

Hans Christian Andersen Award 2018



Kenneth Oppel

Author Nominee
(Canada)

Table of Contents

Introduction	3
Statement of Contribution to Children’s Literature.....	4
Biography of Kenneth Opperl	7
Most Significant Titles	8
Airborn (2004).....	9
Reviews	9
Foreign Rights and Translations	11
Awards & Accolades	11
Half Brother (2010).....	12
Reviews	12
Foreign Rights and Translations	13
Awards & Accolades	13
This Dark Endeavour:	14
Reviews	14
Foreign Rights and Translations	15
Awards & Accolades	15
The Nest (2015).....	16
Reviews	16
Foreign Rights and Translations	18
Awards & Accolades	18
Every Hidden Thing (2016).....	19
Reviews	19
Foreign Rights and Translations	20
On Kenneth Opperl: An Interview	21
Complete Bibliography	25
Other Awards & Accolades	26
Other Foreign Rights and Translations	29

Introduction

The Hans Christian Andersen Nominating Committee of IBBY Canada is both honoured and elated to introduce Kenneth Oppel as our author for consideration by the 2018 Hans Christian Andersen Jury.

Kenneth Oppel is an author of diverse and exceptional talents, an author of international renown who is celebrated within Canadian children's and young adult literature. Oppel began his career at the age of 17 and has published 30 novels since that time. His works have been published in over 25 countries and in as many languages, and they have received critical acclaim from review journals and publications around the world, including *The Horn Book*, *Publishers Weekly*, *The Globe and Mail*, and *The Guardian* (UK), among others.

While the number of published works alone is impressive, the variety of genre and targeted age range are admirable, as you will see in the Complete Bibliography of Oppel's work, not to mention the phenomenal list of awards and accolades Oppel has received throughout his career. From awards for singular works, to lifetime achievement awards, Oppel is the epitome of drive, accomplishment, and range. His works are admired by scholars, students—young and old—and award juries.

Oppel's body of work has been noted by scholars and critics for strong characters, impressive world-building, and his ability to write across genre and age group—he has written picture books, novels for early readers, and young adult fiction. He can move from historical fiction to contemporary and magical realism, from fantasy to steampunk, and each narrative garners fans, prizes, and yet more commendation.

Popular reviews of his work consistently praise his pacing, worlds, and the voices of his numerous protagonists, spanning ages and genders. His narratives are believable, even when they seem, at first glance, to be entirely out of the realm of possibility. One of his newest books, *The Nest* (2015), has been gaining an impressive number of starred reviews and quite a large following, already having been translated into 10 languages since its release only one year ago.

Oppel's ability to write from a child's perspective and expand the imaginations of young readers is admirable. His innovative concepts and deep understanding of young minds and hearts allow him to turn unlikely subjects—zeppelins, a chimp half-brother, a colony of bats—into international bestsellers. His work greatly affects young readers and gives them the tools to better understand the world we live in. The Hans Christian Andersen Award Jury would be hard-pressed to find another author so motivated, driven, and creative, and IBBY Canada is not only proud, but inspired to nominate Oppel for the 2018 Award.

Robert Bittner



Regional Councillor West
IBBY Canada Hans Christian Andersen Nomination Committee
January 2017

Statement of Contribution to Children's Literature

Submitted by Professor Mavis Reimer

I am pleased to write a letter outlining some of Kenneth Oppel's contributions to Canadian children's literature and to children's literature internationally.

Since 1985 with the publication of his first novel, *Colin's Fantastic Video Adventure*, when he was just 17 and still in secondary school, Kenneth Oppel has become a world-renowned and celebrated writer of books for young people of all ages, from picture books such as the two Peg books to young adult fiction such as *Every Hidden Thing*. He has won dozens of awards, both within Canada and internationally, including the Governor General's Literary Award, awards from both the Canadian Library Association and the American Library Association, and places on editors' lists of "notable" books in newspapers from Canada's *The Globe and Mail* to *The Wall Street Journal*. The film rights for *This Dark Endeavour: The Apprenticeship of Victor Frankenstein*, have been purchased by 20th Century Fox. His 2017 touring schedule includes stops in Malaysia and South Korea.

Oppel first came to widespread attention through the publication of the Silverwing series, four animal-fantasy novels that have sold more than a million copies worldwide to date. Telling the story of the journey of the unlikely hero Shade, the runt bat of his colony, Oppel succeeded in turning the genre of the realistic animal tale pioneered by such early Canadian writers as G.D. Roberts to the new purpose of epic fantasy adventure. His work since then has covered a range of genres, including domestic realism, historical adventure, steampunk fiction, occult fantasy, and Gothic thriller, and a range of challenging themes, including the human relation to animals and to the natural world more generally, the promise and the problem of science and technology, forbidden knowledge, sibling and romantic love, family bonds, questions of class and of social status, the nature of power, and the extent to which young people can choose their own paths through the world. Several distinctive constellations of these themes recur in his fiction: most notable, perhaps, is the motif of a young person coming to recognize and to question the terms of his or her father's acquisition of knowledge and the power that accompanies such acquisition.

In *Airborn* (2004), for example, aristocratic Kate de Vries persuades cabin boy Matt Cruse to join her in her quest to find the amazing cloud cats described by her adventuring grandfather in his journals. Typical of Oppel, not only the voyage but also the discovery is a complicated one: when Kate and Matt eventually find the fantastical creatures, the creatures are beautiful and magical—and noisome and vicious. The voyage itself is set on the airship *Aurora*, a technological marvel that clearly suggests that Oppel is well acquainted with the imaginative work of Jules Verne but also makes evident Oppel's fascination with and mastery of the detailed workings of machinery. The *Airborn* series, as this description suggests, combines elements of animal fantasy and steampunk fiction to create a narrative that is at once recognizable to readers of genre fiction but also distinctive in its use of generic conventions.

Half Brother (2010) also focuses on the fascinating insights to be gained through the close observations of animals, but uses the genre of realistic domestic fiction to do so. Based on a well-known historical experiment in which a scientist attempted to teach a chimpanzee to communicate through sign language while raising it within a family home, this novel explores what happens when Ben Tomlin, the adolescent son of the husband-and-wife team of scientists in charge of the language experiment in Opper's fiction, learns to love Zan, the young chimp he has come to regard as a member of the family. Opper's premise in this narrative pushes on the common description of chimpanzees as close cousins to human beings, but never lapses into sentimentality. Rather, Ben's sense—and, with him, readers' sense—of what it means to love another creature at once so like and so unlike him is challenged and complicated when his behaviourist-scientist father abruptly ends the experiment and sells Zan to another scientist.

Like *Half Brother*, *This Dark Endeavour: The Apprenticeship of Victor Frankenstein* (2011) explores the relationship between two brothers who are both like and unlike one another, but does so through another set of generic conventions, that of Gothic fiction. The brothers in this case are the Frankenstein twins Victor and Konrad, whose deep fraternal bonds are tested by the fact that both are in love with the same young woman, their beautiful and adventurous cousin Elizabeth. Narrated by Victor, the narrative is a prequel to Mary Shelley's *Frankenstein* and accounts for the origin of Victor's drive to overcome death and to generate life, even if his quest requires him to delve into forbidden and occult realms of knowledge. In *This Dark Endeavour* and its sequel *Such Wicked Intent* (2012), Opper displays the extent of his reading in the classics of English literature without being either derivative or parodic of the works to which he is clearly indebted.

The Nest (2015) begins with the haunting of a family by forces beyond its control, although in this case it is only the young protagonist Steve who ever recognizes the horror surrounding his family and who must work alone to save his sick infant brother from being replaced by a perfect but empty simulacrum of himself. Opper succeeds in simultaneously creating a sense of a sad but ordinary family and a sense of impending supernatural doom in a novel that is at once domestic realism and occult fantasy.

In Opper's most recent work, *Every Hidden Thing* (2016), the conflict between young people and their fathers occupies the centre of the story. Loosely based on a historic rivalry between two American paleontologists, the novel is alternately narrated by the adolescent children of the two men, Sam Bolt and Rachel Cartland. Both of the young people are enthralled by their fathers' search for new specimen of dinosaurs in the badlands of South Dakota, but also ashamed of the lack of ethics the men reveal in pursuing their scientific goals. Sam and Rachel fall in love, and, through them, Opper explores the pleasures and the pain of erotic love. In this way, *Every Hidden Thing* is a romance in both of the most common uses of that term: a story of romantic love and a story of high adventure.

Opper's work is distinguished by the care he obviously takes in researching the contexts of his stories. From the habits of bats and their migratory instincts to the historical settings of 18th-century Geneva or 19th-century America, many of his books require extensive research to build the worlds in which his characters move. While these worlds always appear substantial and sustained, the books do not strain under the weight of authenticity. Indeed, many reviews of Opper's work emphasize the page-turning quality of his prose, the way in which the urgency of the adventure drives the narrative in whichever genre he is working. The emphasis on plot movement is one of the elements that makes Opper a good novelist for young people. At the same time, however, he addresses significant themes and

does so in images and situations that are likely to resonate with young people after the narrative has ended. Opper does not fully solve or resolve the problems he presents, but he does offer multiple ways of thinking about those problems. At the same time, the understanding gained by the young people in Opper's novels does not end in cynicism, but in a deep commitment to the wonder of the world and in a delight at the inventiveness of human beings.

In writing the Silverwing series, Kenneth Opper had already made a lasting contribution to children's literature. The detailed realization of the world of a bat colony, the poetry of the bats' communications with each other, and the epic sweep of the narrative combine to create a distinctive set of texts that are likely to be read by young people for many years. The Airborn series has added to this oeuvre a high-spirited celebration of human invention and a powerful meditation on human aspiration. The duology, *The Apprenticeship of Victor Frankenstein*—in its focus on the cost of the human striving for knowledge—seems poised to contribute a further chapter to this writer's engagement with the fundamental questions with which the best of children's literature is often concerned.

Sincerely,

Mavis Reimer

A handwritten signature in cursive script that reads "Mavis Reimer".

Professor,
English Department
University of Winnipeg

Biography of Kenneth Oppel



When Kenneth Oppel was 13, he told his father he would publish a book by the time he was 14. He did, in fact, complete his first story when he was 14. A family friend sent this first manuscript to Roald Dahl. Dahl, liking what he read, in turn, sent it to his agent. Just as Oppel was graduating from high school at the tender age of 17, his first novel, *Colin's Fantastic Video Adventure*, was published. The year was 1985. A career was launched.

Oppel was born on August 31, 1967, in Port Alberni, British Columbia. As a boy he loved video games, Dungeons and Dragons, and films such as *Star Wars*. He attended the University of Toronto where he majored in English literature and cinema, and graduated in 1989. He met his wife in Toronto and travelled with her to England where she was studying for her Ph.D. After three years, they moved back to Canada.

While Oppel focused on his writing in England, he took on other tasks to supplement the family income. In the days before the personal computer, he typed student essays and doctoral theses among other assignments. Because he was a quick typist, this job allowed him time for his own work – and sometimes the essays would inspire ideas for his own stories. Shortly after returning to Canada, he edited the “Books for Young People” column for *Quill & Quire*, Canada's premier literary magazine.

Oppel's career steadily grew, as did his popularity with young readers in Canada and internationally. His break-out book, *Silverwing* published in 1997, secured his place in the Canadian children's literature firmament. His books have earned him dozens of awards, including the Governor General's Literary Award, multiple awards from the Canadian Library Association, and many more honours including the IBBY Honour List and a Michael L. Printz Honor for *Airborn* in 2006. In 2006 he received the Vicky Metcalf Award for Children's Literature for his body of work.

In addition to writing for children and young people, Oppel works on screenplays, based both on his own books and original ideas. Several of his screenplays have been optioned for film. A father of three, Oppel juggles a very full schedule with his home life. He is a popular speaker at schools, festivals, conferences and book award ceremonies. In his 32-year career, Kenneth Oppel has published 30 books, including the *The Nest*, illustrated by Caldecott Medal-winner Jon Klassen, and his 2016 young adult novel, *Every Hidden Thing*.

Kenneth Oppel is a truly inspiring Canadian author, whose work transcends genre and appeals to audiences of every age.

Most Significant Titles

Airborn

(Toronto: HarperCollins Publishers, 2004)

Half Brother

(Toronto: HarperCollins Publishers, 2010)

This Dark Endeavour: The Apprenticeship of Victor Frankenstein

(Toronto: HarperCollins Publishers, 2011)

The Nest

(Toronto: HarperCollins Publishers, 2015)

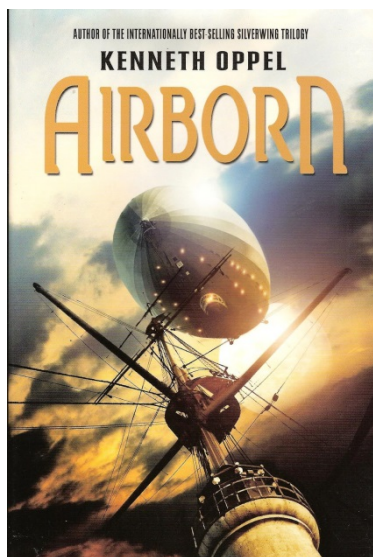
Every Hidden Thing

(Toronto: HarperCollins Publishers, 2016)

Airborn (2004)

Reviews

BCCB (The Bulletin of the Center for Children's Books)



In an adventure novel set in an alternate early twentieth-century world reminiscent of those created by Jules Verne and Edgar Rice Burroughs, cabin-boy Matt Cruse earns a living on the zeppelin *Aurora*, a world-class luxury liner.... Through pirate attacks, shipwreck on an uncharted island, and imprisonment, Matt and Kate collaborate in an often uneasy partnership to find proof of the cloud cats' existence. From start to finish, the pacing is brisk, the physical details are specific and persuasive, the characterization is consistent yet dynamic, and the interweaving of the plot threads is meticulous but discreet. The tension created by danger at diverse levels gradually increases reader interest already piqued by the possible discovery of an awe-inspiring new species. The deaths of certain zeppelin crew members heighten that interest, as does the romantic tension between working-class Matt and upper-class Kate. On a deeper plane, Matt's narrative explores the uncertainties and obstacles inherent in the struggle to know one's place in the world.

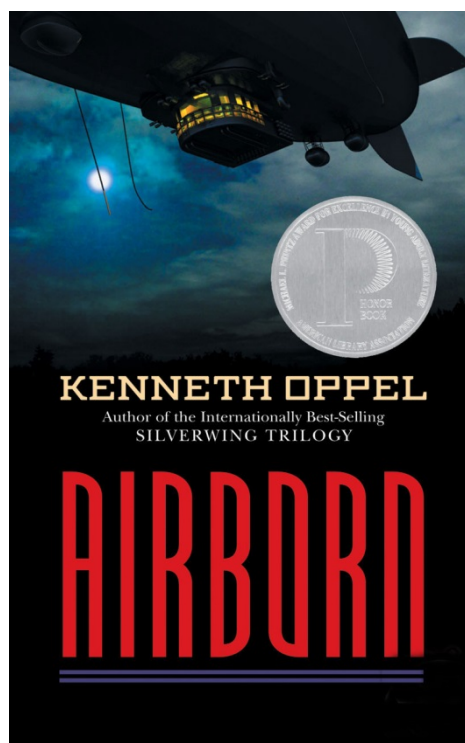
A thoroughly satisfying tale, this novel takes a standard premise from the early days of novelistic adventuring and reinvents it as a new literary achievement.

Quill & Quire (Maureen Garvie)

From the soaring success of his Silverwing trilogy, Ken Oppel takes his readers even higher in the skies. His new novel, *Airborn*, is an accomplished shift from animal fantasy to an imaginary historical past, one that bears a distinct resemblance to the late 19th century. It is the era of the great airships – from a bat's point of view, surely the golden age of human evolution – when technology first allowed clay-footed humankind (or at least those members of it rich and privileged enough to buy passage) to slip the surly bonds of earth.

Airborn is not for the acrophobic. Fifteen-year-old Matt Cruse, cabin boy on the luxury airship *Aurora*, is more comfortable 800 feet above the earth than on solid ground. His surefooted aerial manoeuvres are enough to give most readers chronically sweaty palms. Yet we soon feel thoroughly anchored in this oddly familiar world. The position of cabin boy on an airship seems much like that of cabin boy on a sea-going ship. Matt knows and loves every inch of the *Aurora*, the same ship from which his father dropped to his death. Despite the sadness of this association, it is where Matt feels least burdened by the loss, living the life his father wanted.

As the ship crosses the great Pacificus bound for Lionsgate City, the watchful Matt sights an eerie object in their path: a battered hot air balloon, adrift, its sole passenger unconscious. The dying passenger's notebook is filled with extraordinary drawings of bizarre winged creatures, half bat, half



panther. Are these animals real, or merely products of a fevered imagination? By now Oppel has set the scene for a tautly paced adventure, solidly built around character. Matt's passion for flying drives the book.

Oppel's move to older readers (12 to 15 years old) is a first for the Toronto-based writer, whose career began at the tender age of 17 with *Colin's Fantastic Video Adventure*, published in 1985. Since then, Oppel has written 19 books for young and middle readers, as well as an adult mystery, *The Devil's Cure*. The enormously successful Silverwing trilogy – which garnered him a sheaf of prizes including the Mr. Christie's Book Award, the Ruth Schwartz Award, and the CLA Book of the Year for Children – is the basis of an animated series currently airing on the Teletoon network.

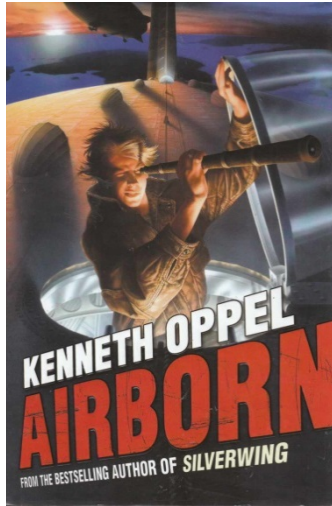
Like the Silverwing books, *Airborn* provides an opportunity for Oppel to work together a rich lode of research. For this reason alone the book is a wonderful resource for teachers, as the basis of a treasure hunt to sort real from imaginary, or an introduction to the wonderful literature of lost worlds. Oppel romps through the territories of Jules Verne and W.H. Hudson, throwing in some of J.M. Barrie's *Peter Pan* and *The Admirable Crichton* for good measure. The result is a vividly imagined, lushly evoked simulacrum of the past. Technology and scientific discovery are advancing side by side, shaking Western culture at its foundations. Bright young women rush into the breach, demanding freedoms and education. Exceptional young men like Matt manage to rise through rigid hierarchies on their ability rather than social pedigree, though not without setbacks and disappointments.

As *Aurora* heads southward again on a new voyage, among her passengers is Kate de Vries, the heir of the dead balloonist that Matt had discovered. Unable to accompany her beloved grandfather on his last voyage, she is determined to validate and claim his scientific legacy: the discovery of the fabulous flying mammals whose existence has hitherto gone unrecorded. A bond soon grows between Kate and Matt, despite social differences. Matt knows very well that a cabin boy has no business speaking as an equal to a rich young female passenger. Yet his decency and good sense make a good match for Kate's headstrong drive. Both young people are self-reliant out of necessity, since Matt is fatherless and Kate is neglected by her parents. Together they face some knotty moral issues.

Before Kate can prove the existence of her grandfather's sky cats, enter stage left airship pirates, the violent predators of capitalism. They strip the rich passengers of valuables and leave the *Aurora* mortally wounded to founder on an uncharted island. For Kate this disaster is a piece of good fortune: surely this is the very island where her grandfather made his sightings. She plunges into the bush, dragging a reluctant Matt behind. Oppel creates powerful tension between the double threats of human evil in the form of the pirates and the forces of nature that are red in tooth and claw. The situation becomes deadly serious and truly frightening when the darkness in human hearts meets the wildest of beasts in a stunning showdown.

At 322 pages, *Airborn* is substantial, but that will hardly daunt readers whose wrist muscles and page-turning fingers have survived the latest Harry Potter. The action is at times heart-stopping, the dialogue lively and convincing. Oppel's images take lasting root in our memories: a furiously pugnacious little red snake, for example, or a spectral skeleton stretched in death along a tree limb. The airship is meticulously evoked, its crew vividly sketched. Only the wealthy passengers have oddly little solid presence, except in times of crisis. We don't hear their laughter and clinking glasses, don't see their glossy furs and glittering jewels. However, the omission is understandable since Matt likely sees them as just ballast on his personal journey.

Sometimes it feels as if things work out a little too neatly, as when Matt discovers that the hissing noise deep in an island cave is made by the leaking of the very gas needed to reinflate the *Aurora*. But then we must remind ourselves that this is fantasy, after all... and as the Swiss Family Robinson would attest, often that's just the way it happens on a desert island.



Foreign Rights and Translations

Canada: HarperCollins Publishers
Brazil: Rocco
Czech Republic: Triton
Denmark: Sesam
France: Bayard
Germany: Beltz & Gelberg
Israel: Graff
Japan: Shogakukan
Portugal: Presenca
Russia: Azbooka
Serbia: Narodna Knjiga
UK, Australia, New Zealand: Hodder
USA: HarperCollins US

Awards & Accolades

New York Public Library Book for the Teen Age

IBBY Honour List

Amazon.ca #1 Editor's Pick for Children

American Library Association Best Book for Young Adults

American Library Association Notable Book for Children

American Library Association's Michael L. Printz Award, Honor Book

Bulletin of the Center for Children's Book Blue Ribbon Book

Canadian Children's Book Centre's *Best Books for Kids & Teens* starred selection

Canadian Library Association Young Adult Book Award, Honour Book

Canadian Library Association Book of the Year for Children Award, Honour Book

Governor General's Literary Award

Manitoba Young Readers' Choice Award, Honour Book

Ontario Library Association's Red Maple Award

Quill & Quire Best Children's Book

Red Cedar Book Award (British Columbia)

Rocky Mountain Book Award (Alberta)

Ruth and Sylvia Schwartz Children's Book Award

School Library Journal Best Book

YALSA Quick Pick for Reluctant Readers

Shortlisted for:

Arizona Young Readers' Award

Maud Hart Lovelace Book Award

Snow Willow Award

Sunburst Award for Excellence in Canadian Literature of the Fantastic

TD Canadian Children's Literature Award

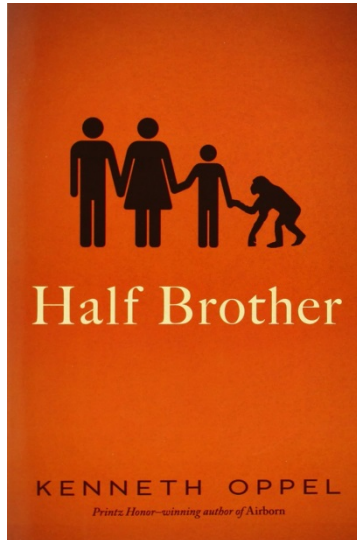
Longlisted for:

Carnegie Medal (UK)

Half Brother (2010)

Reviews

Canadian Review of Materials (Beth Maddigan)



Life is tumultuous for 13-year-old Ben Tomlin. He has moved from Ontario to British Columbia and will soon be attending a private school where he'll need to wear a uniform and improve his grades. But nothing in Ben's life compares with the arrival of Zan. Zan is a newborn chimp that Ben's parents – his behavioral psychologist dad and PhD student mom – are raising in a human environment as a part of an experiment to see if Zan will be able to acquire language using American Sign Language (ASL).

If the story sounds familiar, you may be thinking of Nim Chimpsky, the chimpanzee born in 1973 and test subject of Herbert Terrace, a psychologist at Columbia University. Nim lived with a family in New York City for several years after he was born; he had siblings and a surrogate mother who attempted to teach him ASL. Oppel's book, set in the early seventies in Victoria, BC, is not a fictional retelling of Nim Chimpsky's human family experience, though the parallels are

unmistakable. Instead, Oppel gives us the story of three years of Ben's life; accepting Zan as his bother; reinventing himself at a new school; struggling for a relationship with his father; and coming to terms with what makes all of us human.

Ben and Zan develop a wonderful sibling relationship: Ben is uncomfortable at first, but as his brotherly love for Zan grows, he becomes one of his closest allies and, ultimately, his greatest champion. Oppel's award-winning ability to write through the eyes of a very believable and relatable character holds true in this novel – mature preteens and teens will relate to Ben, his family and friends. They will cheer when Zan makes his first sign, and they will root for Ben when he falls for the beautiful sister of a new friend. But, what sets this novel apart from other compelling stories, and Oppel's other works, is the fresh perspective it has on the themes of humanity, family, and choice. Readers will be challenged to think about right and wrong, choice and apathy, nature and nurture, and, love and betrayal. *Half Brother* began its journey into the hands of readers with a very interesting galley tour: copies of the pre-published book were sent out to Oppel fans and others who were encouraged to add personal notes, photos or artwork and then share the book with a friend, colleague or family member. Once the book has been through the hands of 10 readers, it will be sent back to HarperCollins Canada, and they will share the discoveries. Hopefully, the galleys will travel on journeys as exciting and enlightening as the one Oppel takes readers on in *Half Brother*.

Kirkus Review

Ben Tomlin and his parents move to Vancouver for his father's new job with the university. Ben's father is a researcher, and his project seeks to prove that chimpanzees can learn sign language, and this means having the object of the study as part of their family. Initially, Ben resents Zan's place in their lives, but he is won over by the baby chimp. Their project attracts good and bad press and places pressures on the family. Despite the project's importance, Ben is still coping with a new school, friends and his first romantic attraction. Everything is pushed aside when Ben's father announces that the project has failed and Zan must be placed elsewhere. Ben's attachment makes him take drastic measures to save Zan. Set in the simpler time of the early '70s, this well-plotted novel weaves together themes of animal rights, family issues and the cost of animal research. The

normal teen problems in Ben's life ground the book nicely and prevent it from feeling entirely issue-driven. There are no easy answers, just a thoughtful portrayal of real people grappling with tough questions.

Foreign Rights and Translations

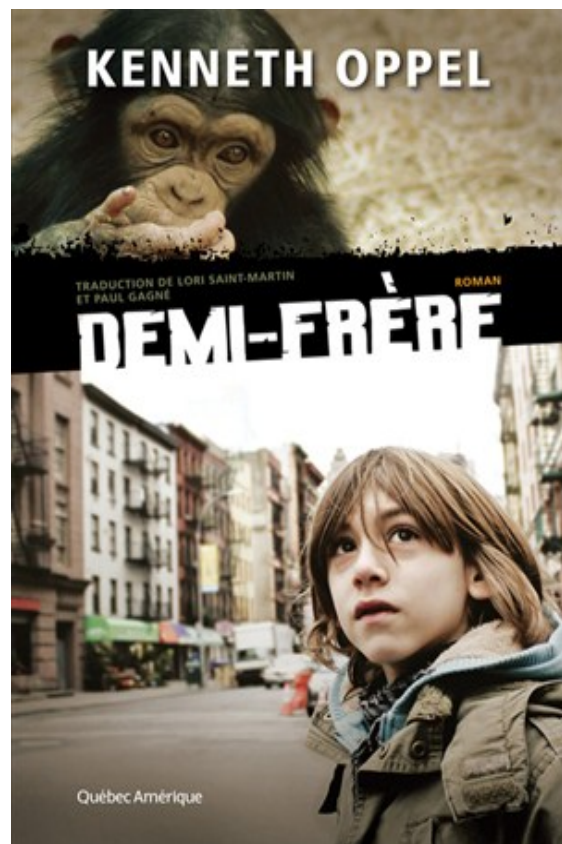
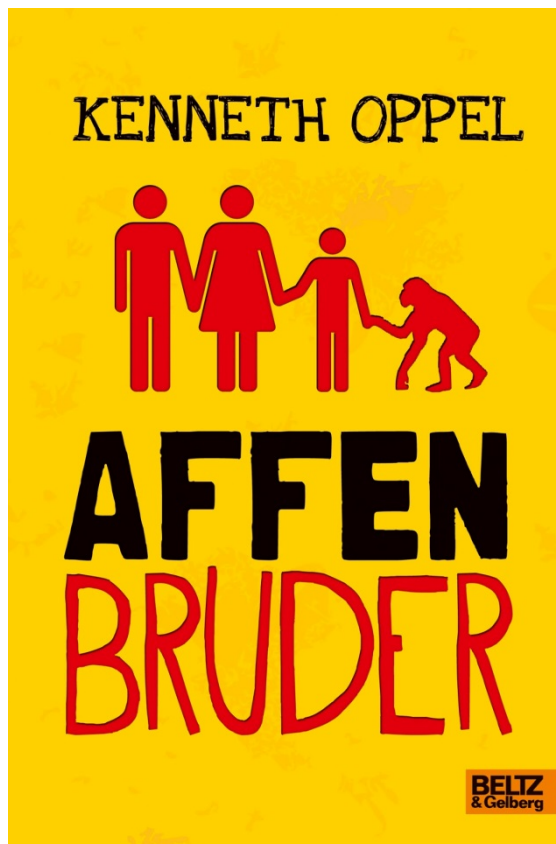
Canada: HarperCollins Publishers
Canada (French): Les Éditions Québec Amérique
Germany: Beltz & Gelberg
Korea: Moonhak Soochup Publishing
UK: David Fickling Books/Random House
USA: Scholastic Press

Awards & Accolades

American Library Association Best Book for Young Adults
Canadian Library Association Book of the Year for Children Award
Canadian Library Association Young Adult Book Award
CBC Radio Young Canada Reads winner
Essex Book Award (UK)
Hampshire Book Award (UK)
Ontario Library Association's Red Maple Award
Canadian Children's Book Centre's *Best Books for Kids & Teens* selection
Ruth and Sylvia Schwartz Children's Book Award

Shortlisted for:

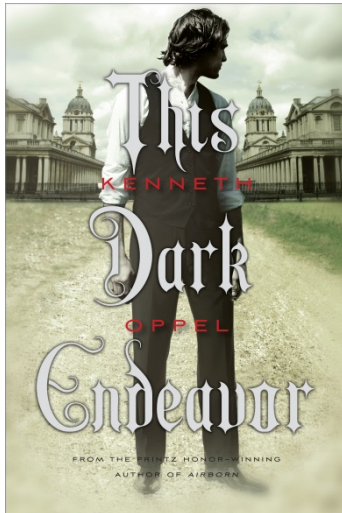
Stellar Book Award (British Columbia)



This Dark Endeavour: The Apprenticeship of Victor Frankenstein (2011)

Reviews

Canadian Review of Materials (Robert Bittner)



Love, loyalty, loss, and obsession, all linger at the heart of Kenneth Oppel's *This Dark Endeavour: The Apprenticeship of Victor Frankenstein*, a gripping narrative of the early years of Mary Shelley's Dr. Frankenstein, his family, and the passions that ultimately consumed him. I am often wary of prequels to classic novels, but I have to admit that I was pleasantly surprised and more than a little short of breath by the time I read the final sentence of this, dare I say, masterpiece. Having recently read Shelley's *Frankenstein*, I was not entirely sure how this attempt at a childhood story of the mad doctor would turn out. Hours after finishing the novel, I am already anxious for another instalment.

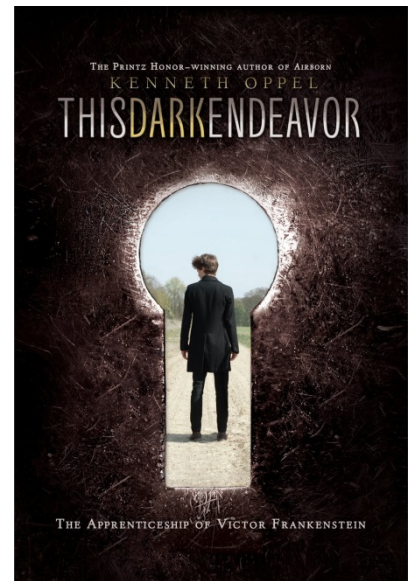
Victor tells the story from his perspective, detailing his relationship with his twin brother Konrad, his cousin Elizabeth, and his friend Henry, as they enter a world of alchemy and pseudo-science. The three children come across a hidden library one day, deep within the bowels of the Frankenstein chateau, an eerily spectacular castle sitting on the edge of Lake Geneva. The Dark Library, as it is named, holds shelf upon shelf of dusty tomes from long-dead philosophers, alchemists, and madmen. Victor's father is insistent that the children stay away from the library for fear that they will be seduced by the false knowledge hidden on the brittle, dusty pages. But one day, Konrad falls mysteriously ill, and even after a number of physicians, including Dr. Murnau—a delightful nod to W. F. Murnau of *Nosferatu* fame—are unable to find anything but a temporary cure, Victor, Elizabeth, and Henry, try to find a cure on their own.

Aided by a mysterious old alchemist named Julius Poidori, who lives in the city, the three friends embark on a series of adventures to find ingredients for the Elixir of Life, an ancient recipe written in an almost unreadable language. Along the way, Victor finds out about a deeper, romantic connection between Konrad and Elizabeth. With this knowledge, mixed with jealousy and the possibility of an elixir that can cure all ills and prevent death—with the exception of the most violent or gruesome kind—he becomes ever more obsessed in his quest. Soon after the elixir is complete, he discovers that he is not the only one who has developed a deep and frightening desire to obtain it.

Oppel's characters are incredibly complex, with the possible exception of Victor and Konrad's mother—who is often peripheral, though still strong when she shows up—and all seem to have some dark secret that motivates them throughout the novel. What starts out as an innocent quest for a medicine to cure Konrad quickly turns into a dark and twisted game of survival, secrets, and deceit, and the further they all continue, the less likely it is that any of them will actually win. This book is a work of fiction that goes beyond the limits of a simple prequel, often seeming as if Mary Shelley, herself, might have imagined the world and history of the Frankenstein family that Oppel has created. Oppel's mastery of language, and his ability to provoke a multitude of emotions, shines through in *This Dark Endeavour: The Apprenticeship of Victor Frankenstein*.

Publishers Weekly

In this stylish gothic tale, first in a planned series, teenage Victor Frankenstein makes a desperate attempt to create the forbidden alchemical Elixir of Life, in order to save his beloved twin brother, Konrad, from an untimely death. Aided by his steadfast friend Henry and his adopted sister, Elizabeth, who both twins love to distraction, Victor sets out to acquire the necessary ingredients, scales the tallest tree in the Sturmwald during a lightning storm to acquire a rare and poisonous lichen, later descending into a dangerous Swiss cave in search of the equally rare and even deadlier coelacanth. Victor, already a mad scientist in training, is passionate and easily angered, and Elizabeth makes for a fiery love interest. Written in a readable approximation of early 19th-century style, Oppel's (*Half Brother*) tale is melodramatic, exciting, disquieting, and intentionally over the top. For the most part, Oppel hews closely to the Frankenstein mythos, and with a delicious mix of science, history, and horror, he peers into the psyche of a young man who is beginning to hunger for greater control over life and death.



Foreign Rights and Translations

Canada: HarperCollins Publishers
Canada (French): Les Éditions Québec Amérique
Brazil: Editora Moderna/Salamandra
China (complex characters): Sharp Point Press
China (simplified characters): Hubei Children's Press
Germany: Beltz & Gelberg
Hungary: Cicero Romania: Sc Leda Editserv Srl
Spain: Santillana
Thailand: Amarin
Turkey: Ithaki Yayinlari
UK, Australia, New Zealand: David Fickling Books
USA: Simon & Schuster

Awards & Accolades

Canadian Booksellers Association Libris Award, Young Readers category
Canadian Children's Book Centre's *Best Books for Kids & Teens* selection
Canadian Library Association Young Adult Book Award, Honour Book
Quill & Quire Book of the Year
The Times Best Children's Book

Shortlisted for:

CBC Bookie Awards
Geoffrey Bilson Award for Historical Fiction for Young People
Governor General's Literary Award
IODE Violet Downey Book Award
Manitoba Young Readers' Choice Award
Ontario Library Association's Red Maple Award
Stellar Book Award (British Columbia)

Longlisted for:

Carnegie Medal (UK)



those important issues.

The Nest dares to walk a line beyond realism without becoming fantasy, and does so with confidence. This blending of reality and fantasy is the hallmark of much classic fiction for young people, precisely because childhood is a time when we are able to freely meld these two things. It's that feeling that Opper has captured here, and which will create a sense of nostalgia in the older reader, and a sense of recognition in the younger.

Foreign Rights and Translations

Canada: HarperCollins Publishers Brazil: Record

China : Beijing Yuanliu

Denmark: Hoest & Rosinante

Germany: Dressler

Italy: Rizzoli

Romania: Editura Booklet

Spain: Oceano

Sweden : BonnierCarlsen

Taiwan: Omnibook

Turkey: Dogan Egmont

UK, Australia, New Zealand: David Fickling

USA: Simon & Schuster

Awards & Accolades

American Library Association Notable Children's Book

Bank Street Best Children's Book of the Year Selection Title

Canadian Children's Book Centre's *Best Books for Kids & Teens* starred selection

Canadian Library Association's Book of the Year for Children Award

Dorothy Canfield Fisher Book Award Master List (Vermont)

Globe and Mail Top 100 of 2015

Kansas State Reading Circle List Junior Title

New York Times Editor's Choice

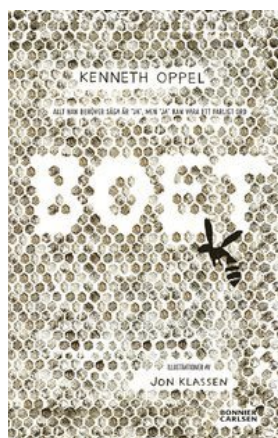
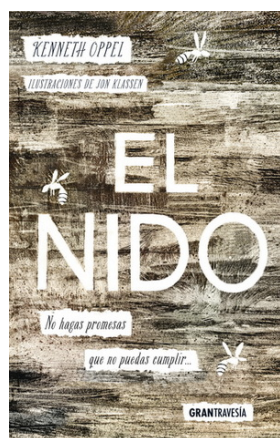
Wall Street Journal Best of 2015

Wisconsin State Reading Association's Reading List

Shortlisted for:

TD Canadian Children's Literature Award

Monica Hughes Award for Science Fiction and Fantasy



On Kenneth Oppel: An Interview

Questions by Stephanie Dror and Robert Bittner

Tell us the story of you as a young, aspiring author. When did you first realize you wanted to be an author full time, and how did you go about it?

My first writerly achievement was learning how to type at seven years old. My father had returned to university as a mature student; he would type his essays on an old manual

typewriter, so I decided I had important work to do as well. The task I set myself was to type out his entire economics textbook. I can't help thinking now that the huge satisfaction I felt as I stacked my typewritten economics pages was a precursor of the pleasure I'd feel as a manuscript of my own grew and took shape.

Over two summer holidays when I was 14 and 15 I wrote a humorous story about a boy who loves video games, my latest obsession at the time. He discovers an alternate world beyond the screen, in which two argumentative spacemen pilot the ship he thought he himself was controlling.

While the story was certainly my own, I had found a new style to copy, and it belonged to Roald Dahl. I tried very consciously to emulate everything from his British idioms to his manic energy and sense of the fantastic. It was pretty convincing—convincing enough to impress Roald Dahl himself, who had kindly read the story when it was passed on to him by a mutual family friend. He liked my story enough to recommend it to his own literary agent. They in turn sold it to Puffin Books in England, and Dutton in the United States, and *Colin's Fantastic Video Adventure*, my first book, was published in 1985, over 30 years ago, just as I was graduating from high school. I'm sure I was quite insufferable.

What is your writing process and what is your favourite tip for young writers?

Readers—and not just young ones—sometimes imagine that ideas are rare and elusive things. But they are one of the most common elements in our mind's periodic table. An idea starts with a simple question. It doesn't have to be particularly unusual or profound. Kids especially have no end of questions: *How did that crack get in the window? Why is that tree taller than the other ones? What if I were the best soccer player? What if everyone loved me? What does that worm taste like?*

We're all of us bombarded with questions every day. They're like weather scudding across our minds. Sometimes we don't even notice. All a writer does—odd, strange people that we are—is ruminates over them—and *write them down*. To the student or aspiring writer, this is indispensable. This, to me, is the most joyous part of the writing process. It's like everything is a possibility, nothing is out of reach, all my options are wide open.

I typically spend months on this [brainstorming] stage, and when I think I have the general ingredients of a story, I move to outline. I try to write down all the major events in my story in chronological order. It starts off looking fairly orderly. But I work on these a long time, adding, taking away, asking more questions. Only when I think I have a decent beginning and middle—and *maybe* an end—will I launch in and type those terrifying words, Chapter One.

Typically, I get stuck fairly early on—and hate everything I've written. Kids should never feel bad about getting stuck. Getting stuck is natural. What I do is think about the story and the characters



some more, and often go right back to the beginning and start afresh. I don't always work chronologically. More and more I jump around to wherever I think the best scene is—all over the place. If I'm stuck in one place, I go to another.



But I try to piece together a complete rough draft this time and get to the end—or what I think is the end. The writing is sloppy, the characters are thin. There are huge plot holes. I try not to edit myself as I write. I try to write every sentence that comes to mind, even if it's terrible. Sometimes you have to write a lot of terrible sentences before the good ones come. And your best ideas will often come to you while you're in the physical act of writing. The only mistake you can make is *not* writing.

What do you feel makes your work particularly Canadian? Do you feel that your writing differs from a broader North American style?

Growing up in Canada in the '60s and '70s my cultural, and especially literary, influences came from the UK (the largesse of a colonial heritage) and the US (the inevitability of sharing a border with a superpower). On TV I learned more about American history and current events than Canadian. Canadian literature (and especially children's literature) had yet to achieve a critical mass. Certainly there were not many artists celebrating Canada or mythologizing it.

So I grew up with Roald Dahl in one hand, and EB White in the other. But as I started writing myself, I discovered Canadian writers like Mordecai Richler, and the brilliant Brian Doyle, whose styles were unique not just in their geographic specificity (finally Canada!), but also their literary voice. Perhaps it was a kind of hybridity, combining European, American, and (especially in Brian Doyle's case), oral and folkloric traditions.

Every writer is a literary chimera, birthed from so many influences. But one of the benefits of being a small country poised between two cultural superpowers is you tend to be more outward-looking. So my writing style was influenced by the fantastical hyperbole of Roald Dahl and the terse minimalism of Ernest Hemingway and the brainy, more ornate prose of John Updike, as well as the oral sprezzatura of Brian Doyle.

Perhaps as a Canadian writer my perspective is a little more global. I've written stories set in late 18th-century Switzerland (*This Dark Endeavor*), the wild west of the late 19th-century United States (*Every Hidden Thing*), as well as the late Victorian age in Canada (*The Boundless*) and Canada in the 1970's (*Half Brother*). Increasingly I am interested in setting my stories in Canada because, as a smaller country (in terms of population, and economic power) dwarfed by larger English-speaking ones, if we don't tell our own stories, who will?

From bats to bees to flying ships, giant trains, and dinosaur bones, you have such a range of topics and themes! What inspires you?

I wrote *Airborn* after completing three books about bats. I loved my bats, but what a treat it was to write about humans again. They could eat food other than midges and mosquitoes, they wore clothing, they slept in beds—all this struck me as wonderfully novel.

I'd fallen in love with the great passenger airships which flew in the '20s and '30s. Their time was short-lived. They were frail, they tended to crash; and they could never be as fast, safe and efficient as the airplanes that replaced them. But I found the romance of them, and their almost dream-like quality, really entrancing, and I wanted to write a story about a boy who worked aboard an airship—and essentially lived in the sky. I became very attached to this world, and felt that my characters came to life in a way I, as a writer, hadn't experienced before.

Like *Airborn*, many of my books are inspired by things that fascinate me. Bats, chimps, trains and, in the case of *Every Hidden Thing*, dinosaurs—but really, the people who first discovered their bones.

What, I wondered, would it have been like to be that first person to dig up a massive dinosaur bone? Imagine the excitement, the torrent of questions: “What on earth have I discovered!” This was my Indiana Jones moment. I bought hiking boots, and a hat. The badlands terrain was a like an ancient hidden world, literally sunken below prairie level, a world of buttes and ravines and coulees and rocks of astonishingly different textures and colours. And mosquitoes, lots and lots of them.

During my brief time in the Badlands, one of the amazing things I learned about paleontology was the work methods haven’t changed much in 140 years. You walk, you look, you dig, and when you find bone, you shovel. It can be tedious and sweaty, but exhilarating. During a day of prospecting, standing on a lookout, I asked my host: “If you had a machine that could see inside all these hills, would you do it?” He shook his head. “What would be the fun of that?”



Tell us the inspiration for some of your books.

Frankenstein is one of my favourite novels, and I wish I’d written it. Unfortunately, it was written 200 years ago by a teenaged genius called Mary Shelley. Arguably, *Frankenstein* is the first science fiction novel, the first monster novel, the first horror novel. I was struck, though, by how quickly Victor Frankenstein’s youth is described—and one line in particular stuck out: “No youth could have passed more happily than mine.” Now, remember that this is a kid who goes on to dig up corpses, chop them up, sew the body parts back together, jolt them with electricity in the hopes of revivifying them, and creating life from death. Doesn’t sound like a very happy youth to me. A few pages later, Shelley goes on to give a helpful clue: “I entered with the greatest diligence into the search for... the elixir of life...!”

Right away I had an image of a teenager who was curious, ambitious, possibly arrogant, but also adventurous and brave. The search for an elixir of life, while perhaps not the activity of a perfectly well-adjusted kid, would make for an excellent quest. But it seemed to me there had to be something more behind it. What if Victor needed the elixir for a personal purpose? Was he himself ill? Or maybe a friend, parent – or a beloved sibling? And so, in my alternative Frankenstein mythology, I decided that Victor Frankenstein had a twin brother, Konrad. And when Konrad becomes ill, no doctor can heal him. It’s Victor’s feelings of desperation, love—and egotistical ambition—that set him on his perilous course to find the legendary elixir of life.

The seed for my novel *Half Brother* was planted in my mind over 20 years ago, but didn’t germinate until late 2007 when I came across the obituary for Washoe, an extraordinary chimpanzee who had learned over 350 words of American Sign Language. As a first year undergrad at the University of Toronto, I’d read with fascination about Project Nim—a follow-up experiment to Washoe—in which a baby chimp was raised as a human child to determine whether chimps were capable of learning human language.

When I’d written my Silverwing series—I’d imbued the bats with full human awareness and vocabulary. But what would it be like to try to tell a story with only the words Nim or Washoe had learned? The idea had a powerful appeal, but I decided that limiting myself to a 250-word vocabulary—heavy on nouns, and light on verbs—would probably create something that might generously be called brave and avant-garde; or ungenerously, an unreadable mess. Thankfully it ended up being seen as the former.

***The Nest* is an incredibly complex novel that has a pretty dark themes for a children's novel. Can you tell us about what inspired you to write it?**

The biggest influence for *The Nest* was very personal: the birth of our third child 11 years ago. She was born with Down syndrome, and it really made me re-evaluate how we look at what normal is and what that means. Is it possible for anyone to be truly normal? Is it a certain model of behaviour we must all try to live up to? All of us have weaknesses, flaws, things that make us "less than." It made me think about how we value people, and how we look at who's worthy, who's lovable. For sure I was drawing on my own experiences for the emotional core of this book, because at the beginning when you have a baby who's "different," there's so much you don't know. There's surprise, there's worry, there's questioning about what her prospects were going to be.



I did know at one level this was going to be a monster story. There is a monster in the house (or just outside), and no one knows except Steve. On the plain surface, that's what younger readers are going to take away from it. I was really inspired by *Alien* when I was younger. That's the most structurally similar thing I can think of. The slow discovery of a space that's supposed to be safe and is so not safe, one that assumes these terrifying proportions. Steve's commando-style faceoff at the end, with his baby brother Theo strapped to him in a baby carrier – it was very *Alien*-like to fight off all these freakish wasp-type things. And it shows such courage – a courage that, in Steve's case, comes 100% from this love of a baby brother he's finally come to appreciate fully for who he is.

How do you get into the minds of your younger protagonists? Do you feel you're a kid at heart and does that help with your characterization?

I think it's fair to say that the people who choose to write for young readers do so because they have a fascination with childhood and adolescence.

Our childhoods form such a relatively small portion of our lives, and yet they play a disproportionately large role in them. There's no escaping our childhoods. The experiences we have in our first 18 years don't neatly dissolve into the past and disappear. They keep up. They run parallel with our day to day lives until we die. Whether we like it or not, childhood is probably behind most of our victories and screw-ups and feelings of fulfilment or despair.

There are plenty of adult books with child protagonists, but the trick of the children's writer is to be able to leave your own skin and fully imagine yourself with a younger body and mind, moment by moment and write about it without an adult sensibility, or retrospective commentary. It's a tall order. I suspect we are always only partially successful. Luckily, the stuff of childhood is inherently dramatic, filled with possibility and wonder and fear and change. It's full of first times. And let's face it, beginnings are almost always the most exciting part.

I truly believe that no book you read as an adult—no matter how excellent—will ever have the same effect on you as the books you most loved as a child. These books weren't just our first stories, but often they were some of our first glimpses at a world of wonders—places, people, cultures, viewpoints, aspirations, possibilities.

Complete Bibliography

Picture Books:

Cosimo Cat. Richmond Hill, ON: North Winds Press, 1990.
Follow that Star. Toronto: Kids Can Press, 1994.
Peg and the Whale. Toronto: HarperCollins Publishers, 2000.
Peg and the Yeti. Toronto: HarperCollins Publishers, 2004.
The King's Taster. New York: HarperCollins Publishers, 2009.

Middle-Grade Novels:

Colin's Fantastic Video Adventure. Harmondsworth, UK: Puffin Books, 1985.
Cosmic Snapshots. London, UK: Hamish Hamilton, 1993.
Galactic Snapshots. London, UK: Hamish Hamilton, 1993.
Emma's Emu. Markham, ON: Fitzhenry & Whiteside, 1995.
The Live-Forever Machine. Toronto: Kids Can Press, 1990.
Dead Water Zone. Toronto: Kids Can Press, 1992.
The Boundless. Toronto: HarperCollins Publishers, 2014.
The Nest. Toronto: HarperCollins Publishers, 2015.

Middle-Grade Series:

A Bad Case of Ghosts [Barnes and the Brains series]. Toronto: Puffin, 1993.
A Strange Case of Magic [Barnes and the Brains series]. Toronto: Puffin, 1994.
A Crazy Case of Robots [Barnes and the Brains series]. Toronto: Puffin, 1994.
An Incredible Case of Dinosaurs [Barnes and the Brains series]. Toronto: Puffin, 1994.
A Weird Case of Super-Goo [Barnes and the Brains series]. Toronto: Puffin Books, 1997.
A Creepy Case of Vampires [Barnes and the Brains series]. Toronto: Puffin Books, 2002.

Silverwing [The Silverwing Saga]. Toronto: HarperCollins Publishers, 1997.
Sunwing [The Silverwing Saga]. Toronto: HarperCollins Publishers, 1999.
Firewing [The Silverwing Saga]. Toronto: HarperCollins Publishers, 2002.
Darkwing [The Silverwing Saga]. Toronto: HarperCollins Publishers, 2007.

Airborn [Airborn series]. Toronto: HarperCollins Publishers, 2004.
Skybreaker [Airborn series]. Toronto: HarperCollins Publishers, 2005.
Starclimber [Airborn series]. Toronto: HarperCollins Publishers, 2008.

Young Adult Novels:

Half Brother. Toronto: HarperCollins Publishers, 2010.
This Dark Endeavour. Toronto: HarperCollins Publishers, 2011.
Such Wicked Intent. Toronto: HarperCollins Publishers, 2012.
Every Hidden Thing. Toronto: HarperCollins Publishers, 2016.

Other Awards & Accolades

Silverwing (1997)

Banco del Libro Award (IBBY South America)
Blue Heron Award
Canadian Children's Book Centre's *Our Choice* starred selection
Canadian Library Association Book of the Year for Children Award
CNIB Talking Book Award
Hackmatack Children's Choice Book Award
Manitoba Young Readers' Choice Award
Maud Hart Lovelace Book Award (Minnesota)
SNCF Prix 2002 du livre de Jeunesse (Roman enfants category)
Mr. Christie's Book Award for ages 12 and up
Ontario Library Association's Silver Birch Award
Red Cedar Book Award (British Columbia)

Shortlisted for:

Black-Eyed Susan Book Award (Maryland)
Pennsylvania Readers' Choice Award
Rebecca Caudill Readers' Book Award (Illinois)
Ruth Schwartz Children's Book Award

Sunwing (1999)

Canadian Bookseller Association Libris Award for Best Specialty Book of 2000
Canadian Children's Book Centre's *Our Choice* starred selection
Canadian Library Association Book of the Year for Children Award
CNIB Talking Book Award
Manitoba Young Readers' Choice Award
Mr. Christie's Book Award for ages 8-11 years
Red Cedar Book Award (British Columbia)
Rocky Mountain Book Award (Alberta)
Ruth Schwartz Children's Book Award

Peg and the Whale (2000)

American Booksellers Association Booklist Editors' Choice
Canadian Children's Book Centre's *Our Choice* selection
Los Angeles Times Best Book

Firewing (2002)

Canadian Children's Book Centre's *Our Choice* starred selection
International Reading Association Children's Choice for 2004
Manitoba Young Readers' Choice Award
Mr. Christie's Book Award for ages 12-16 years, Silver Seal
Ontario Library Association's Red Maple Award, Honour Book

Shortlisted for:

Canadian Library Association Book of the Year for Children Award
Hackmatack Children's Choice Book Award

Peg and the Yeti (2004)

Canadian Children's Book Centre's *Our Choice* selection
Canadian Library Association's Amelia Frances Howard-Gibbon Illustrator's Award, Honour Book
Municipal Chapter of Toronto IODE Jean Throop Book Award
White Ravens selection (International Youth Library)

Shortlisted for:

Governor General's Literary Award for Illustration
Ruth and Sylvia Schwartz Children's Book Award
Snow Willow Award
TD Canadian Children's Literature Award

Skybreaker (2005)

American Library Association Best Book for Young Adults
Canadian Children's Book Centre's *Best Books for Kids & Teens* starred selection
Independent Book of the Year (UK)
Kirkus Editors' Choice (for best fantasy sequel)
New Statesman Book of the Year (UK)
Ontario Library Association's Red Maple Award
Ruth and Sylvia Schwartz Children's Book Award
The Times Children's Novel of the Year

Shortlisted for:

Canadian Library Association Young Adult Book Award
Red Cedar Book Award (British Columbia)

Longlisted for:

Carnegie Medal (UK)

Darkwing (2007)

Canadian Children's Book Centre's *Best Books for Kids & Teens* selection
Globe and Mail Top Ten Children's Book
Ontario Library Association's Red Maple Award, Honour Book
Quill & Quire Best Book for Children
Ruth and Sylvia Schwartz Children's Book Award

Shortlisted for:

Canadian Library Association Book of the Year for Children Award
IODE Violet Downey Book Award
Los Angeles Times Book Award
Sunburst Award for Excellence in Canadian Literature of the Fantastic
TD Canadian Children's Literature Award

The King's Taster (2009)

Shining Willow Award
Canadian Children's Book Centre's *Best Books for Kids & Teens* starred selection
Ontario Library Association's Blue Spruce Award, Honour Book

Starclimber (2009)

Canadian Children's Book Centre's *Best Books for Kids & Teens* selection
Canadian Library Association Book of the Year for Children Award, Honour Book

Shortlisted for:

Canadian Bookseller Association's Children's Author of the Year
IODE Violet Downey Book Award
Ontario Library Association's Red Maple Award
Red Cedar Book Award (British Columbia)
Ruth and Sylvia Schwartz Children's Book Award
Stellar Book Award (British Columbia)

Such Wicked Intent (2012)

Canadian Bookseller Association Libris Award, Young Readers category
Canadian Children's Book Centre's *Best Books for Kids & Teens* selection

Shortlisted for:

Canadian Library Association Young Adult Book Award
Ontario Library Association's Red Maple Award

Stellar Book Award (British Columbia)

The Boundless (2014)

Amazon's 25 Best Books of 2014 list

Amazon.ca's Best of 2014, Top 10 for Children and Teens

Amazon.com's Best of 2014, Top 20 Children's

Amazon.com's Best of 2014, Ages 9-12

Canadian Children's Book Centre's *Best Books for Kids & Teens* starred selection

Indigo's Best of 2014 list, ages 9-12

Kirkus Reviews' Best Children's Book, Best 100

Kirkus Reviews' Best Children's Books, Best Middle Grade Adventure

Quill & Quire's Best Books of 2014 list

School Library Journal's Best Book List, Middle Grade

The Globe and Mail's 100 of the Year's Best Books, Favourite Middle Grade/YA books

Texas Lone Star Reading List

Shortlisted for:

Canadian Library Association Book of the Year for Children Award

Goodreads Choice Awards, best Middle Grade & Children's

Ontario Library Association's Red Maple Award

The Nest (2015)

Canadian Children's Book Centre's *Best Books for Kids & Teens* starred selection

Canadian Library Association Book of the Year for Children Award

American Library Association Notable Book for Children

New York Times Editors' Choice

The Globe and Mail Best of 2015

Horn Book 2015 Fanfare List

Publishers Weekly Best of 2015

School Library Journal Best of 2015

Wall Street Journal Best of 2015

Booklist Best of 2015

Shortlisted for:

TD Canadian Children's Literature Award

Monica Hughes Award for Science Fiction and Fantasy

Other Accolades & Awards

Canadian Booksellers Association Libris Award, Lifetime Achievement Award Longlist

Vicky Metcalf Award for Children's Literature

Canadian Booksellers Association Libris Award, "Children's Author of the Year"

Nominee: Astrid Lindgren Memorial Award

Toronto Public Library Celebrates Reading Award

Air Canada Literary Award (for a writer under 30)

Shortlisted, Manitoba Young Readers' Choice Award (*Dead Water Zone*)

Finalist, City of Toronto Book Awards (*Cosimo Cat*)

Other Foreign Rights and Translations

Colin's Fantastic Video Adventure

UK: Puffin Books, 1985
USA: Dutton, 1985 out of print

Dead Water Zone

Canada: Kids Can Press, 1992
Denmark: Thodes Forlag
France: Bayard
Italy: Mondadori
UK: Hodder
USA: Little, Brown
Reissued by HarperCollins Canada, 2001
Reissued by HarperCollins Publishers (US),
2007.

The Live-Forever Machine

Canada: Kids Can Press, 1990
Denmark: Tellerup
Italy: Mondadori
Reissued by HarperCollins Canada, 2001

Cosmic Snapshots

UK: Hamish Hamilton/Puffin Books, 1993
out of print

Galactic Snapshots

UK: Hamish Hamilton/Puffin Books, 1993
out of print

Silverwing

Canada: HarperCollins Publishers, 1997
Canada (French): Éditions Scholastic
Brazil: Editora JosOlympio
China: Yilin Press
Czech Republic: Triton
Denmark: Borgens
France: Bayard
Germany: Beltz & Gelberg
Holland: Gottmer
Iceland: Green House
Italy: Piemme
Japan: Shogakukan
Russia: Azbooka
Serbia: Narodna Knjiga
Spain: Siruela
Taiwan: Harvard-Inspired Publishers
Thailand: Amarin
UK, Australia, New Zealand: Hodder
USA: Simon & Schuster

Sunwing

Canada: HarperCollins Publishers, 1999
China: Yilin Press
Czech Republic: Triton
Denmark: Borgens
France: Bayard
Germany: Beltz & Gelberg
Holland: Gottmer 8
Iceland: Green House
Italy: Piemme
Japan: Shogakukan
Russia: Azbooka
Spain: Siruela
Taiwan: Harvard-Inspired Publishers
Thailand: Amarin
UK, Australia, New Zealand: Hodder
USA: Simon & Schuster

Peg and the Whale

Canada: HarperCollins Publishers, 2000
USA: Simon & Schuster

Firewing

Canada: HarperCollins Publishers, 2004
China: Yilin Press
Czech Republic: Triton
France: Bayard
Germany: Beltz & Gelberg
Holland: Gottmer
Iceland: Green House
Japan: Shogakukan
Russia: Azbooka
Spain: Siruela
Taiwan: Harvard -Inspired Publishers
Thailand: Amarin
UK, Australia, New Zealand: Hodder
USA: Simon & Schuster

Skybreaker

Canada: HarperCollins Publishers, 2005
Brazil: Rocco
Czech Republic: Triton
Denmark: Sesam
France: Bayard
Germany: Beltz & Gelberg
Japan: Shogakukan
Portugal: Presenca
Russia: Azbooka
UK, Australia, New Zealand: Hodder
USA: HarperCollins Publishers (Eos imprint)

Darkwing

Canada: HarperCollins Publishers, 2007
France: Bayard
Germany: Beltz & Gelberg
UK, Australia, New Zealand: Faber & Faber
USA: HarperCollins Publishers (Eos imprint)

Starclimber

Canada: HarperCollins Publishers, 2008
France: Bayard
Germany: Beltz & Gelberg
UK, Australia, New Zealand: Faber & Faber
USA: HarperCollins Publishers (Eos imprint)

The King's Taster

USA: HarperCollins Children's Books (US),
2009

***Such Wicked Intent: The Apprenticeship of
Victor Frankenstein Book II***

Canada: HarperCollins Publishers, 2012
Canada (French): Les Éditions Québec
Amérique
Brazil: Editora Moderna/Salamandra
China (complex characters): Sharp Point Press
China (simplified characters): Hubei Children's
Press
Germany: Beltz & Gelberg
Hungary: Cicero
Romania: Sc Leda Editserv Srl
Spain: Santillana
Thailand: Amarin
Turkey: Ithaki Yayinlari
UK, Australia, New Zealand: David Fickling
Books/Random House
USA: Simon & Schuster

The Boundless

Canada: HarperCollins Publishers, 2014
Canada (French): Les Éditions Québec
Amérique
China: Beijing Baby -Cube Children's Brand
Management
Russia: AST
UK, Australia, New Zealand: David Fickling
Books