

THE YOUNG
WALTER
SCOTT PRIZE
www.ywsp.co.uk



Entry Form **Closing date 1st November 2021**

Title of entry	Word count
Name of entrant	Date of birth/age on 1st November 2021
Entrant's contact details: school/home *Please specify Address	
Postcode	Phone number
Email	
This work is my own original work (signed by author)	
This work is the original work of the entrant (to be signed by supporting adult – teacher/parent/guardian – please specify)	
Name of supporting adult (printed)	
Address (if different from address of entrant)	
	Postcode
Email	Phone number

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www.ywsp.co.uk
info@youngwalterscottprize.co.uk

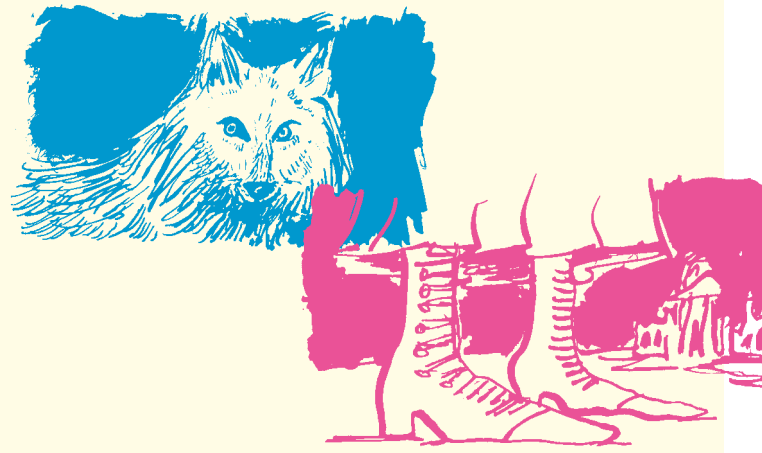
Please submit by the closing date of **1st November 2021** to:
The Young Walter Scott Prize, Bowhill, Selkirk, Scotland TD7 5ET

Entries cannot be accepted without the support of a teacher/parent/guardian/responsible adult.
Entries cannot be returned – so keep a copy of your work.
Full terms and conditions of the prize are downloadable from: www.ywsp.co.uk



Terms and Conditions

- 1 The competition is organised by The Young Walter Scott Prize.
- 2 Entry to this competition is open to persons who will be aged between 11 and 19 years on the 1st November 2021 who are full time residents of the UK (including the Channel Islands and the Isle of Man). Proof of age, identity and eligibility may be requested.
- 3 Entries will be judged in two age categories – ages 11 to 15 years (on 1st November 2021) and 16 to 19 years (on 1st November 2021).
- 4 Entrants must write a piece of historical fiction (between 800 and 2000 words in length) inspired by any aspect of the past – an actual historical event, place or person. Entries must be set in a time before their author was born, in a time clearly different from the present. All stories should be submitted in English. The fiction can be in any form – a story or an extract from a longer work, a poem or drama script, a fictional diary, letters or reportage.
- 5 Entries will be judged on the following criteria:
 - Historical relevance and accuracy
 - Originality
 - Plot
 - Characterisation
 - Language
 - Attention to detail
 - Enjoyment
- 6 Each entry must be supported by a responsible adult. The adult may be the entrant's parent, guardian or teacher, or somebody who knows them well. The adult must provide their own contact details and confirm that the work is the original work of the entrant.
- 7 The personal data provided will be used solely for the purposes of administering the competition.
- 8 The competition closes on 1st November 2021. Submissions received after this date will not be considered, so please do not wait until the last minute to send your entry.
- 9 Only one entry per author is permitted. If more than one entry is submitted, only the entrant's first submission will be considered.
- 10 Each entry must be accompanied by a completed entry form, downloadable at www.ywsp.co.uk.
- 11 Entries should be typed on single sides of A4 paper, double spaced, with the pages numbered and paper-clipped. Hand-written entries will only be accepted if written in ink, and clearly legible. Please do not illustrate your work with artwork or photographs.
- 12 Brief explanatory introductions or notes can be included but are not compulsory. They need not be included in the word count.
- 13 Entries cannot be returned so please remember to retain a copy. Winning entrants will be asked to send their entries electronically.
- 14 All entries must be the original work of the entrant and must not infringe the rights of any other party. The Young Walter Scott Prize accepts no responsibility if entrants ignore these Terms and Conditions.
- 15 Entries must not contain defamatory, obscene, offensive, or any other unsuitable material. Entries must be suitable to be broadcast, published or used online by The Young Walter Scott Prize for audiences of all ages, but in particular for a young audience.
- 16 Entrants retain the copyright in their entries but grant to The Young Walter Scott Prize a perpetual non-exclusive royalty-free licence to publish, broadcast (across all media) and post the entry online and on any other platforms yet to be envisaged. This licence will be deemed to include all the necessary rights and permissions to enable such use by The Young Walter Scott Prize, to fulfil the prizes and to complete the administration of this competition.
- 17 By submitting a story the entrant agrees that The Young Walter Scott Prize may at its sole discretion edit, adapt, abridge or translate the entry for the purposes listed in clause 16 above.
- 18 In the event that the entry is published online only the story title, entrant's name and age will be published with an entry.
- 19 The Young Walter Scott Prize reserves the right to disqualify any entry which breaches any of these Terms and Conditions, or to withhold a prize if in its opinion entries do not reach the required standard.
- 20 The Young Walter Scott Prize reserves the right to amend these Terms and Conditions or cancel this competition at any stage, if deemed necessary in its opinion, or if circumstances arise outside of its control.
- 21 The Young Walter Scott Prize, its sub-contractors, subsidiaries, agencies and/or any other organisation associated with this competition cannot accept any responsibility whatsoever for any technical failure or malfunction or any other problem with any postal system, server, Internet access, system or otherwise which may result in any entry being lost or not properly registered or recorded. Proof of sending is not proof of receipt.
- 22 The Young Walter Scott Prize will notify the winners and shortlist in advance of any announcement. We regret we cannot notify entrants who have not been successful.

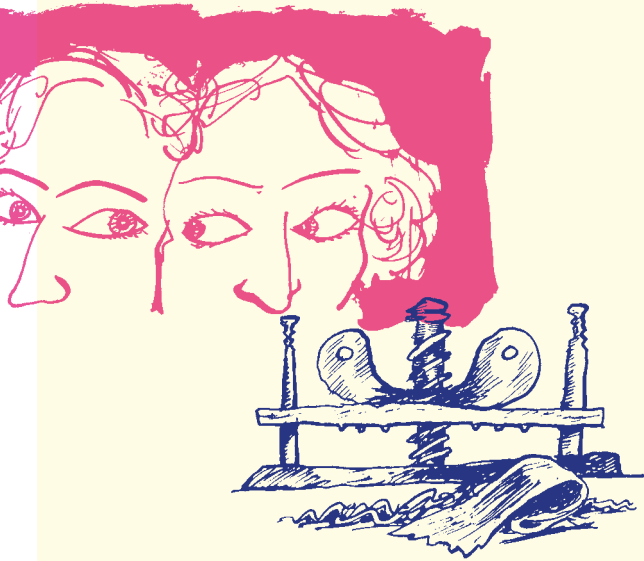


Tips For Young Writers

The eminent published writers shortlisted for the 2021 Walter Scott Prize give their gems of advice to those starting out in writing historical fiction.

Steven Conte, author of *The Tolstoy Estate*:

"Remember that the details from the past that we find exotic and remarkable shouldn't necessarily seem so to characters who are familiar with that world. In a sense this is a technical problem in all fiction: why do characters notice certain details, and is their noticing natural and plausible? One solution is to choose a viewpoint character who is an outsider, or, better still, a partial outsider, at once knowledgeable about their world but also alive to its oddities."



Dame Hilary Mantel, author of *The Mirror and the Light*:

"Remember facts are never the whole story. Research is not just about names and dates – it's about imaginative, sensory closeness to the past. So you begin as you would with any fiction – by forming yourself into a writer. That means paying attention to the world, and being open to experience. For your chosen period, you become a magpie. As you are reading, watching, listening, you pick up anything that glitters. Don't ask, how does this fit in my story? Just take it home to your nest. Sooner or later, you'll see why it attracted you."

Maggie O'Farrell, author of *Hamnet*:

"Begin with a map or a sketch of your location, real or otherwise. Maps are a wonderful way to unlock your imagination, to explore the surroundings of your characters, to root them in a time and place. And also, don't worry too much about your first draft – put words down on paper, irrespective of whether they are spelt correctly or not, get your characters talking or walking or fighting. Press on. There will be time later to go back and fix everything."

Kate Grenville, author of *A Room Made of Leaves*:

"Start by reading plenty of history. Read the work of historians but also, if you can, some of the original sources the history is based on. (When I was 12 I read a book about Captain Cook that quoted big chunks of his journal - it was a formative experience). Wait till something jumps out at you - something you can relate to from your own life. History is full of schoolyard bullies, for instance, even though many of them are called Sir or General. Then - as Stephen King advises - close the door while you write the first draft, letting it go wherever it takes you (rather than where you think it should go). Don't show it to anyone too soon - only open the door when you've done a few drafts and you feel as if you know what you'd like it to be, even if it isn't there yet. Good luck!"

Pip Williams, author of *The Dictionary of Lost Words*:

"Write about something that you are incredibly curious about. Something that seems half drawn by the historical record. Something that raises questions that your imagination might have answers to."

