To the Graduate Council:

I am submitting herewith a dissertation written by Jennifer L. Claiborne entitled "A Survey of High School English Teachers to Determine their Knowledge, Use, and Attitude Related to Young Adult Literature in the Classroom." I have examined the final paper copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Education, with a major in Teacher Education.

Theodore W. Hipple, Major Professor

We have read this dissertation
and recommend its acceptance:

Accepted for the Council:

Vice Chancellor and Dean of
Graduate Studies

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A Survey of High School English Teachers to Determine their Knowledge, Use, and Attitude Related to Young Adult Literature in the Classroom

A Dissertation

Presented for the

Doctor of Education

Degree

The University of Tennessee, Knoxville

Jennifer L. Claiborne

August 2004

DEDICATION

This dissertation is dedicated to my husband

Reed Claiborne

And my mother

Nancy York

Because of their support, encouragement, and hugs

I have been able to complete this process.

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Many people have assisted me in this study. My most heartfelt appreciation and respect to Dr. Ted Hipple, my major advisor. I am forever grateful for his immense knowledge on the subject of young adult literature and his willingness to share it with me. However, I am even more grateful for his mentoring. I have never felt more respected and valued as a student. I also wish to thank my committee members: Dr. Colleen Gilrane, Dr. John Ray, and Dr. Lisa Scherff for their assistance and suggestions.

To other family members who made me laugh when I wanted to cry and who pushed me to the library when I wanted to loaf: my dad and step-mom, David and Debi; my sisters, Tracy and Tricia; my brother-in-law Michael; and my biggest, but favorite, work distracters, Samantha and Quentin. To all members of the York/Claiborne families; thank you.

ABSTRACT

The purpose of this study was to discover as much as possible about high school English teacher's knowledge, attitude, and use of young adult literature in the classroom. It examined the young adult literature books that teachers use in the classroom. It also looked at teachers' opinions about using young adult literature in the classroom. Finally, it examined whether or not teachers belonged to certain professional affiliations.

A mail survey approach was used to data collection. The sample for this study consisted of high school English teachers from 12 different schools. Of the 138 teachers who were contacted, 94 returned questionnaires. One teacher, however, noted that she no longer taught English, but drama instead. Excluding that questionnaire, 93 responses were received, netting a respose rate of 67%. The survey instrument was five pages long and included nine open-ended questions concerning the general use of young adult literature in the classroom.

This study revealed that the majority, 73%, showed that they did not use young adult literature for one reason or another, but did have specific knowledge of young adult literature. Even though some did not indicate this through the survey table, there were able to list any additional books on their own, without any prompting

I also found that the young adult novels that teachers do use in the classroom are considered the "classics" of young adult literature. These are the novels that were marketed towards young adults and have stood the test of time. These are the popular novels used in the classrooms today.

Although these older novels are the ones that are being taught in the classrooms, respondents did indicate that they have read more contemporary work. Newer novels

include Wolff's *Make Lemonade*, published in 1994, *Out of the Dust* by Hesse, 1997, and *Holes* by Sachar, published in 1998. Even more current is Anderson's *Speak*, which was published in 1999

The study revealed that there is not much consistency in how departments promote the use of young adult literature. Some respondents felt that their department did promote the use of it while others felt it did not. Some respondents in the same school had conflicting ideas about this. Many said the department promoted the use of young adult literature through the use of required summer reading. Others said that young adult literature was used in their lower level classes.

Reasons for not using young adult literature also varied widely. Most who did not use it in the classroom felt that they did not have enough time to complete their curriculum, while others felt that it was just not challenging enough. Some respondents admitted that they had not read much young adult literature and did not feel qualified to make any statements about it, much less use it in their classrooms.

The study revealed that most of the respondents did not belong to professional affiliations that promote the use of young adult literature. Out of the 93 responses, 38 belonged to National Council of Teachers of English (NCTE) while only one belonged to The Assembly on Literature for Adolescents of NCTE (ALAN.

In addition to listing other book taught in the classroom, some respondents included *Romeo and Juliet, Frankenstein, Animal Farm, 1984, The Great Gatsby, Huckleberry Finn, Of Mice and Men, Old Man and the Sea,* and *Lord of the Flies.*

TABLE OF CONTENTS

CHAPTER		PAGE
I.		
	INTRODUCTION	1
	Statement of the Problem	3
	Purpose of the Study	3
	Importance of the Study	4
	Assumptions	6
	Limitations	6
	Definition of Terms	7
	Organization of the Study	10
II.	REVIEW OF RELATED LITERATURE	12
	Young Adult Literature Research	13
	Why Young Adult Literature is Important	13
	Why Teachers Do/Do Not Use Young Adult Literature	17
	What Young Adult Literature Can Teach	20
	Classics and Young Adult Literature	25
	Teachers and Young Adult Literature	32
	Survey Research	33
	Instrument Construction	33
	Ensuring Accurate and Honest Answers	34
	Response Rates	35
	Summary of the Review of Related Literature	36

III. DESIGN AND PROCEDURE.....38

Introduction.....38

Population.....39

Instrumentation.....39

Choice of Format.....39

Book Choice Justification.....40

Guidelines for Questionnaire Development.....45

Pre-test.....47

Initial Cover Letters.....48

Follow-up Letters.....48

Procedure.....49

Data Analysis.....49

Summary of Design and Procedure.....50

IV. RESULTS AND ANALYSIS.....52

General Demographics of Respondents.....53

Teachers Knowledge of Young Adult Literature.....55

Novels Read, Recommended, and Taught by Teachers.....59

Novels Teachers Would Like to Teach.....62

Department Promotion of the Use of Young Adult Literature.....62

Reasons for Not Using Young Adult Literature.....65

Teachers and Professional Affiliations.....67

Respondents' Comments.....68

Summary of Results and Analysis.....71

V. FINDINGS, CONCLUSIONS, AND IMPLICATIONS FOR FURTHER RESEARCH.....72

Findings.....73

Conclusions.....76

Implications for Further Research.....80

LIST OF REFERENCES.....82

APPENDICES.....87

APPENDIX A: Survey Questionnaire.....88

APPENDIX B: Letter Requesting Permission to do Study.....94

APPENDIX C: Language Arts Coordinator Letter of Approval.....96

APPENDIX D: Initial Cover Letter.....98

APPENDIX E: Follow-up letter.....100

APPENDIX F: Table.5. Complete List of Books Teachers Believe Merit a Place on the Survey.....102

APPENDIX G: Table.6. Complete List of Additional Young Adult Novels Taught by Respondents.....106

VITAE.....109

LIST OF TABLES

TABLE		PAGE
1	Novels Teachers Believe Merit a Place on the Survey	57
2	Additional Young Adult Novels Taught by Respondents	58
3	Novels Teachers Read, Recommended, and Taught	60
4	Novels Teachers Would Like to Teach	63
5	Complete List of Books Teachers Believe Merited a Place on the Survey	103
6	Complete List of Additional Young Adult Novels Taught by Respondents	107

CHAPTER 1

INTRODUCTION

As a teenager, I loved to read books, most of which were what would be classified as young adult literature novels. As I grew up, I matured from these novels to adult books, but I will always have fond memories of sitting in my sister's closet (hiding since I did not have permission to be there), reading *Are You There God, it's Me, Margaret.* This book inspired me and had me excited about reading more just like it. It was a turning point in my life. Brozo (2002) called this moment the entry point for active literacy for beginning readers:

> "Everyone has their own entry points into literacy. What adults read may have little similarity to the texts that initially engages them as children. However, adults' skillful reading abilities and their wide tastes and interests in literature, which they often take for granted, are traced to their initial experiences with engaged reading-or their entry points into literacy" (15).

However, I have no memories of reading these young adult literature books in any of my middle or high school English classes. We read many short stories, poems, and plays, but when it came to novels, we stayed with the classics like *The Great Gatsby* and *The Red Badge of Courage*. After becoming a teacher myself, I realized that I, too, stayed with the classics. One year, after a particularly resistant class of reluctant readers, I decided to use young adult literature books in the classroom as an assignment. It was so successful

that I became an advocate for young adult literature with other English teachers. Despite my advocacy, the majority of the department were not readers or fans of young adult literature and did not use it in the classroom. But I wondered how many teachers actually did use young adult literature in the classroom, or if they even knew about its availability.

The appeal of young adult literature comes from the fact that it is literature directed toward the adolescent. Students are able to relate directly to protagonists and their problems. Some think that in doing this, children will grow to appreciate literature. In the preface to *Writers for Young Adults* Hipple (1997) stated, "Schools must, I think, use young adult literature if they hope to foster the enjoyment of reading and make it the real gift..." (p. xxiv). The other appeal of young adult literature is the fact that children are more apt to read it. I agree with Hipple's (1997) statement that the "that" of reading is more important that the "what." Young adult literature provides children an outlet for emotions and feelings they may have. It also shows them that other children go through similar situations growing up and different ways to solve problems. In *Literature as Exploration*, Louise Rosenblatt (1938) explained that in order for any text to have meaning, students must be able to relate to the characters and themes in some way. "It is not enough to merely think of what the student ought to read. Choices must reflect a sense of the possible links between these materials and the student's past experience and present level of emotional maturity" (p. 42). Rosenblatt also believed that some of the literature that is assigned to students may be too mature for their reading levels. She said that while the classics have vivid action and strong emotion, "they are introduced to children at an age when it is impossible for them to feel in any personal way the problems or conflicts treated" (p. 216).

Agreeing with Rosenblatt and others who promote young adult literature, I decided to see how others, who are presently teaching high school English, felt about the topic. I surveyed English teachers from a number of high schools in a large school district about their use and knowledge of young adult literature.

Statement of the Problem

The problem investigated in this study is high school English teachers' background knowledge, perceptions, and use of young adult literature in their classrooms. Authors such as Christenbury (1994) agree that while young adult literature may be useful in the classroom, it is not yet part of the curriculum. She stated that the three main causes are likely to be questions of quality, concern for the classics, and issues about subject matter and language in these books.

After reviewing the literature, I was curious myself how area high school teachers felt about using young adult literature in their own classrooms, and if they did not use it, the reasons why.

Purpose of the Study

The purpose of the study was to investigate, through a survey, the knowledge, perceptions and opinions that high school English teachers in one large school system have concerning the use of young adult literature in the classroom. The bulk of the survey consisted of a list of fifty important young adult literature novels; I asked respondents to indicate their familiarity with these. From this list, I hoped to learn the

novels teachers are familiar with and use in the classroom. Another objective was to determine exactly which young adult books are taught in the classroom.

Six questions guided this study:

1. What knowledge of specific adolescent novels do teachers have?
2. Which adolescent novels do teachers read, teach, or recommend?
3. How does your department promote the use of young adult literature in the classroom?
4. If you do not use young adult literature in the classroom, what are some of the reasons why not?
5. What books would you like to teach in your class?
6. Do teachers have professional affiliation with organizations that might promote the use of young adult literature?

Importance of the Study

In a previous survey, Hipple (1989) asked authors, publishers, teachers, and professors what they thought were the best young adult novels of the past 30 years. Many agreed on the same books as the "best," but there was no indication why each thought so. In a follow-up article, Hipple (1993) judged that the popularity of each novel was based on its quality and plot. Although growth has occurred in the field of young adult literature since the 1960s, there were a few older novels on the list such as *The Pigman* published in 1968 by Paul Zindel and *The Outsiders* by S.E. Hinton which was published in 1967.

In her dissertation, Melissa Comer (1997) surveyed members of ALAN (the Assembly on Literature for Adolescents of the National Council of Teachers of English) to find out what college and university professors were teaching in their young adult literature courses. She discovered that a majority of the professors used core novels (novels read by the whole class) and also incorporated text books about young adult literature into their classes. The five most common core novels used were *The Giver* by Lois Lowry, *The Chocolate War* by Robert Cormier, *Jacob Have I Loved* by Katherine Paterson, *The Outsiders* by S.E. Hinton, and *Fallen Angels* by Walter Dean Myers.

So, although there is much literature concerning the topic of young adult literature, as seen in chapter two, there is not much research on area teachers' knowledge, attitudes and perceptions about using it in the classroom. Knowing what respondents think is the "best" young adult literature and what professors teach in their classrooms leads to the question of whether or not teachers are actually using these novels in the public high school setting. There is also little proof to show that even teachers who have taken a young adult literature course at a college or university setting feel any differently about using these novels in their classrooms than teachers who have not taken such a course. To date there is no published research on the specific young adult literature books being used in these teachers' classrooms. Thus, the need for such a study exists. The findings of this study could be relevant to professionals such as teachers and school administrators, who design curriculum, concerned with these attitudes, opinions, and uses of young adult literature in the following ways:

1) They could determine which books teachers are familiar with and which they use in their classrooms.

2) They could determine how teachers feel about using young adult literature in the classroom.

3) They could determine how teachers feel about school and administration endorsement of young adult literature.

4) They could determine specific reasons why teachers do not use young adult literature in their classes.

5) They could determine different ways to promote young adult literature in the classroom.

Assumptions

Several assumptions about the method of research used, the participants, the research itself, and the young adult literature field in which this study was grounded were made:

1) The survey would be mailed to the correct participants.
2) The participants were high school English teachers.
3) The participants would give accurate and honest responses to the survey
4) The participants would feel assured that their responses will be kept confidential.

Limitations

Along with assumptions, there were also a number of limitations regarding this study. Those included:

1) The data were limited to participants who return the survey.

2) The participants might or might not have given complete or accurate responses to the survey.
3) Other sources such as parents might have influence over selections of young adult literature.
4) The study was limited by the geographic region which included only one school system.

Definition of Terms

What is "young adult literature?" There are many different definitions printed for this phrase that range from the very broad and vague to the very specific. Using a broad definition, Donelson and Nilsen (1989) stated that young adult literature is anything that readers between the ages of 12 and 20 choose to read. Getting a little more specific, Bushman and Bushman (1993) explained that the following four characteristics make up young adult literature: conflicts are consistent with the young adult's experience, themes are of interest to young people, protagonists and most other characters are young adults themselves, and the language is realistic to the language of present young adults.

Christenbury (1994) explained that young adult literature was first known by the term *juvenile* literature which has evolved into young adult, ya, or adolescent literature. She also listed characteristics that determine if a novel is a young adult novel. Her lists included a teenage (or young adult) protagonist, a stripped-down plot with very few, in any, subplots, a limited number of characters, a compressed time span and a restricted setting, and an approximate length of 125 to 250 pages.

Another author, Sheila Schwartz, first started her book *Teaching Adolescent Literature: A Humanistic Approach* (1979) with the broad statement that adolescent literature is any literature read by adolescents (p. 2). However, she admited that this definition is vague and makes choosing novels for classroom use difficult. So, she modified her broad definition with specific criteria for choosing novels for students to use in the classroom. Her criteria for novels included the following (p. 6):

1) They help young people come of age and help make the world more knowable

2) They affirm the best in human beings and assert the worth of humanistic values, regardless of the failures and problems of society

3) They have a high interest factor

4) They give readers the opportunity to discover themselves and to see themselves in their societal roles

5) They inform readers about a common humanity by demonstrating that others have encountered similar problems in coming of age

6) They are honest and free from the traditional school avoidance of taboo subjects such as death, illness, and sex

7) They help students develop moral perspective, respect for individual autonomy, and the ability to reason

Are these criteria too specific? Do others have to agree with Schwartz's definition? Who decides what definition to use? During a 2000 conference on young adult literature, members of a conference on English Education Commission on Young Adult Literature were asked to come up with individual definitions for the term "young adult literature," some of which follow:

"Young adult literature is literature that addresses the emotional, psychological, developmental, and social needs of adolescents using the voice of young adults."- Janet Allen

"Young adult literature carries two definitions. First, it is the literature that young adults read. Included in this is popular fiction and nonfiction such as *The Firm* or *Jurassic Park* or *Adrift*. Also included is more classical literature such as *The Count of Monte Cristo* and more current literature that includes everything from *The Color Purple* to *Midwives* to *A Lesson Before Dying*. Finally, it includes books that are published through the children's or young adult division of a publishing house and are marketed specifically for young adults. That last group of books leads directly to the second definition of young adult literature: that body of literature that is specifically published and marketed (though not necessarily written) for young adults. These books generally included characters who are young adults (i.e. teens) and who are facing issues that young adults face. The stories are told from the point of view of the young adult."- Kylene Beers

"Young adult literature is literature written for and read by young adults."- Lois Buckman

"It is literature written for young adults. Qualifier: other literature from Shakespeare to John Grisham is clearly READ by young adults. But I define the genre as that literature expressly prepared for an age group roughly between 11 and 16."- Ted Hipple

"Literature which focuses on the issues and interests of middle school and high school students."- Kay Haas

"Young adult literature includes the books, stories, poems, drama, and magazines that especially attract and appeal to adolescent readers. Most are written with adolescent readers in mind. Although many books that are popular among adult readers enjoyed by teens, such as John Grisham's and Stephen King's, these books have a much broader intended audience that adolescents, and therefore are not included in my definition of YAL. The features of adolescent protagonists and contemporary themes and issues (even when presented in historical fiction) continue to help teachers and other adults differentiate between YAL and the other books that some adolescents enjoy."- Sissi Carroll

It is easy to see with these examples how the definition of young adult literature can be seen so differently among even those who are experts in the field. However, some of these characteristics might be too specific or vague to cover all aspects of the genre, so I have chosen to use Chris Crowe's definition which is, "literature for young adults in all genres of literature published since 1967 that are written for and marketed to young adults" (1998, p. 121). The distinct difference between classics and young adult literature, according to Crowe's definition, is the marketing angle. Many works of classic literature were not intended to be marketed towards young adults, even though they are the ones who are reading them.

Organization of the Study

This study was organized into five chapters. Chapter One contains an introduction, statement of the problem, purpose of the study, importance of the study, research method, assumptions, limitations, delimitations, and definition of terms.

Chapter Two provides a review of the literature. Chapter Three contains the methodology used to conduct this study. The findings are presented in Chapter Four. Chapter Five includes a summary, conclusions, and recommendations.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Young adult literature has been an important topic in education and English classes for several decades. Many teachers come into contact with reluctant readers and struggle to find material that is interesting and relevant. Sometimes, this material is not the so-called "classics" found in the text or novels assigned to students. Looking for other avenues, some teachers have turned toward young adult literature in order to engage students. As mentioned in Chapter One, I will use Chris Crowe's definition which is, "literature for young adults in all genres of literature published since 1967 that are written for and marketed to young adults" (1998, p. 121).

With this in mind, and because of the survey I sent out to area high school English teachers, I was curious about research that directly connected using young adult literature and the results from such. What I found was a wide variety of sources and information not only about young adult literature, but also about survey use. Therefore, I have organized the following chapter into six main categories:

1) Why young adult literature is important
2) Why teachers do/do not use young adult literature
3) What young adult literature can teach
4) Classics and young adult literature
5) Teachers and young adult literature.

6) Survey Research

Young Adult Literature Research

Why Young Adult Literature is Important

One researcher completed a study showing why using young adult literature is important, using it in conjunction with a unit on character education. Mary Ann Tighe (1998) explained that many high schools are now requiring teachers to teach character education and that this duty usually falls to the English teacher. Her question was whether selected reading, writing, and discussion activities focusing on values could help students develop critical thinking skills.

The participants in the study were students in Tighe's own young adult literature college level course and an eleventh grade class at a nearby high school. All students read Lois Lowry's *The Giver* and Michael Dorris' *A Yellow Raft on Blue Water*. Students participated in the same discussions, in their separate classes, and then e-mailed her their responses to the discussion. After filling out an opinionnaire and then discussing it,

> "most of the e-mail messages written by RHS (the eleventh graders) students indicated that the discussion did not really change their opinions; however, they do note that it is good to become aware of others' points of view, and that such discussion helps to clarify the statements on the opinionnaire" (p. 38).

After discussing the opinionnaire, the college students read Lowry's book and discussed whether it should be required reading. Twenty-one out of 24 students said "yes" because of the concept of release, the repression of free speech and free choice, and the opposition to change. A majority of the students decided that it should be read in class because it

would make readers appreciate America, recognize their own prejudices, serve as a warning of what society might become, and enable students to read all books because reading opens minds. "During the study of the two novels, many traits identified by the state department of education emerged naturally through the discussion" (p. 63).

Tighe concluded that critical thinking skills were being developed in conjunction with this study of values in literature using young adult literature novels. However, she added that although the high school students discussed and analyzed the values at work in the lives of the characters, there was no evidence that they would now incorporate the traits identified by her state's department of education into their own lives.

Using two popular young adult authors, Janet Rahamut (1996) studied contrasting family relationships in different novels from each. She chose Cynthia Voigt's works that centered on the Tillerman family and various books from Sue Ellen Bridgers to see how each author depicted the family. She wanted to show that,

> "Many young adult authors depict dysfunctional, unhappy families not only because those families tend to be more interesting and intriguing than are happy, well-adjusted families, but also because the targeted audience, the adolescent, often has to grapple with similar perplexing, negative problems that surface in the family life" (p. 52).

With each novel, Rahamut found and analyzed five family relationships: the siblings, the mother and child, the father and child, the husband and wife, and the extended family. Using a previously published rubric defining 15 traits of a healthy family, she ascertained the strength and health of each family and found diverse levels of functionality.

Approximately three fourths of the families experienced conflict and about half of those either fully or partially resolved their conflicts. Analysis of the five types of relationships revealed that siblings were positively presented by both authors. Mother-child relationships were negative in Voigt's novels, but more positive in Bridgers's books. Fathers didn't fare well in Voigt's novels, but were well-developed by Bridgers, having complex relationships with their children. Husband and wife relationships were also negatively presented by Voigt and more positively presented by Bridgers. Extended family relationships were portrayed in the most positive light by both authors.

The last indication of better family health in Bridgers's novels, which was absent in Voigt's, was a shared religious core. Although Bridgers's novels showed more positive family relationships, it was important for students to read novels that showed how other families could be as dysfunctional as their own, as seen in Voigt's novels.

Young adult literature was also used in the classroom as a way to relate to students. Deborah Appleman (1992) decided to use Judith Guest's popular novel *Ordinary People* in her classroom, because "I, too, have begun to...acknowledge reader's responses and have selected texts with which adolescents could identify" (p. 92). Appleman thought that her students would be able to identify with the protagonist's (Conrad) quest for identity.

Her college bound eleventh and twelfth grade students first responded to several poems and short stories that were selected for their ambiguity and openness to interpretation. Students then wrote brief response papers and had a whole class discussion. They completed several pre-reading activities including an anonymous

survey that asked questions about suicide. Students then read the novel and kept a running reader response journal as they read.

Appleman reported that,

> "*Ordinary People* found its way into the very marrow of the personalities of many of the adolescent readers who were quoted in this chapter. Perhaps Mark (grade 12) said it best: 'I read this book in just a few days because it was important to me. I really got into it. My life helped me understand the book. The book helped me understand my life'" (p. 100).

As Rosenblatt explained, if students fail to see the relevance in a piece of literature to their own lives, they fail to understand the importance of the literature. Appleman's students were able to see the importance of the themes in a young adult literature novel.

Using a more personal approach about why young adult literature is important, Gallo (2001) discussed the emotional relevance students can find in such books. "One of the most valuable qualities of contemporary teenage fiction is that it helps students feel normal, comfortable, and understood" (36). He added that most of the time, these books are limited to middle school or remedial level classes, since advanced readers can handle the classics. While he admitted this is true, he also stated "But even our brightest students are still teenagers with typical teenage problems and needs, and by limiting those more advanced students to classics, our curricula fail to meet their social and emotional needs" (36).

In his "Reader's Bill of Rights" Pennac (1994) argued that letting children pick out their own novels to read, many being young adult literature, was the best route to creating a life long love of reading in students. He lists rights such as skipping chapters,

reading anything, and not finishing books. With this sentiment in mind, the study done by Hipple and Claiborne (2004) also showed the importance of young adult literature through its staying power. Novels published between 1968 and 2000 (most notably *The Outsiders* and *Speak*) were listed as all time favorites.

Why Teachers Do/Do Not Use Young Adult Literature

Given the above positive characteristics of young adult literature and its importance, it might seem disappointing that some teachers still don't use it in the classroom. And for those who do, what are their justifications? What do they see in this literature that others don't?

Trying to connect young adult literature with literary theory, John Noelle Moore (1996) conducted a study in which he was the main participant. Explaining that when he started teaching, he wanted to save the world through language and literature, Moore described the quintessential English teacher. "In those early years I conceived of my job as teaching my students to know literature as I knew it. My teaching reflected the best books I had been taught and I taught as my best teacher had taught me. I continued the traditions, canonical and pedagogical" (p. 49).

Moore explained that while he taught young adult books to resistant readers and that those students were engaged, it never occurred to him to teach the same books to his general or college bound classes, even though, "as a teenager, I was a voracious reader of the young adult literature of the time" (p. 50).

Moore "began to see a relationship between the present state of English education in America, the status of literacy theory in college and secondary classrooms, and the

complexity, diversity, and rich interpretive possibilities of the best young adult literature" (p. 50). Wanting to discover practical ways in which English teachers could use the more recent developments in literary theory as frameworks for their own teaching, Moore read four books about literary theory and classroom teaching and then began to read young adult literature very seriously.

"I discovered that a literature which I had formerly thought to be marginalized and limited in its audience and uses was charging my imagination and opening up exciting interpretive roads on which I could travel" (p. 51). Moore found that changes in literary theory had had little impact on secondary English teaching and even less impact on the field of young adult literature. He concluded that the best young adult novels could support the same intense critical readings that he had given the classics. Because of this study, Moore decided to use young adult literature books in his classroom.

In another study, Robert L. Lockhart (1996) examined how individual needs and desires of a reader affect the reading of a novel. "Teachers, like students, bring individual needs and desires to the classroom setting. My research is an attempt to begin bridging the gaps between theory and practice, and between the teacher as a detached professional and the teacher as experiential being in the classroom" (p. 53).

Lockhart said he became convinced that as a teacher, he should be willing to recognize and validate the role of personal experience in the making of meaning and set out to determine how important his own personal responses to literature were for him as a reader and as a teacher. He analyzed his own experience in reading and found that his personal experiences had a strong influence on the way he responded to a novel and on the meaning that he created while engaged in a text.

After this, Lockhart conducted a reader-response study with seventh graders. Eight students read and reacted to Katherine Paterson's *Park Quest.* During this study, Lockhart wanted to observe students to find out how they used their own personal experiences when making sense of a literary text and also to examine the role of the teacher in a reader-response based classroom assignment.

Lockhart found that students reacted and understood readings in their own unique ways, showed an ability to inquire, and responded at a variety of points along the efferent/aesthetic continuum which Louise Rosenblatt describes in *Literature as Exploration.* Because of these findings, Lockhart concluded that he would continue to use young adult literature in his classroom.

Although these two teachers used young adult literature in their classes, another researcher found many teachers who do not use young adult literature at all. In a survey sent to 1,000 randomly selected secondary English teachers, Krickeberg (1995) discovered that a majority of teachers did not use young adult literature in their classes. The teachers felt four topics often found in young adult literature- sexual terms, sexual situations, homosexuality, and the occult or supernatural- were too controversial to consider using in class.

Through a national random sample of *English Journal* subscribers, Barbara Samuels (1983) sought to discover why teachers do not use young adult literature in their classrooms. She hypothesized that the recent emphasis on censorship would be a main indicator as to why teachers limited young adult literature in the classroom. However, she was surprised to learn that neither censorship, funding, district or departmental

requirements were a factor in teachers deciding to use these novels. According to this survey, teachers do not use young adult literature novels for three major reasons.

> "First, they have not read many of the YA titles themselves and are not familiar with the genre. Second, many teachers believe that the novels are not sufficiently challenging in structure and style to be taught to average and above average high school students. Finally, English teachers believe that as transmitters of culture, they are responsible for exposing students to time-tested classics of world literature." (87)

Samuels also found that many teachers believe that adolescent novels are most appropriate for junior high school or remedial classes.

Arguing that students who read classics in high school when they are not prepared become aliterate, Gallo (2001) said that teachers don't use young adult literature in their classes due to ignorance.

> "It bothers me a great deal when high school English teachers or university professors condemn young adult books because they believe they are shallow or poorly written. Those people are ignorant elitists who haven't done their homework, haven't even read an adequate sampling of the novels, short stories, nonfiction, and poetry for teens that is available for classroom use and independent reading" (37).

What Young Adult Literature Can Teach

Jean Brown and Elaine Stephens (1999) examined violence and conflict in today's society through young adult literature. "Ironically, the terror of school violence

during the 1997-98 year had led us to raise questions about the potential of using young adult literature to heighten student awareness on this issue" (p. 45). Four months into their study, the tragedy of Columbine High School in Colorado shocked the nation. In justifying the study, Brown and Stephens wrote, "YA lit, in which characters encounter conflict and violence, face its consequences, and assume responsibility for their actions, can provide teachers and students with a positive forum in which to wrestle with complex problems" (p. 45).

In this case study of a classroom teacher, the researchers hoped that when the study was completed, they would have an in-depth examination of the role that young adult literature can play, including benefits, limitations, and any insights a teacher gains from the experience. The researchers also wanted to emphasize the reflective nature of teaching and document changes that the teacher underwent during the study. They identified a teacher who worked at an alternative school with "at risk" students and then met for a planning period where they developed criteria for selecting young adult literature.

Twenty students, in two classes, read four young adult novels that dealt with violence and conflict, Virginia Walter's *Making up Megaboy*, Janet Bode's *Hard Time*, Bette Greene's *The Drowning of Stephan Jones*, and Michael Cadnum's *Zero at the Bone*. Brown and Stephens found that because of the timing with the Columbine tragedy, reading the literature and discussing it caused students to reflect upon the actions that happened in Colorado, and not just react to them. "The teacher indicated a positive change in her students' attitudes and their willingness to see other points of view" (p. 46).

Tackling a different spin of the use of young adult novels, Melinda Franklin (1996) conducted research where she studied the use of recorded books. She focused on using recorded books in combination with, and, in some cases, in place of, printed text. Franklin gave sophomore students in one English class a simple survey instrument to determine whether each relied on visual, aural, or tactile modalities as a learner. Aural readers, as well as reluctant readers, were given recorded books to "read" during Friday reading periods. They were required to listen to the recorded text, while Franklin asked some to follow the print version as well. The books included traditional pieces such as *Lord of the Flies* by William Golding, adult contemporary pieces with authors such as Anne Rice and John Grisham, and also young adult literature novels with authors such as S.E. Hinton and Avi.

Franklin found that students who listened as they read along read more, demonstrated a deeper understanding of the novels, and experienced an increase in enthusiasm about readings. Students told her that they felt more focused as they listened to the novel, found listening was more efficient than reading, and were encouraged because they completed a novel. This study showed how young adult literature, even when "read" on tape, can help student comprehension and achievement.

Franklin hoped to do another study since she also found something unexpected. Students read silently at a rate which was faster than the recording. They wanted to read ahead and ignore the tape, which surprised her, given the fact that so many developed a better sense of the novel when reading *and* listening. However, they wanted to ignore the tape in order to read at their own paces.

Young adult literature research in the classroom has also been completed in the middle school. Pamela Sissi Carroll and Kathy Corder (1997) had the idea of combining the reading and study of literature with research. Students in a middle school English class were required to read S.E. Hinton's *The Outsiders*. They were then given a list of literature for young people ranging in dates from 1850 to the present. Students were asked to note titles and authors as the teacher described them and to begin thinking about possible questions on this novel. Class time was spent discussing investigation ideas, and then students were formed into groups based on general research and literature interests. Each group was to make a preliminary decision about a literature research project and then present their ideas to the class. Teachers had students (as individuals) select two novels that they would read. The books had to be from two different time periods.

Students read outside of class and documented their readings in journals. Their first written task was to record significant observations about their novels that were related to their particular theme or area of study. Then students had to make a decision about additional kinds of research they might require in their individual projects. Carroll and Corder noted that students were confused and lacked focus.

Students were then assigned to do a graphic organizer to help them focus. They were to seek out articles and/or resources that related to their project. They orally defended their research in front of a panel of educators.

Students' final products showed web pages, newspapers, and other computer generated ideas. Carroll and Corder were surprised at the fact that the students needed so much guidance, but thought the study showed immense learning on their part.

Showing how young adult literature can be incorporated into the classroom and what it can teach is seen in another study. In her book *Responding to Young Adult Literature*, Virginia Monseau (1996) showed young adult books can have as much of an impact on class discussion as the "great" works of literature.

Monseau chose a bottom track, ninth grade English classroom. Providing a class set of any book the teacher chose; in this case, Robert Cormier's *After the First Death.* The teacher decided to read portions of the book out loud to the students and then quiz them with recall questions as she went along. The first day of discussion, eight out of the 15 students were present and the chairs were formed into a circle. As she listened to the class discussion, Monseau remarked, "I was impressed, to say the least. Here was a group of students supposedly reluctant readers, reading a complicated novel, the structure of which still puzzles teachers and scholars, and showing remarkable insight into the novel's most complex elements" (p. 5).

After this, Monseau and the teacher decided to collaborate between these basic students and the advanced ninth grade class. Students were assigned to do a creation of a music video starring a character from Cormier's novel. They met in the school library and were split into groups of four, mixing up the two classes. Each group was told to select a character, decide what kind of music that person would write and perform, write lyrics to a song the character would create based on the events of the novel, give the song and video a title, describe what would occur in the music video, and draw a scene from the video that would appear on the cover of the video tape- all in 45 minutes!

Monseau had some intriguing observations. She found that the artist in the group was frequently a student from the basic class, while the writer was most often a student in

the advanced class. Whenever there was a disagreement in the group, a decision was make regardless of track, and students seemed to respect each other's ability to do certain tasks. However, she also observed a few negative aspects. "The dynamics of the group discussion were interesting to watch. Although I was pleased everyone participated, I noted that some of Jean's students (the basic class) seemed content to say less and let the others make decisions about their video" (p. 8).

Monseau then decided to tackle taking a young adult novel into an advanced placement class. The teacher had already chosen a novel usually viewed as young adult literature, Cynthia Voigt's *The Runner,* for her AP students to read. She thought that this novel would help her students better understand literature by authors such as Kafka and Conrad. Monseau asked her if she would be willing to teach the same Cormier novel, *After the First Death*, to her students to see if it had literary value in an upper level classroom. The AP class read the novel and Monseau noted that the discussions centered on whether the novel was a tragedy, and if so, why it was. Monseau found that the AP students had an insightful discussion on the novel, which they all seemed to understand and enjoy. "What is equally significant is that this young adult literature novel provided the depth of meaning necessary for this kind of discussion" (p. 34).

Classics and Young Adult Literature

Can young adult literature and the classics be combined in one classroom? Editor Joan Kaywell's (1993) book, *Adolescent Literature as a Complement to the Classics,* the first of four volumes with this title, shows how this is not just possible, but favorable. Kaywell wrote that combining the two different genres was based on two assumptions,

that the classics comprise the canon of literature that is mostly taught in the schools, and that most teachers are familiar with adolescent literature but are unsure how to incorporate it into their classrooms. As most of the contributors explored how to combine classics and young adult literature, it is easy to see that the recurring idea was to use theme as a grounding point to see similarities between two novels. Hipple (1992) said in the introductory chapter of *Reading Their World*, that what most "makes literature **LITERATURE**, is theme" (p. 3). He stated that good adolescent novels "in some from or another, in some way or another, covers all of adolescent life where the same themes are universal" (p. 12).

Combing young adult novels with Harper Lee's *To Kill a Mockingbird*, Ericson (1993) said, was an effective approach for addressing some of the obstacles students face when reading the classic. "By reading the young adult novels, some students will become familiar with the ambiance of small town Southern life; all will grapple with their book's depiction of family influences and relationships, coming of age issues, prejudice, and justice and injustice" (p. 1). Ericson listed six novels that are good companions for teaching *To Kill a Mockingbird*: *Words by Heart* by Ouida Sevestyen, *More Than Meets the Eye* by Jeanne Betancourt, *The Day that Elvis Came to Town* by Jan Marino, *All Together Now* by Sue Ellen Bridgers, *The Autobiography of Miss Jane Pittman* by Ernest Gaines, *and Let the Circle be Unbroken* by Mildred Taylor. She added a short summary of each novel and a justification for why each works well with Lee's novel.

Another contributor to Kaywell's book, Hipple (1993) explained how J.D. Salinger's *The Catcher in the Rye* can be a study of themes along with other young adult novels. Themes such as the end of innocence and family relationships pairs Salinger's

novel with novels such as *The Chocolate War* by Robert Cormier and *Chinese Handcuffs* by Chris Crutcher. Hipple also suggested how the classic can be broken down into a study of characters and language, each paired with different young adult literature books.

Just in case there are skeptics out there who think that Salinger's novel isn't exactly considered a "classic," Hipple (1997) also showed how young adult literature can be combined with one of the greatest classics ever written, John Steinbecks's *The Grapes of Wrath.* In this third volume of Kaywell's series, Hipple stated that while this novel is required reading in some schools, it doesn't get the classroom attention it deserves. "I would like to argue that *The Grapes of Wrath* ought to be required reading for every kid in every high school..." (p. 19). He believed that it is too significant not to be taught, but admitted that there are troubles in teaching it, most notable the language and length.

Again, Hipple arranged the classic into themes and then paired it thematically with another young adult literature novel. For the theme of universal brotherhood, Hipple recommended using Sue Ellen Bridgers's *All Together Now.* For good versus evil, Hipple suggested Chris Crutcher's *Chinese Handcuffs. Hatchet* by Gary Paulsen can be used to show the power of nature and Virginia Wolff's *Make Lemonade* shows the effects of poverty, just as well as in *The Grapes of Wrath.* Hipple also suggested that Kaye Gibbons's novel *Ellen Foster* can be paired with Steinbeck's novel to show that life goes on.

Another classic most students remember having to read is Shakespeare's *Romeo and Juliet.* This work is usually read in the ninth grade and poses many problems for students struggling to understand the language. Arthea Reed (1988) wrote how using young adult literature can help students overcome these problems and better relate to the

play's universal themes, suggesting that "Teachers can introduce the difficult theme of the isolation of the tragic hero by having students read young adult novels before reading the play" (p. 95). Such novels listed were *The Chocolate War* by Robert Cormier and *The Magic Box* by Olga Cossi. Other themes such as suicide can be read about in Judith Guest's *Ordinary People* and *Because of Lissa* by Carolyn Meyer. Reed listed numerous young adult literature novels that would be good complements to *Romeo and Juliet.*

Taking a different approach to the question of classics versus young adult literature, Gallo (2001) argued that forcing students to read classical literature in high school creates an aliterate society where children can read, but choose not to. Gallo explained that he was not the best reader while in school and found nothing in common with the characters in the novels he was assigned. Citing this disinterest and his weak vocabulary, he also confessed to struggling to understand them. He then quoted one of his own former college students who defined a classic as a book that "requires a teacher to figure out a glimmer of what it says" (p. 33)

Once in college himself, Gallo realized that he could read, understand, and enjoy the classics that were assigned to him in his classes. He credits this to the fact that when he was asked to read them in high school, he was too young and not ready to read such works. Vehemently, Gallo said,

> "The classics are not about TEENAGE concerns! They are about ADULT issues. Moreover, they were written for EDUCATED adults who had the LEISURE time to read them. They were also, not incidentally, written to be ENJOYED- not DISSECTED, not ANALYZED, and certainly not TESTED.

When I became an adult, I became interested in adult things, and so the classics finally had meaning for me, and I could finally appreciate them" (34).

Gallo said that such negative experiences with reading are what is creating an aliterate America. He said that what teens want from novels is entertainment, so it makes sense to find teachable novels whose stories are lively, interesting, and enjoyable from which to learn. He advocates that such novels can be found in young adult literature.

Even with Gallo's passionate advocacy, one of the most traditional methods of teaching literature in the classroom is the use of the classics. Many teachers use these because this is how they were taught in high school. However, with the onslaught of popularity of young adult literature, many teachers have started to wonder what students would choose to read if given a choice. Two researchers (Anderson and Katcher, 1992) specifically wondered if older high school students were given free choice of books for writing literary analysis papers, would they stick with literary classics? Would English teachers respond differently to students freely choosing young adult books than to students choosing adult titles, classic or contemporary?

The researchers surveyed the literary thesis papers, based on voluntarily selected books, required of all 675 seniors in a high school. Students were prohibited from using books that appeared on the school's required reading list, so some of the classics, but not the authors, were precluded. They read all papers while recording student name, numerical thesis grade, and choice of primary source books by authors, title, and type. When given free reign to choose, 49% of seniors chose contemporary fiction, 23% chose young adult literature, 16% chose classical literature, while the remaining 12% chose either non-fiction, mystery, psychology, or science fiction. Three fourths of male

students chose male authors, while female students split choices evenly between male and female authors. The researchers also found that almost twice as many females chose young adult books as males, much to their advantage in grading. Forty five percent of the female young adult book choosers scored 90-100 on their essays, while only 27% of the males did.

In analyzing the findings, Anderson and Katcher (1992) said, "These book choices may be seen as an apparent belief on the part of students that contemporary adult fiction and young adult books are worth writing about, rather than perceiving the task as one primarily associated with approved (by teacher or bookstore) literature" (p. 37).

They also found that there was a difference in grading. The teacher scoring the thesis papers tended to assign lower grades to papers citing young adult literature because the content of the literature was deemed of less value. However, they admitted that students who chose young adult books may have been poorer readers, analyzers, and writers, and chose books that were "easier" reading more in line with their abilities. It appears that when given a choice, many students would rather read a young adult novel instead of a classic.

Wondering if students even read the classic novels assigned in class or used Cliffs Notes, John Bushman (1997) conducted a study and questioned students to find out. Bushman sent a questionnaire to students in grades six through 12 to learn about their reading and literature experiences in and out of the classroom. He asked student to report what they read for book reports, what they read for pleasure, and what (and if) they read books assigned in class. He also asked what kinds of books they liked to read, if they had favorite authors and who they were, and what was the favorite book of all time.

He said most of the students believed that they read the works assigned and did not use Cliffs Notes, but did use teacher-generated study guides. Some students said they enjoyed the assigned reading, but there was no total approval given. Half of the students said they discussed the book in class, while slightly less than half said they listened to the teacher talk about books.

Bushman found that sixth and seventh graders were more likely to read young adult literature as assigned reading, and many indicated that this reading was free choice from a teacher-generated list. Choices made for outside reading were consistent with reading for the classroom, and most chose novels from the young adult literature genre.

Bushman noted that this changes in the eighth grade. At this level, most teachers assigned classics for students as in-class readings. Of the 34 students surveyed, 27 indicated that they did not use Cliffs Notes for help, but 22 indicated they used teacher-generated study guides. When asked if they enjoyed reading the classics, 16 said they did, four said they did not, and 10 said they enjoyed some, but not all of the readings.

Students chose similar books when they had to do book reports. Some chose young adult novels, but the majority chose classics. Bushman wrote, "I believe that they think this literature is what is best for them. However, when they have a choice of what to read out of the classroom, students chose more age-appropriate literature" (p. 37).

He found consistent responses in grades nine through 12, but was shocked to find that the number of books read for pleasure decreased as the students moved from freshmen to senior year. He concluded that "if students are asked to read literature that is not consistent with their developmental levels, they will not be able to interact fully with that literature" (p. 38).

Teachers and Young Adult Literature

Marshall George (1999) conducted his own study to learn more about teachers and young adult literature. George's idea was to do a small scale research study to examine the use of young adult literature in middle school classes in New York City. He wanted to get an idea of how the teachers in these schools incorporated young adult literature in their own curricula and, "which young adult novels were being read, how teachers selected these texts, how students responded to the literature; and what resources teachers used to keep abreast of recent publications in the field of young adult literature" (p. 46).

George conducted individual interviews with teachers in two of the schools where his own students were doing their student teaching. He labeled the results disturbing. The two teachers he interviewed were not using young adult novels in their language arts classes for whole class instruction. The few young adult literature novels that were mentioned were the "classics" of young adult literature, such as S.E. Hinton's *The Outsiders* and Paul Zindel's *The Pigman*. "The lack of a presence, in general, of young adult literature in the curriculum alarmed me greatly, and the absence of recently published titles cause me further frustration" (p. 47). George found, however, that most teachers were eager to learn more about novels that they could use in the classroom.

As a young adult literature professor, B. Joyce Stallworth (1998) researched her own classroom, in which English teachers were enrolled. Stallworth stated that some teachers are skeptical and using young adult literature in the high school classroom, and others questioned its usefulness. Her course had three goals: to study and respond to rationale for using young adult literature in the classroom, to read and respond to young

adult novels, and to engage in developing theories and practices to help integrate young adult literature into the classroom.

Describing her reasons for the course, Stallworth stated,

> "I challenge the course participants to consider how ya lit might facilitate the improvement of their students' reading abilities and draw their students into literacy communities. If students are actually reading, comprehending, and responding to good literature that they enjoy, they are developing and practicing literacy skills" (p. 25).

She discovered that teachers returned to the classroom ready to introduce young adult literature and usually became advocates in the school.

Survey Research

Instrument Construction

Education has utilized the interview as a central tool in its research efforts for more than a century and has experienced a quantum leap in its versions in the last few decades (Tierney and Dilley, 2002). The interview style I chose to use is the mail survey, since, as Tierney and Dilley stated, "surveys might offer mass data about a particular issue" (p. 454).

Survey research is one method to gain information. Fink (1995) described a survey as a system for collecting information to describe, compare, or explain knowledge, attitudes, and behaviors. Surveys have many different components, but Fink explains that the best ones have the following (p. 5):

1) specific objectives

2) straightforward questions

3) sound research design

4) sound choice of population or sample

5) reliable and valid survey instruments

6) appropriate analysis

7) accurate reporting of survey results

8) reasonable resources

Many times a good survey comes from good questions. A good question is "one that produces answers that are reliable and valid measures of something we want to describe" (Fowler, 1995, p. 2). Researchers, he argued, should ask questions to which respondents are willing to give correct and valid answers. Another consideration to survey design is length. Rea and Parker (1992) stated that surveys should be as short as possible while still covering the necessary range of subject matter required in the study. Even more specifically, mail surveys, they said, should take 30 minutes or less to complete.

The aesthetic appearance of the questionnaire is important in terms of generating a good response rate. Simplicity and clarity are essential in a mail survey questionnaire (Jaeger, 1984). This also takes into consideration the length of the survey, as mentioned above. The lengthier the survey, the less satisfactory the response rate will be.

Ensuring Accurate and Honest Answers

Sometimes, in order to receive honest answers, it is best to use surveys that are either anonymous or confidential. In an anonymous survey, as is often the case with mail

surveys, the researcher cannot identify a given response with a given respondent (Babbie, 1990). Unfortunately, this might complicate any follow-up plans for increasing return rate. The researcher can mail the survey out again to the entire population, but the cost is heavy. Because of this, it is a good idea to use confidential surveys. In a confidential survey, the researcher is able to identify a given person's response but essentially promises not to do so (Babbie, 1990). With this, the researcher can send the second mailing only to those who didn't respond to the first. Another way to receive accurate answers to a survey is to make sure that each respondent is asked the same set of questions (Fowler, 2002). Fowler explains that in order to provide consistent data collection experience for all respondents, a good question has the following properties:

1) the question as written fully prepares a respondent to answer questions
2) the question means the same thing to every respondent
3) the kinds of answers that constitute an appropriate response to the question are communicated consistently to all respondents

Response Rates

Response rates vary with surveys. In her handbook, Fink (1995) stated, "In some surveys, between 95% and 100% is expected; in others, 70% is adequate" (p. 35). Babbie (1990) was more specific. "A response rate of at least 50 percent is generally considered adequate for analysis and reporting. A response rate of at least 60 percent is considered good, and a response rate of 70 percent or more is very good" (p. 182). Babbie also explained that the appearance of the researcher, whether delivering the questionnaire,

picking it up, or both, seems to complete a higher completion rate than do straightforward mail surveys.

For mailed surveys, both Fink and Babbie suggested writing advance letters or cover letters describing follow-up procedures for nonrespondents. There are two main options for sending out mail surveys: first class and bulk. First class is more expensive, but it is also more flexible and gives better service. In order to take advantage of bulk-rate mailing, 200 pieces must be sent and all the pieces must be arranged in bundles according to zip codes.

Summary of the Review of Related Literature

The preceding review of related literature focused on several aspects of young adult literature, particularly its importance, what it can teach, why teachers use it or not, and its relationship with teachers and classics.

The importance of young adult literature can be seen foremost by the fact that these types of novels are relevant to students. They also help students develop critical thinking skills.

Those teachers who used young adult literature in the classroom do so because they believed that reading them supports the same intense critical analysis that they give to any other literary piece. They also stated that students related to the works and had the ability to inquire about literary elements. Teachers who did not use young adult novels in their classroom said they thought it was not challenging enough, the topics were too controversial, they were not familiar with the genre, or thought they should be imparting the classics on students.

Young adult literature can provide a forum to face complex problems, help students respond to world actions, and help students sense of organization and comprehension. There are numerous articles to help teachers use young adult literature in conjunction with the classics. Most of the time, this is done thematically. When students have a choice between young adult literature and classics, many will choose a young adult literature novel.

Literature related to survey research showed how to develop an instrument, how to derive honest answers from respondents, and the best response rate for mailing surveys.

CHAPTER 3

DESIGN AND PROCEDURE

Introduction

This study had one main purpose: to find out as much as possible about English teachers' knowledge and use of young adult literature in the classroom. Aside from this main purpose, I also concentrated on other attributes that might have an impact on participants' responses, such as number of years teaching, highest degree earned, whether or not the participant was affiliated with professional committees, whether participants had taken a young adult literature course, and how their department promoted the use of such novels in the classroom. A questionnaire in a mail-survey format was used to gather information to achieve the purposes (See Appendix A for a copy of the survey).

There were many reasons for using a mail-survey approach. I was able to reach many people who are difficult to reach, and because they had more than a week to respond, they were able to do so on their own time and not answer hurriedly. As stated by Rea and Parker (1992), the length of a survey should be as short as possible and still cover the subject matter. Fowler (2002) expanded on this and stated that the layout should be clear, so it is easy to see how to proceed; the questions should be attractively spaced, easy to read, and uncluttered; and the response tasks should be easy to do (p. 48). This chapter contains information regarding the population, instrumentation, procedure, data analysis, and summary of the project.

Population

When determining how to conduct this survey, I had to decide who would be the best recipients. The ideal population would be every single high school English teacher nationwide. However, practical considerations, mainly budgetary, limited the population drastically. With the advice of professors, I decided to limit the survey to one Tennessee school system. After this, I decreased the population even more and narrowed the list of participants by surveying only those designated as high school English teachers at the 12 schools in the system. I contacted the system's Language Arts Coordinator by phone and mail and asked for permission (See Appendix B). The Coordinator then wrote a letter of permission (See Appendix C) and supplied me with a list of each school and the teachers who were considered to be English teachers. This is the list I used to send out the survey. Since the list was short enough that I could afford to send out surveys to each, I decided not to do a random selection, but to survey the entire population to get the best benefit.

Instrumentation

Choice of Format

The first decision was to determine the type of instrument to construct. Based on a consideration of the strengths and weaknesses associated with questionnaire research, I chose to conduct the study using one.

Advantages of using a survey are:

1) a relatively low cost

2) the fact that it can be accomplished with minimal staff and facilities

3) the fact that it provides access to a widely dispersed population and others that for other reasons are difficult to reach by telephone or in person

4) respondents have time to give thoughtful answers, to look up records, or to consult with others

5) reduced interviewer bias

Disadvantages of survey usages are:

1) possible lower response rate

2) comparatively long time period

3) lack of interviewer involvement

4) need for correct mailing addresses

Based on this information from Fowler (2002) and Rea and Parker (1992), I decided that the advantages of using a survey outweighed the disadvantages.

Book Choice Justification

For this survey, I chose to include 50 book titles in the table of the survey. Each of the books came from one of the following sources: The Newbery Medal, The Printz Award, Mock Printz award, and *English Journal* surveys.

The Newbery Medal was named for eighteenth century British bookseller John Newbery. It is an award that is given annually by Association for Library Services to Children, which is a division of the American Library Association (ALA). Began in 1922, and the first children's book award of its kind, the award is given to the author of the most distinguished contribution to American Literature for children. According to the ALA's website, the purpose of the Newbery Medal is

"to encourage original creative work in the field of books for children. To emphasize to the public that contributions to the literature for children deserve similar recognition to poetry, plays, or novels. To give those librarians, who make it their life work to serve children's reading interests, and opportunity to encourage good writing in the field."

I chose books that dated from 1978 to 2003. They included:

Bridge to Terabithia by Katherine Paterson (1978)

Jacob Have I Loved by Katherine Paterson (1981)

Dicey's Song by Cynthia Voigt (1983)

The Giver by Lois Lowry (1994)

Walk Two Moons by Sharon Creech (1995)

The Midwife's Apprentice by Karen Cushman (1996)

Out of the Dust by Karen Hesse (1998)

Bud, Not Buddy by Christopher Paul Curtis (2000)

A Year Down Yonder by Robert Newton Peck (2001)

A Single Shard by Linda Sue Park (2002)

Crispin: The Cross of Lead by Avi (2003)

Since the Newbery medal covers a wide age range, the American Library Association created the Printz award for books intended for young adults. The award, began in 2000 and named after librarian Michael L. Printz, is given each year to authors whose novels exemplify literary excellence for youth ages 12 and up. I chose the books that won, plus one that was given honors. They included:

Monster by Walter Dean Myers (2000)

Speak by Laurie Halse Anderson (2000 honor)

Kit's Wilderness by David Almond (2001)

Step from Heaven by An Na (2002)

Postcards from No Man's Land by Aidan Chambers (2003)

The Printz award is relatively new, and because of this, two researchers wondered about books from earlier years. Patrick Jones and Sarah Cornish conducted a study (2002) to find out which books would have won the award from 1978 to 1999. Using Best Books for Young Adults (BBYA) created by American Library Association's (ALA) Young Adult Library Services Association (YALSA), they created a ballot listing the top ten books for each year except 1989. BBYA did not publish a best book this year due to a change in eligibility requirements (Hipple, 2003). Jones and Cornish then sent the ballot to 125 leaders in young adult literature. The winners of the ballot, the titles most frequently selected, became the Mock Printz awardees. "The Retro Mock Printz List," printed in *Voice of Youth Advocates*, included:

Gentlehands by M.E. Kerr (1978)

After the First Death by Robert Cormier (1979)

Jacob Have I Loved by Katherine Paterson (1980)

Let the Circle Be Unbroken by Mildred D. Taylor (1981)

Annie on My Mind by Nancy Garden (1982)

Running Loose by Chris Crutcher (1983)

Interstellar Pig by William Sleator (1984)

The Moves Make the Man by Bruce Brooks (1985)

Izzy, Willy-Nilly by Cynthia Voigt (1986)

The Goats by Brock Cole (1987)

Fallen Angels by Walter Dean Myers (1988)

Weetzie Bat by Francesca Lia Block (1990)

The Silver Kiss by Annette Curtis Klause (1991)

We All Fall Down by Robert Cormier (1992)

If Rock and Roll Were a Machine by Terry Davis (1993)

The Giver by Lois Lowry (1994)

Catherine, Called Birdy by Karen Cushman (1995)

Ironman by Chris Crutcher (1996)

Rats Saw God by Rob Thomas (1997)

Tangerine by Edward Bloor (1998)

Holes by Louis Sachar (1999)

The last lists I consulted for use in my survey were all from the *English Journal.* Ted Hipple conducted three different surveys asking members of ALAN about the best young adult literature novels. The first survey asked specifically about the best young adult literature novels of all time. The ones that were recommended the most (1989) included:

The Chocolate War by Robert Cormier

The Outsiders by S.E. Hinton

The Pigman by Paul Zindel

Home Before Dark by Sue Ellen Bridgers

A Day No Pigs Would Die by Richard Peck

All Together Now by Sue Ellen Bridgers

The Moves Make the Man by Bruce Brooks

The second survey by Hipple (1992) asked respondents about the best young adult literature novels of the 80s. These led the list:

Hatchet by Gary Paulsen

Fallen Angels by Walter Dean Myers

Permanent Connections by Sue Ellen Bridgers

Jacob Have I Loved by Katherine Paterson

The Goats by Brock Cole

Dicey's Song by Cynthia Voigt

Fade by Robert Cormier

Chinese Handcuffs by Chris Crutcher

Hipple's last survey (2000) asked respondents about the best young adult literature of the 90s. These were the top choices:

The Giver by Lois Lowry

Out of the Dust by Karen Hesse

Holes by Louis Sachar

Make Lemonade by Virginia Wolff

Ironman by Chris Crutcher

The Watsons go to Birmingham by Christopher Paul Curtis

Harry Potter and the Sorcerer's Stone by J.K. Rowling

Walk Two Moons by Sharon Creech

Staying Fat for Sarah Byrnes by Chris Crutcher

Freak the Mighty by Rodman Philbrick

When She Was Good by Norma Fox Mazer

Deliver Us From Evie by M. E. Kerr

Although some of the books cross over lists, such as Hesse's *Out of the Dust*, Voigt's *Dicey's Song*, and Lowry's *The Giver*, only one novel is on all three lists. Paterson's *Jacob Have I Loved* received the Newbery Medal, a Mock Printz award, and a top place on a Hipple survey.

Guidelines for Questionnaire Development

There were a few factors to consider when constructing the questionnaire. Keeping it as short as possible and ease of completion were important, as was the knowledge that the more interested the respondent is in the topic would increase the return rate (Fowler, 2002). I decided to extend the questionnaire an extrapage, so that respondents would have ample room to answer. I also grouped together questions that dealt with the same topic, such as demographics. The vocabulary needed to be clearly worded and appropriate and questions as specific as possible.

The survey began with demographic questions which included how many years the respondent had been teaching and what level of education the respondent had completed. The plan was to find out if this information had any bearing on whether or not the respondents used young adult literature.

The bulk of the survey was the next section. It included a table with 50 novels chosen from recent Newbery winners, Printz and Mock Printz awardees, and several *English Journal* surveys. There were three columns to the right of the novels with these

headings: Have read, have recommended to student or class, have taught or do teach. The respondent was asked to check each column that applied.

Section three of the survey asked short answer questions. Respondents were asked to list other novels that would deserve a place in their teaching, other novels they teach or would like to teach, and how their department promoted young adult literature as a viable option in the classroom. The rationale for these questions was to see if respondents did support the use of young adult literature in the classroom even if they did not use any of the fifty books that were listed on the table.

The last part of section three asked respondents to check reasons for not using young adult literature. The answers to this question would provide the clearest reason as to why teachers choose not to use young adult literature in their classes. Respondents were also asked whether or not they had ever taken a young adult literature class and if not, if they would be interested in taking one, which would show that perhaps even if teachers did not use young adult literature in the classroom, they still showed an interest in learning more about it.

Also is this section, respondents were asked whether or not they belong to two specific professional affiliations associated with young adult literature. The first organization they were asked about was the National Council of Teachers of English (NCTE). Founded in 1911, this organization provides a forum for people in the field of English Education and helps advance teaching, research, and student achievement in English language arts at all scholastic levels. The other organization respondents were asked about is The Assembly on Literature for Adolescents of NCTE (ALAN), a special

interest group of NCTE. This interest group was set up in 1973 for those in the field who were particularly interested in the area of young adult literature.

Both of these organizations are supportive of the use of young adult literature. Their principal value of membership is a subscription to the *English Journal* (from NCTE) and *The ALAN Review* (from ALAN). *The English Journal* showcases frequent articles and reviews about young adult literature while *The ALAN Review* is a journal based solely on young adult literature and its uses. Membership in either of these organizations might be an indicator of greater support for the use of young adult literature, especially those who belong to ALAN, while the absence of such membership might be construed as indicative of lesser interest for the use of young adult literature.

The survey ended with an open answer question encouraging respondents to add any comments they would like regarding the use of young adult literature in the classroom. The use of this question encourages respondents to write openly and honestly on the subject.

Pre-test

Upon completion of the construction of the questionnaire, the structure and directions were evaluated for clarity and brevity. Singleton and Straits (2002) said, "the best approach for this is to identify and correct poorly designed questions with cognitive and laboratory and other pretesting techniques- before the survey is undertaken" (p. 71). The survey was sent to five English teachers outside the intended population. They were asked to complete the survey and comment on the amount of time it took to do so and provide any suggestions. All five teachers sent the survey back. None had any

comments that lead to any changes of the survey. The average amount of time it took to complete was ten minutes.

Prior to this, the survey had undergone many changes based on the advice of suggestions of University of Tennessee professors. After that, as a university requirement, a form detailing the type of research that I intended to conduct was submitted to the human subjects' committee, along with the survey. Permission to carry out the research was granted.

Initial Cover Letters

In addition to the questionnaire I included a cover letter detailing information about the study, its importance, and the need for participants' response (See Appendix D). It was explained that the survey was confidential, but not anonymous and this is why each survey was coded. As an incentive, the results of the study were offered to each school.

Follow-up Letters

After extending the deadline for responses a few weeks, I mailed out another letter to those who had not responded to the first (See Appendix E). I was able to pinpoint these people because of the codes I had put on each survey. The follow up letter reiterated all the important information and additional copies of the survey were attached.

Procedure

Having defined the population and developed the questionnaire and its related correspondence, actual data collection was carried out. An envelope containing initial letters, the questionnaire, and a self-addressed stamped envelope was mailed to each of the teachers from the school selected. All letters were mailed on October 9, 2003. They were mailed using the school system's inter-office mail and were expected to arrive in the participant's mailbox by October 13, 2003. Response rate is generally better if the survey arrives at the beginning of the week rather than at the end, so materials were sent out on a Thursday with the hope that they would be received on a Monday.

The decision to use a follow up mailing was made after the first deadline had elapsed and two weeks had passed. To arrive at a maximum response rate, additional copies of the survey and letter were sent only to the people who had not responded to prior correspondence. I was able to achieve this by referring to the codes I had assigned each survey. The second mailing took place on November 9, 2003. In total, 139 surveys were sent out and 94 were returned. However, one survey was sent back with a note explaining that the respondent no longer teaches English, but drama instead. So, out of 138 surveys, 93 were returned, netting a response rate of 67%.

Data Analysis

The primary statistical method used to describe the results of the survey was to compute the survey responses in terms of percentages and frequencies. A descriptive statistical procedure was used to tabulate the results of the survey. First, a percentage rate of the overall number of returns was derived. Next, percentages to individual

questions for each part were determined based on the number of returns received. Once the tabulations were made, the results were presented in tables that revealed the finding. I then ranked order the percentages from the highest derived percentage to the lowest derived percentage and discussed the findings in detail. Results were reported typically in a "percent of total responses" format. Answers from open-ended questions were analyzed qualitatively and the responses were reported thematically.

Summary of Design and Procedure

The preceding chapter discussed the design and procedure of the study. The advantages and disadvantages of using a mail survey were discussed, and in the end it was decided to use one. The population was limited to 12 high schools in one Tennessee school system. The books which were included on the survey were justified, with explanations of the Newbery Medal, the Printz Award, the Mock Printz award, and surveys used from the English Journal.

The survey began with demographic questions. The bulk of the survey was the next section, which included a table with 50 novels and columns with the following heading: have read, have recommended to student or class, have taught or do teach. Respondents were asked to check each column that applied. Part three of the survey asked short answer questions about the use and knowledge of other novels. The last part of this section asked respondents to specify reasons for not using young adult literature if they did not. The last section of the survey asked respondents if they belonged to certain professional affiliations. The survey closed with asking respondents to add any additional comments if they desired.

The survey was sent to teachers outside of the intended population for a pre-test. After this, cover letters and the survey were sent out to the population. Follow up letters were sent out a few weeks later. Percentages and frequencies were used to describe the results of the survey.

CHAPTER 4

RESULTS AND ANALYSIS

The purpose of this study was to determine high school English teachers use and knowledge of young adult literature in the classroom. I was also curious about their opinions on the use of young adult literature and how they perceived the departmental opinion on the use of young adult literature. First, I wanted to assess teachers' knowledge of certain acclaimed young adult literature novels as attested by their Newbery winning status and/or their appearance on surveys that sought to determine their acceptance by leaders in the field of young adult literature, which were listed on the survey. Second, I wanted to know if teachers' used any other young adult literature novels in their classes. Third, I examined teachers' perception of departmental promotion of young adult literature in the classroom. Fourth, I wanted to learn the reasons why young adult literature was not used in the classroom if so indicated.

This study was conducted to answer six research questions:

1. What knowledge of specific young adult literature novels do teachers have?
2. Which young adult literature novels do teachers read, teach, or recommend?
3. What books would teachers like to teach in their classrooms?

4. How does the department promote the use of young adult literature in the classroom?
5. What are some of the reasons for not using young adult literature in the classroom, if so indicated?
6. Do teachers have professional affiliations with organizations that might promote the use of young adult literature?

Each of the six research questions was answered by through responses given by 93 high school English teachers who completed a mail survey. In addition to answering these questions, I wanted to find out about certain demographic information about the background of these teachers.

General Demographics of Respondents

In order to discover some background about the survey respondents and to see whether or not this background affected their knowledge, use, and perceptions about young adult literature, part one of my survey asked two questions that would generate questions to this end: the highest level of education completed and the number of years the respondent had been teaching.

One question asked respondents to quantify their years of experience as a teacher. They were asked to choose from five categories: one through four years, five through nine years, 10 though 15 years, 16 or 20 years, or 21 or more years. Of the 93 who returned the completed questionnaires 17% reported one to four years of experience. Twenty-two percent, indicated they had five to nine years of experience; fifteen percent

stated having 10 to15 years of experience, 14% had 16 to 20 years of experience. The largest number of respondents, 32%, had 21 or more years of experience.

The second question in part one asked respondents about their education. They were asked to choose the highest level of education completed from the following choices: Bachelors, Masters, Education Specialist (EdS), or a doctorate (EdD/PhD). Of the 93 responses, 21, or 23%, indicated they had their Bachelors degree. The majority of the respondents, 69, or 74%, said they had their Masters degree. Only three, or 0.03 %, respondents had an EdS degree and no one had a doctorate degree.

Part two of the survey included the table that listed novels in alphabetical order according to author. Participants were asked to indicate if they had read the novel, recommended it to a student or a class, or if they teach it or have taught it.

Part three of the survey began with short answers to questions asking participants to list novels that would merit a place in the survey, any additional young adult literature novels they teach, and any that they would like to teach. Participants who did not use young adult literature were asked to specify reasons why they did not. They could choose from censorship by; school, parents, or self; not enough time to complete the curricula; the fact that they felt the books were not challenging enough; or if they had no personal interest in the genre. If none of these applied, participants could check "other" and then specify what they meant (this is in the discussion of research question number five.) The next three questions in this section asked respondents to indicate if they had ever taken one or more young adult literature courses, and if not, would they be interested in taking one, and whether or not they belonged to National Council of Teachers of English (NCTE) or The Assembly on Literature for Adolescents of NCTE (ALAN),

NCTE's subsidiary group. These results are discussed in research question number six. The last question was an open-ended question asking respondents to add any further comment. These comments were analyzed looking for recurring themes and are discussed more fully in chapter five.

Teachers' Knowledge of Young Adult Literature

Research question number one concerning teachers' knowledge of specific young adult literature novels was found using questions from part three (numbers one and two) from the survey, which asked teachers to list any additional novels that would merit a place on the survey and those that they teach in the classroom. That teachers had to list novels from their own knowledge bank, instead of using a pre-made list, shows that although some teachers may not have used some or all of the novels on the list, they do know about other young adult literature novels and support the use of them in the classroom.

The first question asked respondents to list any novels (up to five) that they thought merited a place in the survey. Total, there were 91 different book titles listed, with many listed more than once. (See Appendix G, Table 5). Sachar's *Holes* was the most popular, having been listed 11 times. *Night* by Weisel was listed five times while *Harry Potter and the Sorcerer's Stone* by Rowling and *Killing Mr. Griffin* by Duncan were listed four times each. Books that were listed three times included *The Hobbit* by Tolkien, *Many Stones* by Coman, *Nothing but the Truth* by Avi, and *Ransom* by Duncan. Many of the novels were listed twice. These were: *A Child Called It*; *Absolutely Normal Chaos*; *Bless the Beasts and the Children*; *The Bluest Eye*; *Brian's Winter*; *Cold Sassy*

Tree; *The Contender*; *The Girl Who Loved Tom Gordon*; *The Grey King*; *Homecoming*; *Lord of the Flies*; *Lottery Rose*; *The River*; *A Separate Peace*; *Stargirl*; *Tex*; *That Was then, This is Now*; and *To Kill a Mockingbird* (See Table 1). All of the other books were only listed once.

The second question asked the respondents to list any additional young adult novels that they teach. Sixty-three different books were listed, again with many being listed more than once (See Appendix G, Table 6). The two books that were listed the most were Duncan's *Killing Mr. Griffin* and Lee's *To Kill a Mockingbird* with six mentions. Lipsyte's *The Contender* and Duncan's *Ransom* each had four listings, while *Animal Farm* by Orwell, *Holes* by Sachar, *The Mouse Rap* by Myers, *The Scarlet Letter* by Hawthorne, and *A Separate Peace* by Knowles were listed three times each. Books that were listed twice were *Frankenstein*; *The Hobbit*; *Homecoming*; *Lottery Rose; Maniac Magee*; *Night*; *The River*; *Roll of Thunder, Hear my Cry*; *That was Then, This is Now*; and *Where are the Children?* (See Table 2). All other novels were only listed once.

Sometimes, instead of listing novels, respondents wrote comments. These included:

- "I teach Senior English, so I am not teaching <u>any</u> young adult novels."
- "I really prefer the classics."
- "I'm really not familiar with this genre at all."
- "I am in such a limited curriculum that I don't have the time to teach young adult novels. I teach AP [Advanced Placement] and CP [College Preparation] English. The novels I teach are on the AP list."

Table 1. Novels Teachers Believe Merit a Place on the Survey

Book	Author	Number of times selected
Holes	Sachar	11
Go Ask Alice	Anonymous	5
Night	Weisel	5
Catcher in the Rye	Salinger	4
Harry Potter	Rowling	4
Killing Mr. Griffin	Duncan	4
The Mouse Rap	Myers	4
The Hobbit	Tolkien	3
Many Stones	Coman	3
Nothing But the Truth	Avi	3
Ransom	Duncan	3
A Child Called It	Pelzer	2
Absolutely Normal Chaos	Creech	2
Bless the Beasts and the Children	Swarthout	2
The Bluest eye	Morrison	2
Cold Sassy Tree	Burns	2
The Contender	Lipsyte	2
The Girl Who Loved Tom Gordon	King	2
The Grey King	Cooper	2
Homecoming	Voigt	2
Lord of the Flies	Golding	2
The Lottery Rose	Hunt	2
The River	Paulsen	2
A Separate Peace	Knowles	2
Stargirl	Spinelli	2
Tex	Hinton	2
That Was When, This is Now	Hinton	2
To Kill a Mockingbird	Lee	2
The Vandal	Schraff	2
Where the Red Fern Grows	Rawls	2

Table 2: Additional Young Adult Novels Taught by Respodents

Book	Author	Number of Times Chosen
Killing Mr. Griffin	Duncan	6
To Kill A Mockingbird	Lee	6
The Contender	Lipsyte	4
Ransom	Duncan	4
Animal Farm	Orwell	3
Holes	Sachar	3
The Mouse Rap	Myers	3
The Scarlet Letter	Hawthorne	3
A Separate Peace	Knowles	3
Frankenstein	Shelley	2
The Hobbit	Tolkien	2
Homecoming	Voigt	2
Lottery Rose	Hunt	2
Maniac Magee	Spinelli	2
Night	Weisel	2
The River	Paulsen	2
Roll of Thunder, Hear My Cry	Taylor	2
That Was Then, This Is Now	Hinton	2
Where are the Children?	Clark	2

- "I'm afraid I really can't help you. I do not teach young adult novels. I taught *The Outsiders* once, about 18 years ago. I don't believe I have read a young adult novel since then."
- "I am not informed enough in the subject to make a recommendation or appraisal."
- "This is an area I don't know much about. I was much more familiar with these novels when I taught middle school."
- "I emphasize the classics."

Novels Read, Recommended, and Taught by Teachers

Research question number two asked teachers what young adult literature novels they read, recommended, or taught. The respondents were asked to fill out the survey, the major portion being a list of novels with the above categories, checking all that applied. Sometimes each category for a novel was checked, and sometimes only one or two categories were checked. For example, a respondent might have checked that they taught the novel, but did not check the box to indicate that they had read the novel. Also, some checked that they had recommended the novel, but not that they had read it (See Table 3).

The novels that many had read, with the number of times it was checked, included *The Outsiders* (76), *The Pigman* (60), *A Day No Pigs Would Die* (57), *The Chocolate War* (52), *The Giver* (42), *Jacob Have I Loved* (41), *Bridge to Terabithia* (39), *Make Lemonade* (35), *Dicey's Song* (34), *Hatchet* (30), *Speak* (26), and *Fallen Angels* (22). These also happened to be the same that most recommended. The only novel that respondents indicated they recommended more than they read was *Ironman*, perhaps because they were familiar with the author's other works. The novels that topped the charts for being taught , and the number of times they were checked, were *The Outsiders* (57), *The Pigman* (36), *A Day No Pigs Would Die* (26), *and The Chocolate War* (16).

For this question, one respondent added a comment instead of the list, which was "I teach 11th grade, so I do not have the time to read junior high or lower level books."

Table 3: Novels Teachers Read, Recommend, and Taught

Author/Book	Have read it	Have recommended to student or class	Do teach it or have taught it
Almond, David *Kit's Wilderness*	0	0	0
Anderson, Laurie Halse *Speak*	26	27	6
Avi *Crispin: The Cross of Lead*	5	0	0
Block, Francesca Lia *Weetzie Bat*	5	0	0
Bloor, Edward *Tangerine*	5	4	0
Bridgers, Sue Ellen *All Together Now*	3	2	0
Bridgers, Sue Ellen *Home Before Dark*	10	5	2
Bridgers, Sue Ellen *Permanent Connections*	1	1	0
Brooks, Bruce *The Moves Make the Man*	5	3	0
Chambers, Aidan *Postcards from No Man's Land*	3	1	3
Cole, Brock *The Goats*	4	2	0
Cormier, Robert *After the First Death*	9	4	0
Cormier, Robert *The Chocolate War*	52	35	16
Cormier, Robert *Fade*	6	4	0
Cormier, Robert *We All Fall Down*	8	7	0
Creech, Sharon *Walk Two Moons*	8	4	0
Crutcher, Chris *Chinese Handcuffs*	6	3	0
Crutcher, Chris *Ironman*	8	12	3
Cruther, Chris *Running Loose*	3	3	0
Curtis, Christopher Paul *Bud, Not Buddy*	5	3	1
Curtis, Christopher Paul *The Watsons go to Birmingham*	10	10	6
Cushman, Karen *The Midwife's Apprentice*	7	5	2
Davis, Terry *If Rock and Roll Were Machine*	0	0	0
Garden, Nancy *Annie on My Mind*	3	0	0
Hesse, Karen *Out of the Dust*	12	10	5

Table 3: Continued

Author/Book	Have read it	Have recommended to student or class	Do teach it or have taught it
Hinton, S.E. *The Outsiders*	76	62	57
Kerr, M.E. *Deliver Us from Evie*	1	0	0
Kerr, M.E. *Gentlehands*	5	4	5
Klause, Annette Curtis *The Silver Kiss*	0	0	0
Lowry, Lois *The Giver*	42	32	14
Mazer, Norma Fox *When She Was Good*	4	1	0
Myers, Walter Dean *Fallen Angels*	22	20	8
Myers, Walter Dean *Monster*	9	9	2
Na, An *A Step from Heaven*	3	0	0
Park, Linda Sue *A Single Shard*	1	0	0
Paterson, Katherine *Bridge to Terabithia*	39	27	7
Paterson, Katherine *Jacob Have I Loved*	41	22	8
Paulsen, Gary *Hatchet*	30	25	12
Peck, Robert Newton *A Day No Pigs Would Die*	57	44	26
Peck, Richard *A Year Down Yonder*	16	9	5
Philbrick, Rodman *Freak the Mighty*	17	14	9
Sleator, William *Interstellar Pig*	0	0	0
Taylor, Mildred *Let the Circle Be Unbroken*	6	3	2
Thomas, Rob *Rats Saw God*	2	4	0
Voigt, Cynthia *Dicey's Song*	34	26	15
Voigt, Cynthia *Izzy, Willy-Nilly*	15	11	4
Wittlinger, Elen *Hard Love*	1	0	0
Wolff, Virginia *Make Lemonade*	35	24	9
Zindel, Paul *The Pigman*	60	48	36

Novels Teachers Would Like to Teach

Research question number three asked what books teachers would like to teach in their classrooms. The answer to this was found in the responses to section three (question three) in the survey where respondents were asked to list any additional novels they would like to teach, using the above lists if desired (See Table 4). Twenty-four different titles were listed, with only a few listed more than once. Anderson's *Speak* was the top choice, listed five times. Sachar's *Holes* was listed three times; *The Giver* by Lowry and *Harry Potter and the Sorcerer's Stone* by Rowling were each listed twice. Each of the other novels was listed once.

Again, instead of listing books, some respondents chose to write comments, which included:

- "I would love to teach any Chris Crutcher book, but his language in the books is questionable in a county system."
- "There are so many it's hard to be specific. I would love an opportunity to use lots more ya lit. The demands of block scheduling, an increasingly Gateway-oriented curriculum, and budgetary issues prevent it."
- "I'm still fighting to get summer reading back."
- "Any higher interest novels, including horror, suspense, etc. so as to promote reading for enjoyment."

Department Promotion of the Use of Young Adult Literature

Research question number four concerned how the department promoted the use of young adult literature in the classroom. Respondents were asked this question in

Table 4: Novels Teachers Would Like to Teach

Book	Author	Number of Times Chosen
Speak	Anderson	5
Holes	Sachar	3
The Giver	Lowry	2
Harry Potter and the Sorcerer's Stone	Rowling	2
Beekeepers	High	1
Cane River	Tademy	1
The Contender	Lipsyte	1
The Crystal Cave	Stewart	1
A Death in the Family	Agee	1
Freak the Mighty	Philbrik	1
The Great Gatsby	Fitzgerald	1
Hatchet	Paulsen	1
I am the Cheese	Cormier	1
Killing Mr. Griffin	Duncan	1
Make Lemonade	Wolff	1
Night	Weisel	1
The Outsiders	Hinton	1
The Rag and Bone Shop	Cormier	1
Seventeen Against the Dealer	Voigt	1
Their Eyes Were Watching God	Hurston	1
Ties the Bind, Ties that Break	Namioka	1
A Time to Kill	Grisham	1
Walking to Egypt	Creech	1
The Watsons Go to Birmingham	Curtis	1

section three, question four of the survey. Answers varied widely, but the major themes that emerged were using the library to promote books, and having them read by students who are in lower level classes, called Basic and Fundamental in this school system. Some respondents were also using young adult novels for summer reading.

When I compared answers from respondents from within the same school, most seemed to agree on how the departments promoted young adult literature, but a few were in direct contrast to each other. One respondent wrote that this was the major mission of literature study, while her colleague wrote that she did not know, and yet another colleague wrote that it was used only in the basic or fundamental classes. In another school, one respondent said there was no active promotion while a colleague wrote that it was promoted for independent reading. In yet another school, two respondents wrote "yes," while two of their colleagues wrote "not well." Many times, respondents just wrote "yes," or "it doesn't" in the comment section, but did not elaborate. Other comments included:

- "This is the major mission of our literature study."
- "We have paperback copies of some. Our librarians promote them, but not as class activities."
- "We are always looking for wonderful adult literature for our lower readers."
- "Yes"
- "Basic/Fundamental "
- "Summer reading"

- "Not well, I don't believe. Through summer reading, which is seen by the kids as punishment. Most teachers still remain ultra-traditional and depend upon the textbook."
- "Reading Counts"
- "We bought a class set of Speak when our book club selected it, and it is available to teachers."
- "We really do not except in the years we have summer reading."
- "Some titles are used in the classroom, but we tend to focus on the classics."
- "There is no time allowed for teaching young adult literature. Today, teachers must teach to the test."
- "We teach what we are told we must teach."
- "Our department generally stresses the teaching of classics."
- "Does not really promote due to lack of materials."
- "Not at all!"
- "It doesn't."

Reasons for Not Using Young Adult Literature

Research question number five asked about some of the reasons for not using young adult literature in the classroom, if so indicated. The answer to this question came from section three, question five in the survey. Respondents were able to choose from six categories: censorship by school, parents, or self; not challenging enough; no personal interest; and not enough time to complete curricula. There was also a place

marked "other" where respondents could specify reasons for not using young adult literature if they did not fall in the above categories. They were asked to check all that applied.

By checking one or more reasons, 73% of the respondents indicated that they did not use young adult literature in the classroom for one reason or another. Out of the 68 people who responded to this question, 52, or 76%, said they did not use young adult literature because they did not have enough time to complete the curricula. Twenty-two, or 32%, thought that young adult literature was not challenging enough to use in the classroom. Eight, or 12%, had no personal interest in using young adult literature. Censorship by parents was checked seven times, while censorship by the school was checked six times. Two respondents checked that they censored themselves when deciding to use young adult literature in the classroom. Many respondents checked other for a variety of reasons, the top being lack of money to buy class sets and no availability of the books. Other reasons included:

- "Prefer to use adapted versions of classics."
- "Teach to the test."
- "Not familiar with selections."
- "Teach 11th/12th grade"
- "I teach high school."
- "I believe in traditional literature."
- "I teach from the county's approved novel list."
- "Student lack of interest."

Teachers and Professional Affiliations

Research question number six asked if teachers had professional affiliations with organizations that might promote the use of young adult literature. Part three (question six) of the survey asked respondents if they had ever taken a young adult literature course at a college or university, where such organizations are introduced. Out of the 93 responses 41%, indicated that they had taken such a course in the past. The second part of the question asked respondents if they would be interested in taking such a course if they had not already done so. Out of the 55 respondents who had not taken such a course 45%, indicated that they would be interested in doing so. Two respondents said they would like to take the course if it was free.

Question seven asked respondents if they belonged to National Council of Teachers of English (NCTE). Twenty-one, or 23%, indicated that they did. A few replied that they let their membership lapse, and some said it was too late in their career to join. Question eight asked respondents if they belonged to The Assembly on Literature for Adolescents of NCTE (ALAN), NCTE's subsidiary group. Only one respondent replied in the affirmative.

I cross tabulated respondents who had taken a course and those who did not to see if it had any effect on whether or not they used young adult literature in their classrooms. The number of respondents who had not taken a course and did not use young adult literature in their classrooms was 44, or 47%. Those who had taken a course and used young adult literature in the classroom were 16, or 17%. Some respondents had not taken a class, 10, or 11%, but did use young adult literature in the class. There were also some

respondents who had taken a class, 23, or 25%, but chose not to use young adult literature in the classroom. The main reason why the latter chose not to were time constraints (19) and the fact that they found it was not challenging enough (7).

Respondents' Comments

The last part of the questionnaire asked respondents to add any additional comments about the use of young adult literature. The responses again varied widely, but provided insight to what respondents felt about the use of young adult literature in the classroom. They were able to write opinions that perhaps were not covered in the rest of the survey. Some respondents felt that using young adult literature wa a positive way to promote reading in school, but that they were forced to teach other things. Others felt that the books on the list were only for middle school readers and not challenging enough for high school students. Still others had broader comments about the use of classics versus contemporary literature. Other comments included:

- "Block scheduling does not allow a lot of time to encourage extra-curricular reading."
- "I feel that young adult literature is very useful in the classroom because students can identify with the characters and their problems. When students become involved with reading, they learn more."
- "We have to test: TCAP, Gateway, EOC. There is little time in a 90 day semester. We are on block scheduling."
- "Once again, most of the teachers in this department would probably use young adult literature. Our philosophy is that if we can get novels that students would like to read, which would promote reading, we would be thrilled! However, due to curriculum

guides, writing assessments, and folders, and testing, our plate is so full that we are doing good if we get the required work completed. I personally do at least one novel with my classes. However, I usually do have to play "catch up" in order to do so. If you really want to know the truth, I would prefer to let my students learn and experience "a love of reading" as opposed to drilling in a set of performance indicators so they can score well on a one time assessment test....We have students in this school that are basically reading on a 3rd grade level. I would be happy if they could read anything, comics, anything, much less young adult literature."

- "I teach seniors. Many of the books on the list appear to be for 9th, 10th graders, or perhaps middle school."
- "I think this is a 6th-8th grade or below average-level students topic in h.s."
- "I would love to use it more but it is very difficult to get the money to purchase the books."
- "Although YA literature get students to read and take interest in the material, I feel that parents in this community would object to using it in the classroom."
- "I personally enjoy young adult literature. I'm a huge fan of Harry Potter and find the young adult novels I have read to be similarly engaging. Certainly, it is relevant to students' lives and may encourage a love of literature. Currently, ya lit does not find its way into my classroom. Why? Because of the countywide adopted curriculum and the school/department curriculum."
- "Outside reading is encouraged for all levels of English. Advanced Placement students have required novels for summer reading. I wish wish wish I had more time to indulge in young adult literature."

- "Young adult literature isn't used much in high school except in some lower level classes."
- "I found my adolescent literature coursework most helpful for basic level high school and middle school."
- "Most of us teach the novels that are stocked at our school. Adding new novels is a long, difficult process, beginning with central office."
- "I think young adult literature is the best choice for summer reading for all students except those in AP."
- "Most teachers were perfect, people-pleasing students themselves and model their teaching styles after their high school teachers; thus, tradition repeats itself. Too much textbook (the classics) is teaching the kids to hate English and hate reading."
- "It is sad that we are no longer able to encourage our students to read by means of teaching contemporary young adult literature. But I don't foresee a change in this trend of accountability to the test."
- "Students I teach are nonreaders and getting them to read anything is a challenge. They do better with short stories and short articles like one finds in the newspaper."
- "You are working with a middle school list. I teach high school students."
- "I would like someone to "donate" selections to school of "top 20" YA."
- "Ninth and 10th grade teachers would be a better source of info than I am."
- "I think YA lit is the number one way to reach kids and promote reading. Classics and stories from textbooks turn kids off to reading."
- "Many of the best novels are read in middle school."

Summary of Results and Analysis

This chapter focused on the main research questions that drove this study. Teachers' knowledge, use, and opinion of using young adult literature in the classroom were sought after and discovered through the survey.

Analysis showed teachers have a wide range about specific young adult literature novels. Many that were listed on the survey were checked for having been read and many more not on the survey were listed by teachers. Of the books listed on the survey, many were read by the respondents. The novels that most indicated they had read were *The Outsiders*, *The Pigman*, *A Day No Pigs Would Die*, *The Chocolate War*, *The Giver*, *Jacob Have I Loved*, *Bridge to Terabithia*, *Make Lemonade*, *Dicey's Song*, *Hatchet*, *Speak*, and *Fallen Angels*.

Teachers also indicated that there were young adult literature novels that they would like to teach in their classroom. The novel most chose was *Speak* by Anderson.

Although not everyone believed that their department supported the use of young adult literature as a viable option to use in the classroom, many wrote that they used such novels, and that others had the option of doing so. Many young adult literature novels were used for summer reading, or basic/fundamental classes.

There were many reasons teachers did not use young adult literature in the classroom. The top reasons were that they thought they did not have enough time to complete the curricula and that it wasn't challenging enough. Chapter four also revealed that the majority of teachers did not belong to a professional affiliation.

CHAPTER 5

FINDINGS, CONCLUSIONS, AND IMPLICATIONS FOR FURTHER RESEARCH

The purpose of this study was to find out high school English teachers' use, knowledge, and opinions of young adult literature and using it in the classroom. By contacting high school English teachers through a survey questionnaire and analyzing their responses, I was able to answer my research questions.

Chapter one was an introductory chapter. It presented the purpose for doing this study and helps to establish a rationale for its importance. Chapter one also defined the term -young adult literature- that is used throughout the study and listed the following six research questions:

1. What knowledge of specific adolescent novels do teachers have?
2. Which adolescent novels do teachers read, teach, or recommend?
3. How does your department promote the use of young adult literature in the classroom?
4. If you do not use young adult literature in the classroom, what are some of the reasons why not?
5. What books would you like to teach in your class?
6. Do teachers have professional affiliation with organizations that might promote the use of young adult literature?

Chapter two, "Review of Related Literature," contained a review of related literature in the field of young adult literature and survey research. This review examined these areas of young adult literature: Why young adult literature is important, why teachers do/do not use young adult literature, what young adult literature can teach, and classics and young adult literature It also looked at the general characteristics of survey research, and in particular, using a mail survey.

Chapter three was the "Design and Procedure." It detailed the research methods and procedures I used to conduct the study. It also described the population, the design of the survey instrument, the procedure for data collection, and the method of data analysis.

Chapter four discussed the presentation of the data and results. It presented the findings of the research through tables and text that answer the six questions for this study. It also reviewed the demographic findings of the study.

Findings

This study revealed that young adult literature is a genre that is used in English courses today, although not by many teachers. While some respondents did use it in their classrooms, the majority, 73%, showed that they did not use young adult literature for one reason or another, such as not enough time or they felt it was not challenging enough.

The respondents also had specific knowledge of young adult literature. Even though some did not indicate this through the survey table, there were able to list many additional books on their own, without any prompting. This shows an understanding and knowledge of young adult literature using the same definition I used for this study.

I also found that the young adult novels that teachers do use in the classroom are considered the "classics" of young adult literature. A recent study shows that many still believe that these books are the best that young adult literature has to offer (Hipple & Claiborne, 2004). These are the novels that were marketed towards young adults and have stood the test of time. Hinton's *The Outsiders* was printed in 1967 and has been listed as one of the best young adult literature novels ever since. *The Pigman* by Peck was published in 1968 and Cormier's *The Chocolate War* was published in 1974. These are the popular novels used in the classrooms today shown by the survey results.

Although these older novels are the ones that are being taught in the classrooms, respondents indicated that they have read more contemporary work. Newer novels include Wolff's *Make Lemonade*, published in 1994, *Out of the Dust* by Hesse, 1997, and *Holes* by Sachar, published in 1998. Even more current is Anderson's *Speak*, which was published in 1999. Although teachers indicated that they read these novels, not many are using them in the classroom, although some wrote that they would like to teach *Speak* to their classes.

The study revealed that there is not much consistency in how departments promote the use of young adult literature. Some respondents felt that their department promoted the use of it while others felt it did not. Some respondents in the same school had conflicting ideas about this. For example, in one result, the respondent said it was the main objective of their program, while another respondent from the same school said that the department did not promote it at all. Many said the department promoted the use of young adult literature through the use of required summer reading. Others said that young adult literature was used in their lower level classes.

Reasons for not using young adult literature also varied widely. Most who did not use it in the classroom felt that they did not have enough time to complete their curriculum, while others felt that it was just not challenging enough. Some respondents admitted that they had not read much young adult literature and did not feel qualified to make any statements about it, much less use it in their classrooms.

The study revealed that most of the respondents did not belong to professional affiliations that promote the use of young adult literature. Out of the 93 responses, 38 belonged to National Council of Teachers of English (NCTE) while only one belonged to The Assembly on Literature for Adolescents of NCTE (ALAN). These are some of the top two professional organizations that advocate the use of young adult literature and respondents' indication of membership might indicate a willingness to use this genre in the classroom. As it is, many respondents indicated that they neither belonged to these groups, nor did they use young adult literature in their classes.

One unexpected finding came from the question that asked respondents what other young adult literature they teach in the classroom. In addition to many other books, some respondents included *Romeo and Juliet*, *Frankenstein*, *Animal Farm*, *1984*, *The Great Gatsby*, *Huckleberry Finn*, *Of Mice and Men*, *Old Man and the Sea*, and *Lord of the Flies*. These novels, marketed towards adults, are generally regarded as adult classics, and they are widely taught in public schools. Most have Cliffs Notes and even come with a teacher's guide for use in the classroom. However, most young adult novels do not come with such teaching guides, which may prevent some teachers from using the novels.

Conclusions

I was able to reach several conclusions based on the results of the study. They include:

- Most recent young adult literature is not used in the classroom.
- Respondents felt strongly enough about the topic to fill out and return the survey to me.
- Teachers do not seem disposed to bridge the gap between using young adult literature and the classics.
- Some respondents do not know the widely accepted definition of young adult literature.
- Teachers are not optimistic about belonging to professional affiliations.
- Many teachers do not know what others in their department are teaching, or whether or not other teachers in their schools support the use of young adult literature in the classroom.
- Young adult literature can stand the test of time.
- Teachers have not realized the impact that young adult literature has on readers.

The study showed that most recent young adult literature is not used in the classroom. Although some respondents said they had read more recent young adult literature publications, they are not using them in their own classes. However, many (67%) felt strongly enough about the subject to take the time to fill out the survey and

return it to me which shows that even though they may not be reading them or using them, they do acknowledge their existence.

Teachers do not seem disposed to bridge the gap between using young adult literature in the classroom and the classics. Many articles and books have been written showing just how to do this (See chapter 2). However, because some teachers said that teaching advanced placement classes was the reason for not using young adult literature in the classroom, as quoted in chapter four, "I think young adult literature is the best choice for summer reading for all students except those in AP," I predict that those teachers will not use young adult literature in the future, even if they are taught how to connect it with classical literature designed for advanced placement study.

Some respondents do not know the widely accepted definition of young adult literature. I chose to use Chris Crowe's (1998) definition, "literature for young adults in all genres of literature published since 1967 that are written for and marketed to young adults." I also showed how others in the field defined the term in chapter one. However, the respondents who listed adult classics such as *Romeo and Juliet*, *Frankenstein*, *Animal Farm*, *1984*, *The Great Gatsby*, *Huckleberry Finn*, *Of Mice and Men*, *Old Man and the Sea*, and *Lord of the Flies* did not follow any of these definitions.

Teachers are not optimistic about belonging to professional affiliations. Some wrote that there were not many benefits to belonging to NCTE. These teachers may not know of the many advantages of belonging to this organization and its support for the use of young adult literature in the classroom.

Many teachers do not know what others in their department are teaching, or whether or not other teachers in their schools support the use of young adult literature in the classroom, based on respondent's answers.

The staying power of young adult literature classics such as *The Outsiders* (1967) and *The Pigman* (1968) prove that even young adult literature can stand the test of time and have an impact years after publication. With 149 total books listed, the Hipple and Claiborne survey (2004) revealed that the top eleven novels listed as the best included:

Speak by Anderson

The Chocolate War by Cormier

Staying Fat for Sarah Byrnes by Crutcher

Out of the Dust by Hesse

The Outsiders by Hinton

The Giver by Lowry

Monster by Myers

Hatchet by Paulsen

Holes by Sachar

Make Lemonade by Wolff

The Pigman by Zindel

Again, many of the novels listed above were printed decades ago, and yet still affect many readers.

The top reasons for respondents not using young adult literature in the classroom were that they did not have enough time to complete the curricula and they did not think young adult literature was challenging enough. However, most curricula do not dictate

how teachers get across the required learning, only that they do. This might not be true in all cases, such as survey classes in eleventh and twelfth grades where the curriculum states more specific objectives, and even specific authors and their works. But teachers usually have autonomy in the classroom and can substitute young adult literature for classical literature. The fact that many think that young adult literature is not challenging enough is disappointing. These teachers have not realized the impact that some of these novels have on readers, as suggested by Pennac's *Better Than Life* (1994). Pennac suggested that in order to encourage a life-long love of reading, children need their own private relationship with books. He added, "Books aren't written so that our sons and daughters can compose essays on them. Books are there to be read, should readers be so inclined" (p. 161). Pennac has even devised a bill of rights for parents, teachers, students, and all other readers to follow:

"Reader's Bill of Rights"

1. The right not to read.
2. The right to skip pages.
3. The right not to finish.
4. The right to reread.
5. The right to read anything.
6. The right to escapism.
7. The right to read anywhere.
8. The right to browse.
9. The right to read out loud.
10. The right to not defend our tastes.

With this attitude, students are encouraged to read any books of their choice, hoping that by doing this, they will develop a love of reading.

Implications for Further Research

This study revealed a great deal about the use of young adult literature in one school system. However, due to the nature of the study, there are many implications for further research. Because the study was limited in size, many more studies could be done, each using a different sample. It might be of interest to compare districts that are far away from each other to determine if geography has any bearing on the use of young adult literature in the classroom.

The survey was also limited to high schools. Since the definition of young adult literature encompasses students who are in middle schools, further studies could be done using these middle schools. It might be of interest to compare the use of young adult literature in the classrooms with those who teach middle school to those who teach high school.

Because so many respondents indicated that they did not use young adult literature in the classroom, it would be beneficial to discuss the possibility of requiring a young adult literature course in teacher education programs in the country. This might show some who otherwise would never consider using young adult literature in the classroom just how and why they might do so. Perhaps more teachers do not use it simply because they are unsure of how to teach such novels. Most young adult literature novels do not come with teaching guides, so perhaps it is easier for teachers to use classic novels, which do.

novels do not come with teaching guides, so perhaps it is easier for teachers to use classic novels, which do.

Another implication in the study is that current teachers might benefit from an inservice on the uses of young adult literature in the classroom. Professors and district members could work together to change negative attitudes about its uses, explaining and examining the research that has been done which shows the positive impact of using young adult literature. This would be very beneficial to those teachers who said young adult literature was not challenging enough, and for those who assumed they could not use it since they taught advanced placement classes.

Since teachers felt there was not enough time to complete the curricula and use young adult literature, there could be a study to show just how to do this. It would be interesting to principals and curriculum directors and allow them to bring in more materials to use when instructing students.

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APPENDICES

Appendix A: Survey Instrument

Using Young Adult Literature in the Classroom: A Survey

Part I. Demographics
Directions: Please complete.

1. Years experience as an English Teacher: _____1-4 _____5-9 _____10-15
   (Including this year)
   _____16-20 _____21+

2. Education (highest level):

   _____Bachelor's _____Masters

   _____EdS _____EdD/PhD

Part II. Young Adult Authors and Books
Directions: These titles were selected from one or more of these sources: recent Newbery winners, Printz and Mock Printz awardees, and several *English Journal* surveys. Please tell me if you have read the book, recommended it to a student or a class, and if you are teaching it now or have taught it before. Check all that apply.

Author/Book	Have read it	Have recommended to student or class	Do teach it or have taught it
Almond, David *Kit's Wilderness*			
Anderson, Laurie Halse *Speak*			
Avi *Crispin: The Cross of Lead*			
Block, Francesca Lia *Weetzie Bat*			
Bloor, Edward *Tangerine*			
Bridgers, Sue Ellen *All Together Now*			
Bridgers, Sue Ellen *Home Before Dark*			
Bridgers, Sue Ellen *Permanent Connections*			
Brooks, Bruce *The Moves Make the Man*			

Author/Book	Have Read it	Have recommended to student or class	Do teach it or have taught it
Chambers, Aidan *Postcards from No Man's Land*			
Cole, Brock *The Goats*			
Cormier, Robert *After the First Death*			
Cormier, Robert *The Chocolate War*			
Cormier, Robert *Fade*			
Cormier, Robert *We All Fall Down*			
Creech, Sharon *Walk Two Moons*			
Crutcher, Chris *Chinese Handcuffs*			
Crutcher, Chris *Ironman*			
Crutcher, Chris *Running Loose*			
Crutcher, Chris *Staying Fat for Sarah Byrnes*			
Curtis, Christopher Paul *Bud, Not Buddy*			
Curtis, Christopher Paul *The Watsons go to Birmingham*			
Cushman, Karen *The Midwife's Apprentice*			
Davis, Terry *If Rock and Roll Were a Machine*			
Garden, Nancy *Annie on My Mind*			
Hesse, Karen *Out of the Dust*			
Hinton, S.E. *The Outsiders*			
Kerr, M.E. *Deliver Us from Evie*			
Kerr, M.E. *Gentlehands*			
Klause, Annette Curtis *The Silver Kiss*			

Author/Book	Have read it	Have recommended to student or class	Do teach it or have taught it
Lowry, Lois *The Giver*			
Mazer, Norma Fox *When She Was Good*			
Myers, Walter Dean *Fallen Angels*			
Myers, Walter Dean *Monster*			
Na, An *A Step from Heaven*			
Park, Linda Sue *A Single Shard*			
Paterson, Katherine *Bridge to Terabithia*			
Paterson, Katherine *Jacob Have I Loved*			
Paulsen, Gary *Hatchet*			
Peck, Robert Newton *A Day No Pigs Would Die*			
Peck, Richard *A Year Down Yonder*			
Philbrick, Rodman *Freak the Mighty*			
Sleator, William *Interstellar Pig*			
Taylor, Mildred *Let the Circle Be Unbroken*			
Thomas, Rob *Rats Saw God*			
Voigt, Cynthia *Dicey's Song*			
Voigt, Cynthia *Izzy, Willy-Nilly*			
Wittlinger, Elen *Hard Love*			
Wolff, Virginia *Make Lemonade*			
Zindel, Paul *The Pigman*			

Part III. Short Answer
Directions: Please respond to the following questions.

1. What other (up to five) young adult novels do you think would merit a place in the list above? Please list.

2. Please list any additional young adult novels you teach.

3. Please list any additional young adult novels you would like to teach. These can come from the list above.

4. How does your department promote young adult literature as a viable option to use in the classroom?

5. If you **do not** use young adult literature in the classroom, what are the reasons? **Check all that apply.**

_____censorship by school

_____censorship by parents

_____censorship by self

_____not enough time to complete curricula

_____not challenging enough

_____no personal interest

_____other: please specify_____

6. Have you ever taken a young adult literature course at a college or university? _____

   If not, would you be interested in taking one? _____

7. Do you belong to NCTE (National Council of Teachers of English)? _____

8. Do you belong to NCTE's subsidiary group ALAN (Assembly on Literature for Adolescents of the National Council of Teachers of English)? _____

9. Please add any comments about the use of young adult literature in the classroom. Include departmental, school, and personal attitudes if appropriate.

Thank you for taking the time to complete this survey. When finished, please use the enclosed stamped envelope and return to: Jennifer Claiborne, 9033 Highbridge Dr., Knoxville, TN 37922

Appendix B: Letter Requesting Permission to do Study

March 26, 2003

Jennifer York
College of Education
Theory and Practice in Teacher Education
Claxton Complex A104
Knoxville, TN 37966-3400

John Whaley
Knox County Schools
912 S. Gay Street
Knoxville, TN 37901

Mr. Whaley,

My name is Jennifer York and I am a doctoral student at the University Of Tennessee. I am beginning work on my dissertation and hope to be completed by May 2004. I am writing to request approval from you to send a survey to Knox County secondary English teachers. The survey would be the emphasis of my dissertation, which is the attitudes and opinions of Knox County secondary English teachers regarding the use of young adult literature in the classroom.

I have spoken to you previously about this on the phone, and was hoping you could put your approval in written form. This would be a big help and greatly appreciated. If you have any questions or concerns, please call (531-7923) or e-mail me (jyork3@utk.edu).

Thank you for your time,

Jennifer York

Appendix C: Language Arts Coordinator Letter of Approval

March 31, 2003

To Whom It May Concern:

Jennifer York, a doctoral student at the University Of Tennessee, is conducting research for her dissertation. She has spoken with me about the topic and her desire to survey Knox County's secondary English teachers. I feel this is a worthwhile endeavor and lend my support to it. English teachers may choose to participate with my endorsement. I stress that participation is voluntary.

Sincerely,

John Whaley
Language Arts Supervisor

copy: Dr. Donna Wright, High School Coordinator

Appendix D: Initial Cover Letter

October 9, 2003

Dear English Teacher,

I am a doctoral student working with Dr. Ted Hipple at the University of Tennessee, Knoxville, and am conducting this survey as part of my dissertation. My purpose in this dissertation is to determine teachers' knowledge of and attitudes about the use of young adult literature in the classroom.

Because of your position, I am asking you to participate in this research endeavor. I have also been given permission to conduct this survey from Mr. John Whaley, Knox County Language Arts Supervisor. All responses will be kept confidential. No individual responses will be revealed, and all the data will be reported in composite form. Though participation is voluntary, your input is important. The return of the completed survey constitutes your informed consent to participate in this study.

Once all of the responses are received, I will tabulate the results and compile a formal report, a summary of which will be sent to your school.

Thank you for lending your time and expertise to my research project. I am providing a stamped envelope addressed to me and request your response by October 24, 2003. If you have any questions regarding the study, please e-mail me at jyork3@utk.edu.

Sincerely,

Jennifer Claiborne
Graduate Teaching Associate

Appendix E: Follow up Letter

November 12, 2003

Dear English Teacher,

I am a doctoral student working with Dr. Ted Hipple at the University of Tennessee, Knoxville, and am conducting this survey as part of my dissertation. A few weeks ago, I sent you the survey and noticed that it had not been returned. I wanted to give you another chance to participate in my study in case you did not receive the original survey, or did not then have the time to complete it. My purpose in this dissertation is to determine teachers' knowledge of and attitudes about the use of young adult literature in the classroom.

Because of your position, I am asking you to participate in this research endeavor. I have also been given permission to conduct this survey from Mr. John Whaley, Knox County Language Arts Supervisor. All responses will be kept confidential. No individual responses will be revealed, and all the data will be reported in composite form. Though participation is voluntary, your input is important. The return of the completed survey constitutes your informed consent to participate in this study.

Once all of the responses are received, I will tabulate the results and compile a formal report, a summary of which will be sent to your school.

Thank you for lending your time and expertise to my research project. I am providing a stamped envelope addressed to me and request your response by November 22, 2003. If you have any questions regarding the study, please e-mail me at jyork3@utk.edu.

Sincerely,

Jennifer Claiborne
Graduate Teaching Associate

Appendix F: Table 5. Complete List of Books Teachers Believe Merited a Place on the Survey

Table 5. Complete List of Novels Teachers Believe Merit a Place on the Survey

Book	Author	Number of times selected
A Child Called It	Pelzer	2
Absolutely Normal Chaos	Creech	2
Animal Farm	Orwell	1
April Morning	Fast	1
Bless the Beasts and the Children	Swarthout	2
The Bluest eye	Morrison	2
Brian's winter	Paulsen	2
Cane River	Tademy	1
Catalyst	Anderson	1
Catcher in the rye	Salinger	4
Catherine, called Birdy	Cushman	1
Chronicles of Narnia	Lewis	1
Clover	Sanders	1
Cold Sassy Tree	Burns	2
The Contender	Lipsyte	2
Farenheit 451	Bradbury	1
Flowers for Algernon	Keyes	1
Frankenstein	Shelley	1
The Girl Who Loved Tom Gordon	King	2
Go ask Alice	Anonymous	5
The Golden Compass	Pullman	1
The Grapes of Wrath	Steinbeck	1
Grendel	Gardner	1
The Grey King	Cooper	2
Harry Potter	Rowling	4
The Hobbit	Tolkien	3
Holes	Sachar	11
Homecoming	Voigt	2
Hoops	Meyers	1
Huckleberry Finn	Twain	1
I am Mordred	Springer	1
I am the Cheese	Cormier	1
I Heard the Owl Call My Name	Craven	1
I Know What You Did Last Summer	Duncan	1
I Know Why the Caged Bird Sings	Angelou	1
I Never Sang for my Father	Anderson	1
If Beale Street Could Talk	Baldwin	1
If You Come Softly	Woodson	1
If You Could See What I Hear	Sullivan	1
It Happened to Nancy	Sparks	1

Table 5. Continued

Book	Author	Number of times selected
Killing Mr. Griffin	Duncan	4
Like Sisters on the Homefront	Williams-Garcia	1
Lord of the Flies	Golding	2
The Lost Boy	Pelzer	1
The Lottery Rose	Hunt	2
Make Lemonade	Wolff	1
Maniac Magee	Spinelli	1
Many Stones	Coman	3
Martyr Pig	Brooks	1
Mary, Bloody Mary	Myer	1
The Mouse Rap	Myers	4
Mr. And Mrs. Bo Jo Jones	Head	1
My Darling my Hamburger	Zindel	1
Night	Weisel	5
Nightjohn	Paulsen	1
No Promises in the Wind	Hunt	1
Nothing but the Truth	Avi	3
Of Mice and Men	Steinbeck	1
The Once and Future King	White	1
Ransom	Duncan	3
The Red Pony	Steinbeck	1
The River	Paulsen	2
Sabriel	Nix	1
Scorpions	Myers	1
Seed Folks	Fleischman	1
A Separate Peace	Knowles	2
Shane	Schaefer	1
Shiloh	Reynolds Naylor	1
Shooting Monarchs	Halliday	1
Slam!	Myers	1
Smack	Burgess	1
A Solitary Blue	Voigt	1
Son of the Mob	Korman	1
Speak	Anderson	1
Stargirl	Spinelli	2
Stotan	Crutcher	1
Summer of the Monkeys	Rawls	1
Tex	Hinton	2
That Was When, This is Now	Hinton	2
Ties that Bind, Ties that Break	Namioka	1

Table 5: Continued

Book	Author	Number of times selected
To Kill a Mockingbird	Lee	2
Tom Sawyer	Twain	1
True Believer	Wolff	1
Ugly little boy	Asimov	1
The Vandal	Schraff	2
What's Eating Gilbert Grape?	Hedges	1
When the Phone Rang	H. Mazer	1
Where are the Children?	Clark	1
Where the Red Fern Grows	Rawls	2
Whirligig	Fleischman	1

Appendix G: Table 6. Complete List of Additional Young Adult Novels Taught by Respondents

Table 6. Complete List of Additional Young Adult Novels Taught by Respondents

Book	Author	Number of Times Chosen
1984	Orwell	1
An Alien Spring	Scraff	1
Animal Farm	Orwell	3
Anne of Green Gables	Montgomery	1
April Morning	Fast	1
Billy Budd	Melville	1
A Boat to Nowhere	Wartski	1
Call of the Wild	London	1
The Chosen	Potok	1
The Contender	Lipsyte	4
The Count of Monte Cristo	Dumas	1
Dark is Rising	Cooper	1
A Day no Pigs Would Die	Peck	1
A Death in the Family	Agee	1
Ender's Game	Card	1
Ethan Frome	Wharton	1
The Face on the Milk Carton	Cooney	1
Farenheit 451	Bradbury	1
Flowers for Algernon	Keyes	1
Frankenstein	Shelley	2
The Girl Who Loved Tom Gordon	King	1
Give a Boy a Gun	Strasser	1
Go Ask Alice	Anonymous	1
The Great Gatsby	Fitzgerald	1
The Hobbit	Tolkien	2
Holes	Sachar	3
Homecoming	Voigt	2
Huckelberry Finn	Twain	1
I am Mordred	Springer	1
I am the Cheese	Cormier	1
I Know What You Did Last Summer	Duncan	1
If You Could See What I Hear	Sullivan	1
Inherit the Wind	Lawrence, Lee	1
Killing Mr. Griffin	Duncan	6
The Learning Tree	Parks	1
Lord of the Flies	Golding	1
Lottery Rose	Hunt	2
Maniac Magee	Spinelli	2
The Mouse Rap	Myers	3

Table 6. Continued

Book	Author	Number of Times Chosen
Mr. And Mrs. Bo Jo Jones	Head	1
Night	Weisel	2
Nightjohn	Paulsen	1
No Promises in the Wind	Hunt	1
Of Mice and Men	Steinbeck	1
Old Man and the Sea	Hemingway	1
The Pearl	Steinbeck	1
Ransom	Duncan	4
Rebecca	Du Maurier	1
Red Sky at Morning	Bradford	1
The River	Paulsen	2
Rocket Boys	Hickam	1
Roll of Thunder, Hear My Cry	Taylor	2
Romeo and Juliet	Shakespeare	1
Rumblefish	Hinton	1
The Scarlet Letter	Hawthorne	3
Scorpions	Myers	1
A Separate Peace	Knowles	3
Tex	Hinton	1
That was Then, This is Now	Hinton	2
To Kill a Mockingbird	Lee	6
Walking Across Egypt	Creech	1
Where are the Children?	Clark	2
Where the Red Fern Grows	Rawls	1

VITAE

Jennifer L. York Claiborne was born in Joliet, Illinois, on April 2, 1974 to David and Nancy York. She grew up in Oak Ridge, Tennessee and after high school, she attended East Tennessee State University in Johnson City, Tennessee from 1992-1996 and received a Bachelor of Arts in English and Journalism. After graduation, she entered the Masters program at The University of Tennessee, Knoxville majoring in Curriculum and Instruction. After graduating in August of 1997, she began work as an English teacher at Oak Ridge High School, Oak Ridge, Tennessee. For the next five years, she taught various ability levels in English. She also taught a journalism course and supervised the production of the school's annual.

In the summer of 2002, Mrs. Claiborne enrolled in the Teacher Education doctoral program at the University of Tennessee, Knoxville and completed that degree in August of 2004. Her areas of study were English education, young adult literature, and educational research. During this time she worked for the university as a graduate teaching associate, teaching courses at the university level and supervising English education interns. She married Reed Claiborne and decided to continue her career as a secondary English teacher. She is currently teaching English at Karns High School in Knoxville, Tennessee.

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