Grant about the possibility of YLG London and the Edge Authors group running a joint event focused on YA fiction & writing.

On the 11<sup>th</sup> October a group of Librarians, from the Youth Libraries Group, Schools libraries group and a number of publicists and teachers of English gathered at Foyles to participate in an evening of flash reading,

panel discussions and break-out sessions to discuss the issues relating to YA fiction.



The discussion and panels were chaired by Sara Grant, Dave Cousins, Paula Rawsthorne, Miriam Halahmy, Katie Dale and Bryony Pearce six authors from the fantastic Edge Authors group.



Sara Grant, Katie Dale, Miriam Halahmy, Bryony Pearce, Paula Rawsthorne, Dave Cousins

Topics addressed during the evening included the appropriateness of 50 Shades of Grey for teens, dissecting the view of YA fiction as being dominated by female writers (& how to get boys reading without ignoring girls) and the new sub-genre 'New Adult'. Close to 30 librarians participated and the verbal feedback I received indicated that everyone had a fantastic time!

For more images and videos of the evening visit the Edge Authors website:

<http://edgeauthors.blogspot.co.uk>

## Eight Questions with... Chris Ould

### 1. What influenced your decision to write for teenagers?

In the first instance I suppose it was having my own children and thinking about the sort of thing they were reading, but when it came to the *Street Duty* series specifically, it was my agent. I'd been working on the idea of a police-based novel centred around older characters, but my agent suggested re-imagining it for teenagers because she thought it would be better. Turns out she was right, but don't tell her I said so.

### 2. How do you get into the heads of your characters?

If I thought about that too much I'd probably stop being able to do it. Personally, I think writing must be a lot like acting: you draw on something within yourself – some small point of commonality with the fictional character – and then expand on it from the character's point of view. But that's a rationalisation of something which is essentially magic.

### 3. Do you know instinctively what will appeal to teens or is it more hit and miss?

I wouldn't claim any great insights into the teen psyche. My approach is the same for the YA audience as it is for adult fiction or scriptwriting: I write stories I'd want to read or watch and then travel hopefully that others will share that.

### 4. What is the most satisfying part of the writing process for you?

Getting to the point – somewhere around draft two – when the whole thing clicks into place - structure, characters, style – and you realise you've cracked it. There'll still be work to do, but from that moment on you know you've got it nailed down.

### 5. Do you ever read the works of other teen/YA authors. If yes what would you recommend?

Yes, but probably not as widely as I should – although that applies across the board. I think there's always an inherent fear that you'll assimilate someone else's ideas without realising it and then regurgitate them at a

later date thinking you're brilliant. I enjoy David Almond, Mal Peet and Melvin Burgess.

### 6. Are any of your novels based on personal experiences?

Writing crime fiction tends to be based more on research than personal experience – which is lucky, I guess. But I have had some very interesting "ride-alongs" with serving officers both in this country and the USA, including drugs busts and arrests.

### 7. Are you working on anything new at the moment or do you have anything planned?

I'm currently editing the second *Street Duty* novel and writing a script for *Casualty*. I also have a few novel ideas in various stages of development. They tend to sit around and ferment until the point where they won't be contained any longer and then you just have to sit down and write them properly. My next project will probably be for adults, followed - I hope - by a third *Street Duty* novel.

### 8. Do you ever do Library visits to Teen Reading Groups. If yes, what is the best way to get into contact with you or your agent about it?

Unfortunately between scripts and novels I don't get as much time as I'd like for library visits but you can always contact Amy Dobson, Publicity Executive at Usborne Publishing.

