



# The Inky Awards

## Classroom resources for teachers



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# The Inky Awards: resources for your classroom

The Australian Curriculum states that in the study of English, students will consider *the audiences for whom [the texts] are intended*, but rarely do young adults – that very audience – get a say in how and which texts they study. The Inky Awards, as Australia's only literary award truly reflecting the tastes of young readers, is the ideal starting point for teachers looking to base their teaching practices around books that truly capture the interest of their students.

These resources offer a number of ways to engage with texts selected by teens as longlisted, shortlisted and winning titles for the Inky Awards. Supplementary activities can be found in the toolkit for teen ambassadors.

## What are the Inky Awards?

The Inky Awards, facilitated by the Centre for Youth Literature, annually recognise high-quality young adult literature by allowing teens to judge the novels they love. There are two awards: the Gold Inky Award for an Australian book, and the Silver Inky Award for an international book. Both the longlist and shortlist are chosen entirely by a panel of young adult judges, and the winner from each category is voted for online by the teen readers of [InsideADog.com.au](http://InsideADog.com.au). The Awards are named after Inky – the wonder-dog mascot for the online teen reading platform Inside a Dog.

Further information on the Awards, including current and previous winners, can be found online at [www.insideadog.com.au](http://www.insideadog.com.au).

## Ways to engage with the Inky Awards in the classroom

- Literature circles
- Writing a review
- Creating a podcast
- Comparative texts

# Literature circles

# Literature circles

From [www.insideadog.com.au/teachers/literature-circles](http://www.insideadog.com.au/teachers/literature-circles)

Literature circles are a structured and collaborative response to literature that allows a large degree of student choice and self-direction. This student-centred approach to reading has met with great success in many schools around the world.

Students form small groups based on a book or theme that they have chosen, and undertake a structured discussion based on their readings. This gives students a social context to the essentially solitary activity of reading. An activity such as this gives students experience in sharing their opinions and conducting discussions in person and online, and helps build personal expression, critical reading skills and interpersonal skills.

There are as many ways to structure this activity as there are teachers undertaking it, and you will know your own students and class best, but here are some basic guidelines.

## Forming circles

The essence of literature circles is to allow a sense of ownership. Students choose their own books from a range of options. Books that have been longlisted for the Inky Awards (see list) offer a great range to select from, as these books have been chosen by teens and represent a range of themes, genres and reading levels, so you can be sure they will appeal to a broad range of readers.

Groups should ideally be between four to eight students. If one book proves incredibly popular, two or more circles could work on the same text. Once the students have joined a circle, they will need to have a reading schedule and several discussion times set.

## Reading

Reading is the responsibility of the students themselves. The teacher should consult with the circle to determine an appropriate pace for reading, based on the length of the book and the amount of time the literature circle will run. Agreed goals should be set for the next discussion time, probably most easily given in terms of which chapter to reach. All students should know the point they need to have read up to by the time of their next discussion.

## Discussion

Discussion within the group is the core of the literature circle. These discussions should happen at regular intervals, and all participants should be prepared to contribute their thoughts and insights on the section they have just read, and on the book as a whole up to that point.

This discussion can happen in class, with the students meeting face to face, or it can happen online through the forum of the Inside a Dog book clubs ([insideadog.com.au/teachers/book-clubs](http://insideadog.com.au/teachers/book-clubs)). Each circle should have its own book club set up by the class teacher, who then invites the students into that circle. The club will then act as an online space for discussion and sharing. If the club is the main venue for discussion, then the conversation of posts and comments does not need to take place simultaneously, students can make contributions at any time, even at home.

Each student should make a post to their book club, tagged with the date of discussion and their role for the week. Other students in the group can then post comments and replies on each post. Teachers may assign an expected number of comments per discussion period in addition to the role-based posts if desired.

## Roles

To structure the discussion in a literature circle, it is best at least initially to assign roles to members of the group. Roles should be exchanged after each discussion so that students experience a range of tasks. There are many variations on these roles – the most common are listed below.

### **Discussion Director** – *asks questions and leads discussion*

This role requires the student to produce questions to prompt discussion of the themes and events in the text. These should go beyond simple recall questions, and look at character motivation, implied meaning and deeper themes.

### **Literary Luminary** – *finds examples of good use of language*

This reader should have quotes and examples selected where the author showed particularly effective use of language. They might be particularly effective metaphors or evocative imagery, or language used in a way that is creative or innovative.

### **Vocabulary Extender** – *finds new vocabulary*

The role of this reader is to check and share definitions of any unfamiliar terms encountered in the text. In some ways it is the most straightforward role, but it is an important one for vocabulary building.

### **Connector** – *makes connections with other literature, authors, movies, life experiences, etc.*

This reader is charged with examining the broader context of the selection. It involves reflecting on the themes and events in the story and locating them in the wider context of the reader's life experience and other readings.

## Roles (cont.)

**Summariser** – *summarises the events of the excerpt*

This role will also require a thorough understanding of the events and characters of the text. The deeper outcome of this role is to build experience in identifying key points of a text and effectively summarising.

**Record Keeper** – *makes sure all members are up to date and contributing*

This role involves coordinating the rest of the circle. They will need to make note of the activity of all of their fellow circle members, and inform the teacher of any who do not meet their commitments.

There are other possible roles that might suit some books – or some readers – better than others:

**Illustrator** – *illustrates scenes, characters or ideas from the text*

**Predictor** – *makes predictions on what will happen next in the story based on what has been read*

**Travel Coordinator** – *keeps track of comings and goings of characters, possibly produces or annotates maps.*

## Reflection

As with any learning activity, students should take time to reflect on the experience afterwards. What role did they enjoy most? Did the circle help them get more out of the book than they would have individually? Were any of the roles particularly hard or easy? What improvements would they make to this activity in the future?

## Assessment

By referring to the book club posts and comments, a teacher will have a good record of participation and engagement for each student in the literature circle. Informal or formal assessment of amount of contribution and depth of understanding demonstrated should then be straightforward.

## Resources

### Literature circles resources

[www.abcteach.com/directory/subjects-language-arts-reading-literature-circles-971-2-1](http://www.abcteach.com/directory/subjects-language-arts-reading-literature-circles-971-2-1)

### Literature circles job sheets

[www.scribd.com/doc/15506880/Literature-Circle-Job-Sheets](http://www.scribd.com/doc/15506880/Literature-Circle-Job-Sheets)

### Literature circle worksheets

[worksheetplace.com/index.php?function=DisplayCategory&showCategory=Y&links=2&id=51&link1=43&link2=51](http://worksheetplace.com/index.php?function=DisplayCategory&showCategory=Y&links=2&id=51&link1=43&link2=51)

**litcircles.org** – online resources for literature circles

[www.litcircles.org](http://www.litcircles.org)

### Resources for student-led learning

*The benefits of student-led learning in international schools*, Lauren Merryweather, Teach Away Inc. [www.teachaway.com/2014/04/02/benefits-student-led-learning-in-international-schools](http://www.teachaway.com/2014/04/02/benefits-student-led-learning-in-international-schools)

*Strategies to enhance student self-assessment*, Assessment for Learning [www.assessmentforlearning.edu.au/professional\\_learning/student\\_self-assessment/student\\_strategies\\_enhance.html](http://www.assessmentforlearning.edu.au/professional_learning/student_self-assessment/student_strategies_enhance.html)

*Student-directed learning: balancing student choice and curriculum goals*, Kathy Checkley, Association for Supervision and Curriculum Development [www.ascd.org/publications/newsletters/education\\_update/dec95/vol37/num09/Student-Directed\\_Learning.aspx](http://www.ascd.org/publications/newsletters/education_update/dec95/vol37/num09/Student-Directed_Learning.aspx)

*Teach me: student-led instruction strategies*, Rosshalde Pak, Teach Hub [www.teachhub.com/student-led-instruction-strategies](http://www.teachhub.com/student-led-instruction-strategies)

**VIDEO** *The power of student-driven learning: Shelley Wright at TEDxWestVancouverED*

[www.youtube.com/watch?v=3fMC-z7K0r4](http://www.youtube.com/watch?v=3fMC-z7K0r4)

**VIDEO** *Sir Ken Robinson, Creativity, learning and the curriculum*

[www.youtube.com/watch?v=9X0CESnGQ8U](http://www.youtube.com/watch?v=9X0CESnGQ8U)

**VIDEO** *Student-led learning – creative teaching for creative learning*

[www.youtube.com/watch?v=DhOsU-xmqrw](http://www.youtube.com/watch?v=DhOsU-xmqrw)

**VIDEO** *What if students controlled their own learning? Peter Hutton TEDxMelbourne*

[www.youtube.com/watch?v=nMxqEkg3wQ0](http://www.youtube.com/watch?v=nMxqEkg3wQ0)

# Writing a review



# Writing a review

Students will choose a title from past Inky Awards longlists to read and review. Writing a literary book review encourages students to examine why they respond the way they do to texts – allowing them to respond either positively or negatively, but to support that with evidence from the book itself.

Writing a review will encourage students to:

- critically engage with the books they read
- consider their instinctive responses to particular books, and evaluate the success of a book beyond their personal tastes
- articulate their responses to reading in a set word length
- define the parts of a story and identify its strengths and weaknesses.

## Basic guidelines

### Define

The way a book review is written can depend on where/how it will be published. You will find it easier to write an engaging review if you define the following elements from the outset:

- the length of the review
- the intended audience (will the reviewer need to contextualise the book against a different genre/category for their readers?)
- where it will be published (online/print – even if this is only hypothetical it will often change the tone/shape of a review, and will allow students to look for similar examples in the chosen medium).

### Read/re-read

Before writing anything, read the book through once. When you've done this, it's a good idea to jot down any initial reactions you had to the book or make note of any moments that stood out as being particularly good or bad.

Now it's time for the re-read. Approach this second read with a notepad and pencil, and a more critical mind. During the re-read, consider your initial reactions and try to identify parts of the book that made you feel that way. At this point you should be thinking about how you'll review the book, and pulling out scenes, examples or quotes that you can use in your review to give other readers an understanding of what you're talking about without reading the book itself.

## Basic guidelines (cont.)

### Write

Using your initial notes and the more detailed notes from the re-read, write a review that tries to untangle your reactions to the book, and to present them in a way that someone reading the review might be able to decide whether they would want to pick up the book or not.

Tips on reviewing are covered in the resources, but some things to consider are:

- What was the author trying to do and did they do it effectively?
- Were there any particular moments that stood out (good or bad) and why?
- Is the book a good example of its genre?
- Does it remind you of another book, or current event, art movement?
- Can you provide a quote that will give readers a feel for the writing without giving the plot away?
- What kind of readers would like the book?

### Edit

Now that you've written your thoughts down in some sort of order, you need to go through and do a more polished edit. This time you'll need to consider things like:

- Have you met the word count?
- Is your spelling/grammar correct?
- Have you quoted correctly?
- Does the flow of your review make sense?
- Have you used the best words to describe your feelings toward the book?  
Reviews are all about being concise, so make sure you're always considering what and how you say it – don't use two words to say something where one would do.
- Look over John Updike and Kerryn Goldsworthy's rules for reviewing – is there anything you need to rethink?
- What is your review saying?

### Publish

When you're happy with your review present it to your teacher for publication. This may be on a school blog or magazine. If you've reviewed a book from the Inky Awards longlist, find that book on the Inside a Dog website and add your review to the comments.

If your review is something you're really proud of, consider offering it for publication to a review blog or literary magazine.

## Basic guidelines (cont.)

### Resources

*Here they are: the rules for book reviewing*, The Conversation

[theconversation.com/here-they-are-the-rules-for-book-reviewing-28732](http://theconversation.com/here-they-are-the-rules-for-book-reviewing-28732)

*John Updike's 6 rules for constructive criticism*, The Atlantic

[www.theatlantic.com/entertainment/archive/2012/05/john-updikes-6-rules-for-constructive-criticism/256643/](http://www.theatlantic.com/entertainment/archive/2012/05/john-updikes-6-rules-for-constructive-criticism/256643/)

*'And a BAD bad review': Kerryn Goldsworthy on the four types of book reviewing*, The Wheeler Centre [www.wheelercentre.com/notes/9980f4258dec](http://www.wheelercentre.com/notes/9980f4258dec)

*Two thumbs up! Get students writing and publishing book reviews\**

[www.readwritethink.org/classroom-resources/lesson-plans/thumbs-students-writing-publishing-976.html](http://www.readwritethink.org/classroom-resources/lesson-plans/thumbs-students-writing-publishing-976.html)

*\*Although this resource is developed for K-3 students, it contains valuable basic guidelines for those new to reviewing*

*The Writing Center: book reviews* [writingcenter.unc.edu/handouts/book-reviews/](http://writingcenter.unc.edu/handouts/book-reviews/)

### Assessment

Teachers can use the following questions to assist with their assessment of this task.

- Was the word count met?
- Did the review provide some insight into the book beyond a summary of the plot?
- Did the reviewer appear to understand the intentions of the author?
- Does the review make an argument?
- Are the reviewer's reactions to the book considered against how successfully the author achieved what they set out to, or their own personal taste?
- Does the review make it clear who the book would appeal to?
- Does the review use relevant examples from the text to support their argument?
- Students could also present their notes from the read/re-reading stage to allow teachers to assess the process of how they understood and articulated their feelings about the book.

# Creating a podcast

# Creating a podcast

Students will form groups of two to four and create an Inky Awards podcast around a theme of their choosing. Students might decide to:

- read and discuss the long- or shortlist for the current Awards
- read and discuss books on a particular theme from past Inky Awards longlists
- read and discuss books in a particular genre from past Inky Awards longlists
- discuss the differences between the style of authors on the Gold longlist (Australian) and Silver longlist (international).
- focus on a particular book, reading parts of it aloud each episode and discussing their reading journey
- choose a book from each year of the Inky Awards and discuss the changing tastes of readers, then make predictions for the current years Awards

Creating a podcast will encourage students to:

- engage creatively with a book/books from the Inky Awards
- use technology to create a series of episodes
- develop verbal presentation skills that are snappy and engaging
- discuss books with an audience in mind.

## Basic guidelines

### Define

In your groups, you'll need to think about what you're trying to achieve before you start making your podcast. A good place to start will be by answering the following questions:

- How many episodes do you intend to make?
- How long will each episode be? (5–10 minutes is ideal)
- What will you be talking about overall, and in each episode?
- Who is your audience? What would they be interested in?

### Record

The following links will help you set up your podcast. You can be as low-fi or fancy as you like, but as a minimum you'll need access to:

- a computer with a microphone
- voice recording/audio editing software such as Windows Media (PC), GarageBand (MAC) or Audacity (free download here [sourceforge.net/projects/audacity/](http://sourceforge.net/projects/audacity/))
- a website (such as a school blog) to publish your podcast on

Once you've got access to these, read the following guide to walk you through the creation and publication of your podcast:

*How to make a podcast*

[www.abc.net.au/rollercoaster/click/features/podcasts/whattodo.htm](http://www.abc.net.au/rollercoaster/click/features/podcasts/whattodo.htm)

## Basic guidelines (cont.)

### Publish

When you've made your podcast, publish it on your school website, or on iTunes using the following guide

[www.apple.com/au/itunes/podcasts/specs.html](http://www.apple.com/au/itunes/podcasts/specs.html)

### Reflect

As with all assessment tasks, when students have finished making their podcasts, they'll need to reflect individually on the process. They might consider:

- the experience of working in a group
- the technical process of producing a podcast
- the topic they chose and how it was sustained over a number of episodes
- the challenges and successes they had presenting in that 'live' form
- how the experience of podcasting changed the way they engaged with the book/s they chose.

### Resources

*How to make a podcast*

<http://www.abc.net.au/rollercoaster/click/features/podcasts/>

*Audacity*

[sourceforge.net/projects/audacity/](http://sourceforge.net/projects/audacity/)

*Making a podcast (iTunes)* [www.apple.com/au/itunes/podcasts/specs.html](http://www.apple.com/au/itunes/podcasts/specs.html)

*How to start your own podcast*

[lifehacker.com/how-to-start-your-own-podcast-](http://lifehacker.com/how-to-start-your-own-podcast-1709798447?sidebar_promotions_icons=testingon&utm_expid=66866090-67.e9PWeE2DSnKObFD7vNEoqg.2&utm_referrer=https%3A%2F%2Fwww.google.com.au%2F)

[1709798447?sidebar\\_promotions\\_icons=testingon&utm\\_expid=66866090-67.e9PWeE2DSnKObFD7vNEoqg.2&utm\\_referrer=https%3A%2F%2Fwww.google.com.au%2F](http://lifehacker.com/how-to-start-your-own-podcast-1709798447?sidebar_promotions_icons=testingon&utm_expid=66866090-67.e9PWeE2DSnKObFD7vNEoqg.2&utm_referrer=https%3A%2F%2Fwww.google.com.au%2F)

*The Rereaders* [www.thereaders.com/](http://www.thereaders.com/)

### Assessment

Teachers can use the following questions to assist with their assessment of this task.

- Did the students successfully create and publish a podcast?
- Did they clearly define their theme and explore it in each episode?
- How successfully had the students identified their audience?
- How closely did the students discuss the book/s they had chosen?
- Did they offer any unique perspectives?
- How well did they work in a group?
- What did their reflections demonstrate about their engagement with the process?

# Comparative texts

# Comparative texts

Students will choose a text from past Inky Awards longlists to study alongside a text that is already being studied in class.

Comparative texts:

- allow students to tailor their studies towards their own reading interests
- encourage in-depth text analysis through comparing the way two authors handle similar themes or topics
- allow students to develop their understanding of narrative techniques by identifying various elements within two different texts
- make students develop the skill of using external references to build critical arguments.

## Basic guidelines

### Define

Identify the set text and ask students to choose a text for comparison – this could be from a prescribed list.

In class discuss what they'll be looking for in each text, and invite them to predict where there may be overlaps or points of difference between the class text and their chosen text.

### Record

Students will find it easier to present their comparative findings if they've taken good notes along the way. In a workbook, ask them to set up the following headings for each book, to make it easier to compare the novels when they've read them.

### Characters

- Who are the main characters?
- How are they described? (by themselves? by others?)
- How do they talk?
- What are the relationships between them?
- What is their role in the narrative?

### POV

- Record and comment on the narrative POV
- Who tells the story?
- Does the POV change at all?
- How does this impact your understanding?

### Setting

- Where is the story set?
- How does place impact the tone of the story?
- How do the characters interact with the setting?



## **Basic guidelines (cont.)**

### **Record (cont.)**

#### **Narrative**

- Is there anything interesting about the narrative?
- How does the author use elements like suspense, emotion, humor to drive forward the narrative or explain the characters?
- What is the book about?
- Is it relevant to any events external to the book itself (e.g. historical events, politics, art, etc.)

#### **Quotes**

- Record any interesting quotes that are an example of something that you've noticed about the book.

#### **Compare the texts**

Once students have read both texts they should compare them using their earlier notes. This comparison could be done as an oral presentation or an essay. Students could compare the texts overall, or look at the ways each author deals with specific themes or topics, the way they've written characters or place, or even the authors own position outside of the text.

# Appendix: Inky Awards Longlists 2007–2015

# Appendix

Winners have been highlighted (**G**=Gold winner, **S**=Silver winner) **A**=Australian text

## 2015

*Nona and Me*, Clare Atkins (A)  
*Head of the River*, Pip Harry (A)  
*The Other Side of Nowhere*, Steve Johnston (A)  
*The Incredible Adventures of Cinnamon Girl*, Melissa Keil (A)  
*Razorhurst*, Justine Larbalestier (A)  
*The Astrologer's Daughter*, Rebecca Lim (A)  
*Afterworlds*, Scott Westerfeld  
*Since You've Been Gone*, Morgan Matson  
*The Protected*, Claire Zorn (A)  
*The Impossible Knife of Memory*, Laurie Halse Anderson  
*Bird*, Crystal Chan  
*Laurinda*, Alice Pung (A)  
*Spark*, Rachel Crow  
*Clariel*, Garth Nix (A)  
*We Were Liars*, E Lockhart  
***The Intern*, Gabrielle Tozer (G, A)**  
*Noggin*, John Corey Whaley  
***Fangirl*, Rainbow Rowell (S)**  
*Half Bad*, Sally Green  
*Grasshopper Jungle*, Andrew Smith

## 2014

*Zac and Mia*, AJ Betts (A)  
*All This Could End*, Steph Bowe (A)  
*Steal My Sunshine*, Emily Gale (A)  
*The Whole of My World*, Nicole Hayes (A)  
*These Broken Stars*, Amie Kaufman & Megan Spooner (A)  
***The First Third*, Will Kostakis (G, A)**  
*Every Breath*, Ellie Marney (A)  
*Fairytales for Wilde Girls*, Allyse Near (A)  
*Run*, Tim Sinclair (A)  
*The Sky So Heavy*, Claire Zorn (A)  
***All the Truth That's in Me*, Julie Berry (S)**  
*Where the Stars Still Shine*, Trish Doller  
*Seraphina*, Rachel Hartman  
*When We Wake*, Karen Healey  
*Two Boys Kissing*, David Levithan  
*Acid*, Emma Pass  
*Man Made Boy*, Jon Skovron  
*Winger*, Andrew Smith  
*Wild Awake*, Hilary T Smith  
*Lockwood & Co: The Screaming Staircase*, Jonathan Stroud

## 2013

*Fire in the Sea*, Myke Bartlett (A)

*Girl Defective*, Simmone Howell (A)

***My Life as an Alphabet*, Barry Jonsberg (G, A)**

*Cry Blue Murder*, Kim Kane & Marion Roberts (A)

*Life in Outer Space*, Melissa Keil (A)

*The Interrogation of Ashala Wolf*, Ambelin Kwaymullina (A)

*A Confusion of Princes*, Garth Nix (A)

*City*, James Roy (A)

*Friday Brown*, Vikki Wakefield (A)

*Wildlife*, Fiona Wood (A)

*The Diviners*, Libba Bray

*See You at Harry's*, Jo Knowles

*Hostage Three*, Nick Lake

*Every Day*, David Levithan

*The Originals*, Cat Patrick

***The Raven Boys*, Maggie Stiefvater (S)**

*Drama*, Raina Telgemeier

*Code Name Verity*, Elizabeth Wein

*The Fifth Wave*, Rick Yancey

## 2012

***Shiff*, Em Bailey (G, A)**

*Night Beach*, Kirsty Eagar (A)

*Brotherband 1: The Outcasts*, John Flanagan (A)

*Act of Faith*, Kelly Gardiner (A)

*Queen of the Night*, Leanne Hall (A)

*Blood Song*, Rhiannon Hart (A)

*Sea Hearts*, Margo Lanagan (A)

*The Coming of the Whirlpool (Ship Kings #1)*, Andrew McGahan (A)

*The Deep: Here Be Dragons Vol. 1*, Tom Taylor (A)

*The Reluctant Hallelujah*, Gabrielle Williams (A)

*Bitterblue*, Kristin Cashore

*BZRK*, Michael Grant

***The Fault in Our Stars*, John Green (S)**

*Why We Broke Up*, Daniel Handler

*Storm (Elementals 1)*, Brigid Kemmerer

*Legend*, Marie Lu

*A Monster Calls*, Patrick Ness

*Lola and the Boy Next Door*, Stephanie Perkins

*The Scorpio Races*, Maggie Stiefvater

*Daughter of Smoke and Bone*, Laini Taylor

## 2011

*Pig Boy*, JC Burke (A)

*Good Oil*, Laura Buzo (A)

*Just a Girl*, Jane Caro (A)

*The FitzOsbornes in Exile*, Michelle Cooper (A)

*Graffiti Moon*, Cath Crowley (A)

*This is Shyness*, Leanne Hall (A)

*Black Painted Fingernails*, Steven Herrick (A)

***Silvermay*, James Moloney (G, A)**

*The Comet Box*, Adrian Stirling (A)

*All I Ever Wanted*, Vikki Wakefield (A)

***Clockwork Angel*, Cassandra Clare (S)**

*Dash & Lily's Book of Dares*, Rachel Cohn & David Levithan

*Where She Went*, Gayle Forman

*Bright Young Things*, Anna Godbersen

*The Body at the Tower*, YS Lee

*Anna and the French Kiss*, Stephanie Perkins

*First Light*, Rebecca Stead

*Marcelo in the Real World*, Francesco Stork

*No and Me*, Delphine de Vigan

*Violence 101*, Denis Wright

## 2010

***Stolen*, Lucy Christopher (G, A)**

*Confessions of a Liar, Thief and Failed Sex God*, Bill Condon (A)

*Raw Blue*, Kirsty Eagar (A)

*Swerve*, Phillip Gwynne (A)

*Liar*, Justine Larbalestier (A)

*Anonymity Jones*, James Roy (A)

*Loving Richard Feynman*, Penny Tangey (A)

*Shark Girl*, Kelly Bingham

*Merrow*, Amanda Braxton Smith

*Going Bovine*, Libba Bray

*Heist Society*, Ally Carter

*Will Grayson, Will Grayson* John Green & David Levithan

*The Poison Throne*, Celine Kiernan

*The Bride's Farewell*, Meg Rosoff

***Shiver*, Maggie Stiefvater (S)**

*Leviathan*, Scott Westerfeld

## 2009

### **Where the Streets had a Name, Randa Abdel-Fattah (G, A)**

*Into White Silence*, Anthony Eaton (A)

*Eon*, Alison Goodman (A)

*Worldshaker*, Richard Harland (A)

*The Beginner's Guide to Living*, Lia Hills (A)

*My Candlelight Novel*, Joanne Horniman (A)

*Everything Beautiful*, Simone Howell (A)

*Jarvis 24*, David Metzenthen (A)

*Broken Glass*, Adrian Stirling (A)

*Screw Loose*, Chris Wheat (A)

*The Absolutely True Diary of a Part-Time Indian*, Sherman Alexie

### **The Hunger Games, Suzanne Collins (S)**

*If I Stay*, Gayle Forman

*The 10pm Question*, Kate De Goldi

*Paper Towns*, John Green

*Ten Mile River*, Paul Griffin

*Girl at Sea*, Maureen Johnson

*Fallen*, Lauren Kate

*Love, Aubrey*, Suzanne LaFleur

*Exposure*, Mal Peet

*Skim*, Mariko & Jillian Tamaki

## 2008

*Michael Sweeney's Method*, Sean Condon (A)

*A Brief History of Montmaray*, Michelle Cooper (A)

*Joel and Cat Set the Story Straight*, Nick Earls & Rebecca Sparrow (A)

*Finding Darcy*, Sue Lawson (A)

*Kill the Possum*, James Moloney (A)

*Game as Ned*, Tim Pegler (A)

### **Town, James Roy (G, A)**

*The Indigo Girls*, Penni Russon (A)

*Tales from Outer Suburbia*, Shaun Tan (A)

*Our Little Secret*, Allayne Webster (A)

*Genesis*, Bernard Beckett

### **Before I Die, Jenny Downham (S)**

*Snakehead*, Anthony Horowitz

*Boy Toy*, Barry Lyga

*Hero*, Perry Moore

*The Knife of Never Letting Go*, Patrick Ness

*Life as We Knew It*, Susan Pfeffer

*Broken Soup*, Jenny Valentine

*Extras*, Scott Westerfeld

*Memoirs of a Teenage Amnesiac*, Gabrielle Zevin

## 2007

*Will*, Maria Boyd (A)

*Dare Devils*, Bill Condon (A)

*Monica Bloom*, Nick Earls (A)

*Marty's Shadow*, John Heffernan (A)

***Notes from the Teenage Underground*, Simmone Howell (G, A)**

*The Birthmark*, Beth Montgomery (A)

*Chasing Boys*, Margo Lanagan (A)

*Blaze of Glory*, Michael Pryor (A)

*The Arrival*, Shaun Tan (A)

*The Astonishing Life of Octavian Nothing*, MT Anderson

*Valiant*, Holly Black

*Nick and Norah's Infinite Playlist*, Rachel Cohn & David Levithan

***Looking for Alaska*, John Green (S)**

*Fan Boy & Goth Girl*, Barry Lyga

*Dairy Queen*, Catherine Gilbert Murdock

*Penalty*, Mal Peet

*King Dork*, Frank Portman

*Finding Violet Park*, Jenny Valentine

*The Last Days*, Scott Westerfeld

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