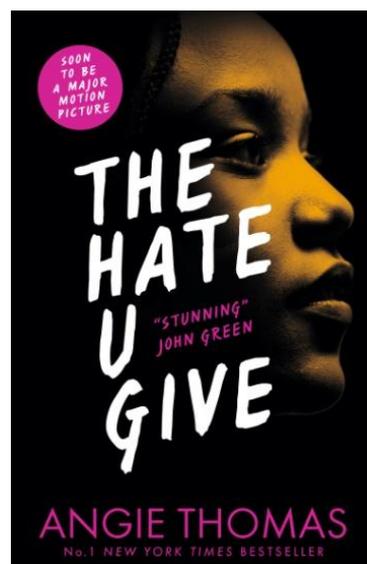


2018 Carnegie Medal shortlist Talking Points

Title: **THE HATE U GIVE**
Author: **Angie Thomas**
Publisher: **Walker Books**



What do you know of the origins of the title, and what are its implications?

STARR'S TWO WORLDS

Starr lives in two very different worlds (family/community on the one hand, and school on the other): how does she navigate between them? Does she manage to integrate the two experiences, or does she keep them apart?

How does Khalil's death makes this split between worlds more acute?

What are the threats to Starr in her community? What are the threats to Starr in her school?

Does Starr's unusual double position – partly in one world, partly in the other – help her when it comes to understanding the reality underlying the problems with the race debate in America?

#BLACKLIVESMATTER

How much did you know about the #blacklivesmatter movement before reading this book? Did seeing the movement from the perspective of someone in the middle of it, someone whose community is at the receiving end of the systemic racist violence, change how you think about it?

Angie Thomas has said "I knew that while the topic was timely, it was also controversial" – why is it controversial?

Starr's parents give her instructions on what to do if stopped by the police – it's the same talk that black parents are giving their kids all over America. Has anyone ever had to give you "the talk"? And if not, why not?

The story in this book is a fiction, but it was sparked off by events in reality – does that knowledge change how you read the novel?



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INDIVIDUAL STORIES

One of the assumptions behind the reception to this book is that we can learn general lessons about the world from a particular individual story. (In this case, it's one told in Starr's strong, funny, perceptive, fearful, truthful voice.) How do the writer and the reader make this connection between the particular and the general, exactly?

Do individual stories / fictions help to give us a way into a *conversation* about the bigger problem?

Does understanding realistically drawn characters complicate our pre-existing sense of some people being obviously good and some people being obviously bad? (Cops? Drug dealers?)

AT SCHOOL

How surprised were you by some of the racism in evidence in Starr's school? (Have you heard people talk like this? If so, did you call it out, or ignore it?)

What makes Chris different from Starr's other schoolfriends?

Do any of the characters we meet from Starr's school surprise you as the book progresses?

REACTING TO KHALIL'S DEATH

The book shows us how the media reacts to Khalil's death – what did you learn from that? Would that make you think differently about some of the reporting you hear in the news from now on?

Who does Starr have in her life that she can discuss her experiences with completely openly?

Starr has to decide how to respond to Khalil's death. What are the risks of speaking out? What are the risks of staying silent?

Why does Starr ultimately respond to her traumatic experience with activism?

THE COPS

Uncle Carlos, who's an important person in Starr's life (who was a kind of father figure), is himself a cop. Why do you think Angie Thomas introduces him in this role?



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What's Carlos's view on how to handle the situation, compared to Starr's dad's?

Why does Starr only ever refer to the cop who shot Khalil as "Officer One-Fifteen"?

When another police officer stops Starr's dad, what do we learn from the way the two men treat one another?

WRITING AS ACTIVISM

Angie Thomas has said: "Writing is a form of activism." – do you agree?

In an awards speech, Thomas said we need books telling young black people "not only that their lives matter, but that their stories matter as well. And by doing that, you empower them to change the world." Can you think of other books that might have this empowering effect on their readers? Do you think we have enough of them?

The book has been described as "brave" and "fearless" – if you agree, what is brave about it?

RECEPTION

What sort of reader would you recommend this book to? Might it make people change their views? If you could make this compulsory reading for some person or group of people, who would it be?

Late last year, the superintendent of a Texas school district agreed to support a ban on this book. What's the argument for making this book – and others like it – available as widely as possible, to as many readers as possible? (Or do you think there's an argument that they *should* ban it?)

Did you yourself find it eye-opening? Did you identify more with one character or another, and in doing so have your own views changed by engaging with this story?

Did *T.H.U.G.* leave you feeling hopeful that a change might be possible?

There's a film currently in production – do you think this is a story well suited to a film, or better suited to book? What might be gained or lost in the transition? (And if you could have anyone at all, whom would *you* cast?)

AND FINALLY...

Does this Carnegie-shortlisted book deserve to win? Why, or why not?