

**Central Queensland University**

**Denise Beckton**

**From *Harry Potter* to *The Fault in Our Stars*: A generation of crossover novels**

Abstract:

This paper describes the phenomenon of crossover books from 1997–2013, and identifies a need for research into variables that have defined emerging trends and the structure of fiction works within the crossover book category. These novels, which are usually published with one age-related market in mind but then sell into a number, manoeuvre between the boundaries of child/young adult and adult fiction, often evolving into the category as opposed to being so formed at inception. The increasingly sophisticated and diversely themed Young Adult (YA) fiction market is driving demand for more complex and wider ranging materials for both the designated YA audience and adult readers. Conversely, genre trends that have been traditionally popular within the adult market are increasingly appealing to, and being marketed for, a younger audience.

Biographical note:

With a background in public health and education, Denise Beckton is currently a higher degree by research student at Central Queensland University in Noosa, Queensland, where she is writing a Young Adult/Crossover novel and a related dissertation exploring the new sub-genres of fiction being read by, and written for, this market.

Keywords:

Creative writing – Crossover fiction – Literary elements – Young Adult (YA) fiction

## Introduction

For me, the proof of a novel's success is the response that it was able to illicit from two readers at the opposite poles of sophistication: a child at one end and a metaphysician at the other. (Michel Tournier *The Wind Spirit*)

The Young Adult Library Service Association defines Young Adult (YA) fiction in terms of age as relevant to readers between the ages of 12 and 18 years (YALSA 2013). The following article contends that, despite such seeming clarity, the boundaries between YA and adult fiction are becoming ever more porous. It establishes YA fiction as a category that is increasingly being read and accepted by adults and notes that younger readers are identifying with and seeking sophisticated material from books written for an adult readership. This assessment is confirmed by the elucidation of the newly emerging and increasingly popular New Adult book category, which was established in 2009. The category houses books that contain similar markers to YA novels but are more sophisticated in both content and themes.

This paper asserts that despite the financial rewards for authors, publishers and booksellers, and the importance that this increased readership presents to a wide range of stakeholders in the literary field (such as librarians, educators as well as authors), there has been little explicit examination of the formal components of best selling YA fiction, and almost no significant analysis of crossover novels in terms of literature dimensions such as genre, characters, content and narrative style and structure. The following paper, therefore, affirms the need to examine the literary components of crossover novels in order to identify and map their key elements. This paper concludes by outlining research in progress that will help to identify and map these elements in order to further develop a clearer understanding of the recent trends in crossover fiction.

## What is crossover fiction?

On publication, books are shelved in libraries and bookshops by alphabetical order in terms of author. Additionally, they are also grouped by broad approach (fiction or non-fiction) and further divided into subject areas such as Romance, Crime, Fantasy, History and other genre categories. Libraries and bookshops usually also have areas for adult and children's books – although this often relates to fiction more than non-fiction texts. Book distributors, including online sites such as Amazon and The Book Depository, further classify books according to age-related target audience groups, which can include listings for Children, Young Adult and Adults. A distinctly separate category from the three just mentioned, crossover fiction, is different from these age-specific groups as it is identified as appealing to more than one age-based category, a difference that is also usually directed by market demand.

Sandra L. Beckett, in *Crossover Books: Global and Historical Perspectives* (2009), uses the following definition to describe the category: 'Crossover literature [...] refers to fiction that crosses from child to adult or adult to child audiences' (ebook location: 311 of 11963), implying that classification is driven by readers. However, not all

books that end up in the crossover category get there purely by consumer action. Mark Haddon's novel, *The Curious Incident of the Dog in the Night-Time* (2003), about a 15 year old autistic boy who investigates the murder of his neighbour's poodle was, for instance, published for both an Adult and YA fiction market concurrently, with age-appropriate covers. The YA version includes cartoon-like images and notes the book as a winner of the Whitbread Children's Fiction Prize, whereas the more austere, adult cover depicts a stylised symbolic reference to the book's storyline about a dead dog and does not include reference to the Whitbread award (see Fig.1).

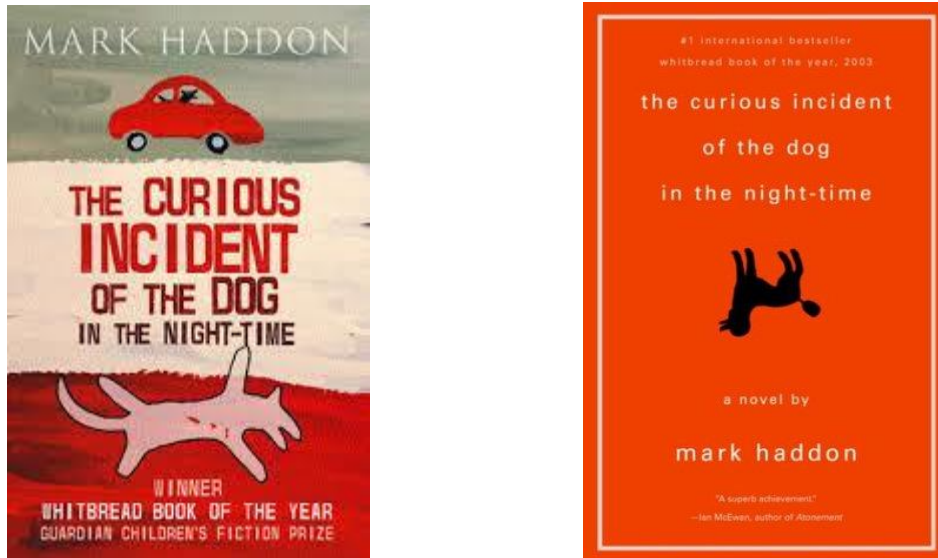


Fig. 1: Dual publications for *The Curious Incident of the Dog in the Night-Time* (Haddon 2003)

A further example of how market segmentation strategies can maximize book exposure is in relation to J. K. Rowling's acclaimed Harry Potter series (1997–2007), where publishers re-packaged the original children's book covers to appeal to an adult market (see Fig. 2).

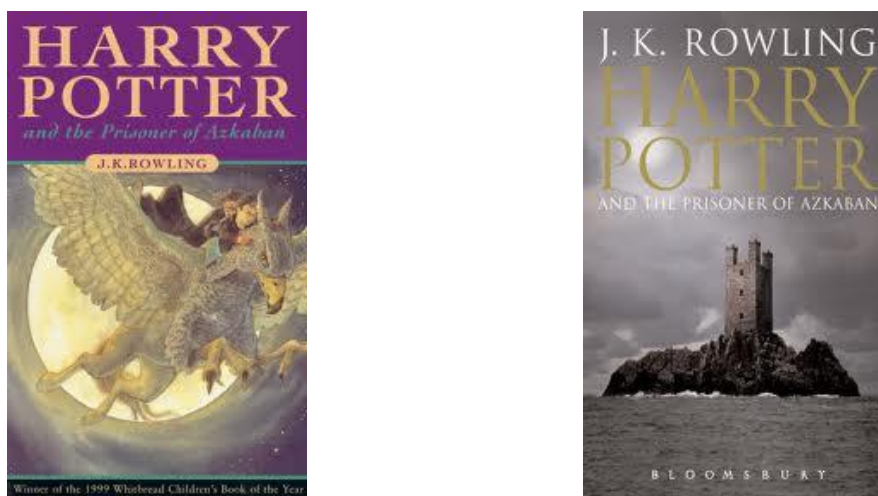


Fig. 2: Dual appeal book cover designs of *Harry Potter and the Prisoner of Askaban* (Rowling 1999).

Although readers from more than one age group may consume crossover books, sales figures and literary awards are often assigned according to a book's original designated target audience, a process that skews the readership statistics. An example of this is Suzanne Collins's bestselling novel *The Hunger Games* (2008), which entered the *New York Times* bestseller list under the Children's Best Sellers category in November of the year it was published. The book featured on that list for one hundred consecutive weeks, from November 2008 to July 2010, even though the readership that kept it there comprise a large number of adults and young adults as well as children (New York Times 2008).

### **Changes since *Harry Potter***

The appeal that YA and children's fiction presents to adult readers is not a new phenomenon in the literary market. Ample examples of dual-appeal fairy tales, oriental tales and fables are evident throughout history, such as Jonathan Swift's *Gulliver's Travels* (1726) and Lewis Carroll's *Alice's Adventures in Wonderland* (1865). Undoubtedly though, the most successful example (in terms of sales) of fiction to influence the crossover market in recent history has been Rowling's *Harry Potter* series (1997–2007). Within a decade of the release of the first book of the series, 400 million copies of these books had been sold. These include translations into 70 distinct languages (Dammann 2008), and underscore the marketability of children's books to a wider age demographic. As discussed above, books continue to be regularly re-published with varying ages in mind (Foster-Simard 2011).

Following Rowling's success, YA fiction has experienced a phenomenal surge in sales, with adults increasingly seeking to purchase and read material from this seemingly age-defined category. Statistics presented by Bowker Market Research in 2012 cite that '55 percent of buyers of works that publishers designate for kids aged 12 to 17 [...] are 18 (years of age) or older, with the largest segment aged 30 to 44, accounting for 28 percent of sales'. This high level of adult readership is confirmed by the Managing Director of Scholastic Books, publishers of *The Hunger Games* and other popular YA fiction, who estimated that in 2012 'more than one third' of their teen books were purchased by adults for them to read themselves (Thomas 2012).

While these statistics confirm the increasing appeal YA fiction has for an adult market, there is also evidence of adult fiction appealing to a younger audience. The *New York Times* bestseller list for Young Adult fiction at the time of writing (25 August 2013) includes three recognised crossover books; *The Perks of Being a Wallflower* (Chbosky 1999) at number seven, *The Book Thief* (Zusak 2006) at number four, and *The Fault in Our Stars* (Green 2012) in first place. It is interesting to note that while Green's novel has both a YA and adult following, Green was established as a YA author long before the publication of *The Fault in Our Stars*. His previous books *Looking for Alaska* (2005) and *Paper Towns* (2008) are replete with markers of young adult writing and can, with this in mind, be viewed as works that have moved the writer into the crossover category in partnership with the author's readership. Both

of these novels are present on the aforementioned *New York Times* bestseller list alongside *The Fault in Our Stars*.

Since the publication of *Harry Potter and the Philosopher's Stone* in 1997, the market has seen the emergence of a diverse set of genres including the romance/horror depiction of vampires and werewolves in Stephanie Meyer's bestselling *Twilight* series (2006–2008). This was followed by the satirical dystopian novel *The Hunger Games* (Collins 2008) and, more recently, by the newly described 'Sick-Lit' genre, represented by books such as *The Fault in Our Stars*. Despite these frenetically dynamic and seemingly ever-changing genres, a steadfast similarity between Rowling's first fantasy novel and recent crossover examples is the increasing sophistication of book content. While crossover books may be repackaged a number of times in an attempt to attract varying ages, the content, text (and images in the case of Haddon's novel) within are not changed to suit the audience. As Beckett confirms, 'It is very often at the publisher's initiative that texts written for adults subsequently appear for children, having undergone only paratextual changes' (2007 e-book location: 4609 of 11963).

This is the case in relation to some of the previously identified books. They, indeed, typify this category in that the content of these books remains unchanged regardless of the age of the target audiences. Zusak's highly acclaimed novel *The Book Thief*, for instance, explores issues of war, persecution and death, and uses the Grim Reaper as the narrator. *The Perks of Being a Wallflower* deals with issues of sexual and emotional abuse, drugs and psychosis, and *The Fault in Our Stars* frames the tragedy of terminal illness within the context of a teenage love story. The appeal of complex themes and content can be further observed in the bestselling book *The Hunger Games*, which satirically juxtaposes war and reality shows, in a tale of teenage blood sport. The fact that these works appeal to and, moreover, are demanded by (seemingly ever) younger readers as well as adults, illustrates the changing reading habits of young adults and adults alike.

The establishment of the American Library Association's annual *Editors' Choice: Adult Books for Young Adult List* (ALA 2012) also confirms the demand for sophisticated YA fiction by adult readers. Interestingly, all five of the recommendations on this list in 2012 were for adult books that contained one or more teenagers as the main protagonists. A study compiling the results of a survey of 75,000 readers, configured a list of *The 100 Best-Ever Teen Novels*, many of which were originally written for an adult market, including the classic *To Kill a Mockingbird* (Lee 1960) which came in at number three on the list, and the more contemporary and controversial adult novel, *My Sister's Keeper* (Picoult 2004), listed at number 43 (NPR 2012). Conversely, one of the highest selling crossover books of the past decade, the *Twilight* series (Meyer 2006–2008), enjoys an enormous adult following despite being widely criticized for its simplistic narration and childish storylines (Hand 2008).

### Issues facing the crossover category

While the market is experiencing these transformations in both sales and content, the crossover category is also undergoing scrutiny, particularly in the area of age-appropriate content. The potential in terms of financial reward and audience diversity has seen the category flooded with new genres, industry-instigated market segmentation strategies and an increasingly younger readership demanding more sophisticated content. The appeal of capturing the widest possible market has driven publishers, authors and distributors to employ a more aggressive approach to market segmentation as a primary sales strategy, a purposeful tactic that book distributor, Rachel Seigal agrees with: ‘While it’s true that most publishers do suggest reading levels, they tend to keep them as broad as possible, understandably being afraid of limiting their audience by being too specific’ (2012). Strategies such as this ensure that children are a target audience that is increasingly exposed to the same themes and content as adult readers. On this issue, Beckett comments on the lure that adult fiction has for younger readers, and its wide acknowledgement:

There is more recognition on the part of publishers, librarians and booksellers that a large number of adult books have crossover appeal to a younger audience. It has also been acknowledged that Adult literature may be more appealing to young teenagers than Young Adult literature [...] Many critics feel that young readers are becoming more sophisticated, and that teenagers in particular are turning to adult novels (Beckett 2007: e-book location: 734 of 11963).

Crossover books that are translated to film are often accompanied with an Australian Censorship Rating of M, which is a classification that recommends a ‘mature’ audience but does not mandate adult supervision or restrict viewing by a younger audience (Commonwealth of Australia). Popular movies can, acting as a precursor, advertise the existence of the related book, and also link the book content with a readership identified by the movie classification. For example, the movie that followed the publication of Kathryn Stockett’s contemporary adult novel *The Help* (2009) was released with an Australian unrestricted rating of M. The book continues to be a bestseller, mirroring the film’s success, but since the movie release also now appears in the Young Adult category of some online bookselling sites.

Often, the rating of a book-related movie defies the extremity of the content within the novel on which it is based and creates controversy in the area of classification. *The Perks of Being a Wallflower* is an example of this. Like *The Help*, the film *The Perks of Being a Wallflower* was assigned an unrestricted film classification of M and a new ‘movie tie-in’ edition of the book was released to coincide with it. The print advertisement for the film was identical to the book cover of the newly released edition of the book, which was also placed in the children’s book section of libraries and book distribution sites. The link creates the impression that the film and book are equivalent in terms of content; however, the book covers issues such as rape, which are not depicted in the film and which may be confronting for younger readers. The book itself is considered a ‘coming-of-age’ classic, although the American Library Association (ALA) identifies it as one of its most frequently ‘challenged’ novels. Books cited as such are entered onto the ALA’s annual List of Most Frequently

Challenged Books according to the number of community complaints received. *The Perks of Being a Wallflower* was entered onto this list five out of the first ten years after initial publication (ALA 2005– 2010).

As a further complication for those seeking to classify books according to an age-appropriate category, some authors maximize audience reach by publishing two different versions of their book – one more ‘adult’, the other more ‘young adult’. In 2011, YA author Abbi Glines published an ‘uncensored and uncut’ version of her book, *The Vincent Brothers*, to be distributed under the newly established New Adult age category, while submitting a version that followed young adult conventions and went to the edge of describing sex, and no further (Kaufman 2012).

### **Research trends in crossover books**

A plethora of ‘how to’ guides exist online to assist aspiring authors. When entering an Internet search using the phrase ‘A guide to writing a bestselling novel’, the request elicits some 4,150,000 results (Google 2103), however the tips and recommendations do not attempt to comparatively analyse existing components of these works, or crossover fiction in particular. While large publishing houses regularly post statistical data of bestselling fiction trends (Amazon 2013, A.A.P. 2013), statistically based websites such as Nielsen Bookscan track bestselling fiction and provide tables and graphs of book sales. These trend statistics are gathered in studies such as, *Bestsellers: Popular Fiction Since 1900* (Bloom 2002), and the information within contains defined markers that are used predominantly by publishers and distributors in order to track book sales and trends in reading behaviour, and include categories within them, defined as; overall markets, genre, publisher sizing and trends (Nielsen 2013 and A.A.P. 2013). Most of these compilations are presented as databases or lists that identify works according to sales figures or popularity. There is, however, little in the way of any indication or analysis of elements of commonality and/or differences between these novels, which would obviously be useful to writers seeking to ‘write into’ these categories.

The complexities that have shaped the crossover category not only affect readers and those with an interest in writing and publishing fiction. Parents, community organisations, educators and allied professionals such as librarians and therapists also have a stake in understanding these books and their content. Publishers, booksellers and libraries have access to, and/or produce, electronic and/or online resources that allow titles to be sorted according to author, recommended age categories and additional variables such as genre, bestseller, status and date of release. Private industry databases such as NoveList (EBSCO 2013) are accessed by libraries, Specialist Advisory Librarians and organisations invested in recommending books, and offer a cross-referencing service according to similarities of books’ genre, author and/or critical reviews.

These systems are often referred to as ‘read-alike’ formats and are designed to assist readers who are searching for books similar in genre, theme or favourite author. Major themes of books are generally identified in cataloguing mechanisms and these are further linked to ‘same subject’ books within that system. Books can also be

found according to age-related categories and reading levels. The cataloguing and describing of books is most often outsourced to library supply companies so that when a library buys a book, they also buy the catalogue record that is then downloaded to the library catalogue.

Alternative examples of catalogues exist, such as the University Library of Virginia's freely available Internet database, which displays the Lillian Gary Taylor Exhibition, showcasing American bestselling books from 1794 to 1950. This collection allows the researcher to explore according to genre, popularity and date of publication but fails to identify literary elements or trends within and across the groups of works (Albert and Small 2009). These cataloguing systems are, however, limiting in that they search by descriptor and do not analyse and/or compare components within parallel novels.

Mercun and Zumer (2008) highlight the potential for future library catalogue systems to engage in personalisation techniques. These will help the system to adapt to the needs and preferences of library users based on his or her user profile. However, at this stage, library systems do not have a wide-ranging capacity in this area.

The presence of such wide-ranging resources indicates that a clear interest in writing, reading and selling successful fiction exists, however, at this stage there is little in the way of mechanisms that offer guidance to stakeholders interested in tracking and classifying the attributes of comparable novels. This guidance is particularly important to aspiring authors wishing to produce works that appeal to more than one age defined target audience. A mapping tool that identifies literary elements within fiction, to track trends in crossover books, would assist authors to navigate through the complexities of writing to a diverse target audience, and offer a tangible reference that highlights the commonalities that exist within trending fiction. This lack of analysis of the content of crossover books also adds to the contention and vagaries surrounding the category such as the issue of age-appropriateness and market segmentation, as outlined previously.

In order to redress this lack of information surrounding literary elements and trends in crossover fiction, I am developing a study that will produce a mechanism to define and correlate a number of variables in relation to crossover fiction. The study will draw largely on the methodology of Koss and Teale's inaugural study, 'Trends in Books for Adolescents' (2009) which was published in the *Journal of Adolescent & Adult Literacy*. The methodology parallels Koss and Teale's structural identification and analysis of literary components, but differentiates from this in its focus on bestselling crossover fiction (2000-2013), rather than purely YA literature in isolation. This will contribute to answering a number of significant questions related to the writing and publishing of crossover books. These include locating which identifiable trends are evident in the narrative, stylistic and structural features of current crossover books; and, what commonalities exist between trending crossover bestsellers (2000-2013). The top 50 bestselling crossover books from 2000–2013 will then be analysed according to Teale and Koss's 'literature dimensions' (p. 565) including; genre, content, narrative style/structure and character. The sub-elements within these groups will then be coded according to similarities, and differences. This will offer a platform



from which future trends may be compared, between both fiction categories and timeframes of publication.

## Conclusion

In this dynamic area of writing and publishing, the crossover novel provides expanded opportunities for writers and their publishers. With access to a large, and expanding, target audience and relative freedom to experiment with genre and content, the crossover category offers an often lucrative format. Although books within the category have a long history, a clearer picture of recent fictional works would assist writers and readers, as well as a range of other stakeholders, including educators, librarians, therapists and the wider community affiliated with the literature industry. For this information to be comprehensive and valid, a thorough and rigorous analysis of elements within prominent and recent examples of bestselling crossover fiction needs to be developed.

## List of works cited

A.A.P. 2013 'Resources' Association of American Publishers, at <http://www.publishers.org/resources/> (accessed 18 August 2013)

ALA 2012 'Booklist Editors Choice: Adult Books for Young Adults', American Library Association, 22 August, at <http://www.ala.org/awardsgrants/booklist-editors'-choice-adult-books-young-adults> (accessed 18 August 2013)

Albert, H and Small S. 2009 'Lillian Gary Taylor Exhibition', University of Virginia Library, at [http://www2.lib.virginia.edu/exhibits/rave\\_reviews/list\\_everything.html](http://www2.lib.virginia.edu/exhibits/rave_reviews/list_everything.html) (accessed July 18 2013)

Amazon.com 2013 '*The Curious Incident of the Dog in the Night-Time*' Amazon, at <http://www.amazon.com/The-Curious-Incident-Dog-Night-Time/dp/1400032717> (accessed 19 August 2013)

Beckett, Sandra 2009 *Crossover Fiction: Global and Historical Perspectives*, Routledge: New York

Bloom, Clive 2002 *Bestsellers: Popular Fiction Since 1900*, Macmillan: New York

Bowker Market Research 2012 'Young Adult Books Attract Growing Number of Adult Fans.' Bowker, December 5, at [http://www.bowker.com/en-US/aboutus/press\\_room/2012/pr\\_09132012.shtml](http://www.bowker.com/en-US/aboutus/press_room/2012/pr_09132012.shtml) (accessed 15 June 2013)

Carroll, Lewis 1825 *Alice's Adventures in Wonderland*, Macmillan: London

Chbosky, Stephen 1999 *The Perks of Being a Wallflower*. MTV Books: New York

Collins, Suzanne 2008 *The Hunger Games*, Scholastic Books: New York

Commonwealth of Australia 2010 'Classification Guide', Australian Government, at <http://www.classification.gov.au> (accessed 4 June 2013)

Dammann, Guy 2008 'Harry Potter News'. *The Guardian*, February 12, at <http://www.theguardian.com/books/2008/jun/18/harrypotter.news> (accessed 18 July 2013)

- EBSCO Industries 2013 'Expert Reading Recommendations'. EBSCO, at <http://www.ebscohost.com/novelist/our-products/novelist-plus> (accessed 17 August 2013)
- Foster-Simard, Charles-Adam 2011 'Harry Potter Cover Designs', Book's End, July 11, at <http://booksend.wordpress.com/2011/07/11/harry-potter-cover-design/> (accessed 19 August 2013)
- Green, John 2012 *The Fault in Our Stars*, Dutton Books: New York
- Green, John 2005 *Looking for Alaska*, Dutton Books: New York
- Green, John 2008 *Paper Towns*, Dutton Books: New York
- Glines, Abbi 2011 *The Vincent Brothers*, Simon Pulse: New York
- Google 2013 Search Request – 'How to write a bestselling novel.' Google Search, at [https://www.google.com.au/?gws\\_rd=cr#fp=aa82a57163c633b6&q=A+guide+to+writing+a+bestselling+novel](https://www.google.com.au/?gws_rd=cr#fp=aa82a57163c633b6&q=A+guide+to+writing+a+bestselling+novel) (accessed 18 July 2013)
- Haddon, Mark 2003 *The Curious Incident of the Dog in the Night-Time*, Doubleday: New York
- Hand, Elizabeth 2008 'Love Bites' *The Washington Post*, 4 April, at <http://www.washingtonpost.com/wp-dyn/content/article/2008/08/07/AR2008080702528.html> (accessed 19 August 2013)
- Hoffert, Barbara 2012 'ALTAFF's Books Without Boundaries: Crossover Fiction for YAs and Adults', *Au: ALA Annual 2012*, June 1, at <http://reviews.libraryjournal.com/2012/06/prepub/what-else-is-hot/altaffs-books-without-boundaries-crossover-fiction-for-yas-and-adults-ala-annual-2012/> (Accessed 18 August 2013)
- Kaufman, Leslie 2012 'Beyond Wizards and Vampires, to Sex', *The New York Times*, December 22, at [http://www.nytimes.com/2012/12/22/books/young-adult-authors-add-steaminess-to-their-tales.html?\\_r=1&](http://www.nytimes.com/2012/12/22/books/young-adult-authors-add-steaminess-to-their-tales.html?_r=1&) (accessed 10 June 2013)
- Korda, Michael 2001 *Making the List: A Cultural History of the American Bestseller, 1900-1999: As Seen Through the Annual Bestseller Lists of Publishers Weekly*, Barnes & Noble Books: New York
- Koss, Melanie D., Teale, William, H. 2009 'What's Happening in YA Literature? Trends in Books for Adolescents.' *Journal of Adolescent & Adult Literacy* 52:7. 563-572
- Lee, Harper 1960 *To Kill a Mockingbird*, J. B. Lippincott & Co.: Philadelphia
- Mercun K, Zumer M 2008 'New Generation of Catalogues for the New Generation of Users: A comparison of six library catalogues'. *Electronic Library Information Systems* 42:3. 243-261
- Meyer, Susanne 2005 *Twilight*, Little, Brown: New York
- Meyer, Susanne 2006 *New Moon*, Little, Brown: New York
- Meyer, Susanne 2007 *Eclipse*, Little Brown: New York
- Meyer, Susanne 2008 *Breaking Dawn*, Little Brown: New York
- Nastasi, Alison 2013 'The Writing Tools of 20 Famous Authors', *Flavorwire*, August 15 at <http://flavorwire.files.wordpress.com/2013/08/rowling.gif> (accessed 18 August 2013)
- Neilsen 2013 'What is Nielsen Bookscan?' Nielsen Bookscan, at <http://www.nielsenbookscan.co.uk/uploads/WHAT%20IS%20NIELSEN%20BOOKSCAN.pdf> (accessed 8 August 2013)

- The New York Times 2013 'Best Sellers–Young Adult', *The New York Times*, November 2, at <http://www.nytimes.com/best-sellers-books/young-adult/list.html> (accessed 18 August 2013)
- The New York Times 2008 Children's Best Sellers: Chapter Books, November 2, at <http://query.nytimes.com/gst/fullpage.html?res=9405E6D7133AF931A35752C1A96E9C8B63> (accessed 12 August 2013)
- NPR 2012 'Your favourites: 100 Best-Ever Teen Novels' National Public Radio, August 7, at <http://www.npr.org/2012/08/07/157795366/your-favorites-100-best-ever-teen-novels> (accessed 9 July 2013)
- Picoult, Jodi 2004 *My Sister's Keeper*, Atria Books: New York
- Rowling, J. K. 1997 *Harry Potter and the Philosopher's Stone*, Bloomsbury Publishing: London
- Rowling, J. K. 1998 *Harry Potter and the Chamber of Secrets*, Bloomsbury Publishing: London
- Rowling, J. K. 1999 *Harry Potter and the Prisoner of Azkaban*, Bloomsbury Publishing: London
- Rowling, J. K. 2000 *Harry Potter and the Goblet of Fire*, Bloomsbury Publishing: London
- Rowling, J. K. 2003 *Harry Potter and the Order of the Phoenix*, Bloomsbury Publishing: London
- Rowling, J. K. 2005 *Harry Potter and the Half-Blood Prince*, Bloomsbury Publishing: London
- Rowling, J. K. 2007 *Harry Potter and the Deathly Hallows*, Bloomsbury Publishing: London
- Seigal, R. 2012 Assigning Age Categories to Books. Publishing Crawl, 13 May, at <http://www.publishingcrawl.com/2012/05/09/assigning-age-categories-to-books/> (accessed 10 June 2013)
- Stockett, Kathryn, 2009 *The Help*, Penguin: New York
- Swift, Jonathan 1756 *Gulliver's Travels*, Benjamin Motte: Dublin
- Thomas, L. 2013 'Boom in Young Adult Fiction Sales Jump 150% in Six Years Thanks to Hits Like Twilight and The Hunger Games'. *The Daily Mail*, March 6, at <http://www.dailymail.co.uk/news/article-2167826/Boom-young-adult-fiction-sales-jump-150-percent-years-thanks-hits-like-Twilight-The-Hunger-Games.html> (accessed 10 June 2013)
- Young Adult Library Services Association (YALSA). 2013 'About YALSA'. YALSA, at <http://www.ala.org/yalsa/aboutyalsa> (accessed 19 August 2013)
- Zusak, Marcus, 2006 *The Book Thief*, Picador: Sydney