

The University of Akron

IdeaExchange@UAkron

---

Williams Honors College, Honors Research  
Projects

The Dr. Gary B. and Pamela S. Williams Honors  
College

---

Spring 2021

## Think Beyond the Literary Canon: The Potential for Young Adult Literature within a High School Classroom

Megan Mayle  
mmm363@zips.uakron.edu

Follow this and additional works at: [https://ideaexchange.uakron.edu/honors\\_research\\_projects](https://ideaexchange.uakron.edu/honors_research_projects)



Part of the [Curriculum and Instruction Commons](#), and the [Secondary Education Commons](#)

Please take a moment to share how this work helps you [through this survey](#). Your feedback will be important as we plan further development of our repository.

---

### Recommended Citation

Mayle, Megan, "Think Beyond the Literary Canon: The Potential for Young Adult Literature within a High School Classroom" (2021). *Williams Honors College, Honors Research Projects*. 1232.  
[https://ideaexchange.uakron.edu/honors\\_research\\_projects/1232](https://ideaexchange.uakron.edu/honors_research_projects/1232)

This Dissertation/Thesis is brought to you for free and open access by The Dr. Gary B. and Pamela S. Williams Honors College at IdeaExchange@UAkron, the institutional repository of The University of Akron in Akron, Ohio, USA. It has been accepted for inclusion in Williams Honors College, Honors Research Projects by an authorized administrator of IdeaExchange@UAkron. For more information, please contact [mjon@uakron.edu](mailto:mjon@uakron.edu), [uapress@uakron.edu](mailto:uapress@uakron.edu).

# Think Beyond the Literary Canon: The Potential for Young Adult Literature within a High School Classroom

Megan Mayle

## Introduction

According to the Ohio Department of Education's (2017) English Language Arts reading standards for students in grades 9 through 12, the only authors and/or speakers mentioned directly by name as an example are W.H. Auden, Shakespeare, Ovid, George Washington, Abraham Lincoln, Franklin D. Roosevelt, Martin Luther King Jr., and James Madison. Not one of these works or speeches mentioned were published in this century, not one female is mentioned, and only one of these men is black, indigenous, or Latino. In no way are teachers limited to this list, but it does speak to the emphasis on the literary canon in the public education system. Educators may be hesitant to assign popular twenty-first century texts, such as young adult novels as they are often looked down upon as inferior works, but through research, it is found that educators can use texts from the young adult genre independently or in conjunction with works of the literary canon to create a learning environment that is relatable, relevant, inclusive, engaging, and beneficial for high school students and teachers.

## Part One: Research

### Survey

Before addressing the young adult genre, it is important to know what is currently being used in high school English classrooms. A survey of students from the University of Akron was taken to answer prompts for this research project. The prompts included questions such as:

1. Name three texts/novels you read in a high school English class.
2. What was your favorite text (book, play, poem, etc.) that you read in any of your high school English classes?
3. Should YA novels (like *Harry Potter*, *The Hate U Give*, *The Curious Incident of the Dog in the Night-Time*, etc.) have the opportunity to be implemented into high school curriculum/classes?

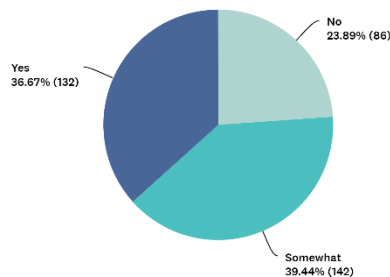
### Sample

The digital survey taken in September of 2020 consisted of 360 University of Akron students (Mayle). It was randomly sent to students through E-Mail. The total number of 360 students includes only the students that completed the survey in its entirety. Each student graduated from high school between the years of 2010 and 2020. The majority of students, 74%, graduated high school between 2015 and 2019. Out of the total 360 students, about 88% of the students attended high school in Ohio. Pennsylvania was the next highest with 7.5% . Every other state was less than 2% .

The students were asked to answer whether or not they considered themselves to be a “reader” and/or a “YA literature reader.” The following charts show the distribution to each question.

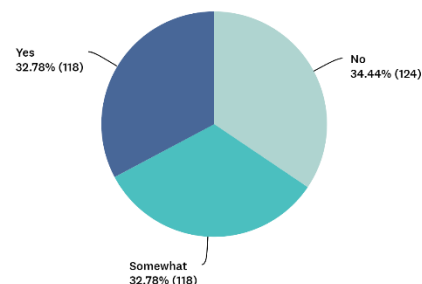
Do you consider yourself a reader?

Answered: 360 Skipped: 0



Do you consider yourself a reader of young adult (YA) literature?

Answered: 360 Skipped: 0



**Findings**

Students were prompted to list three texts that they read in their high school English classes. 259 different texts were recorded. The table below (Figure S1) shows the most frequent responses and how many students listed that particular text. It is also important to note that the results of this survey do not account for all of the texts that students read in high school, as they were only asked to list three.

Title	Number of responses
TO KILL A MOCKINGBIRD	102
THE GREAT GATSBY	90
OF MICE AND MEN	54
FAHRENHEIT 451	51
LORD OF THE FLIES	34
THE SCARLET LETTER	31
THE CATCHER IN THE RYE	29
1984	28
ROMEO AND JULIET	27
THE GRAPES OF WRATH	24
HAMLET	24

Figure S1

Figure S2 shows the results of the survey question: What was your favorite text, book, play, poem, etc.) that you read in any of your high school English classes? Not included in the results below is that 14 students specifically answered that they did not have a favorite text from high school English class.

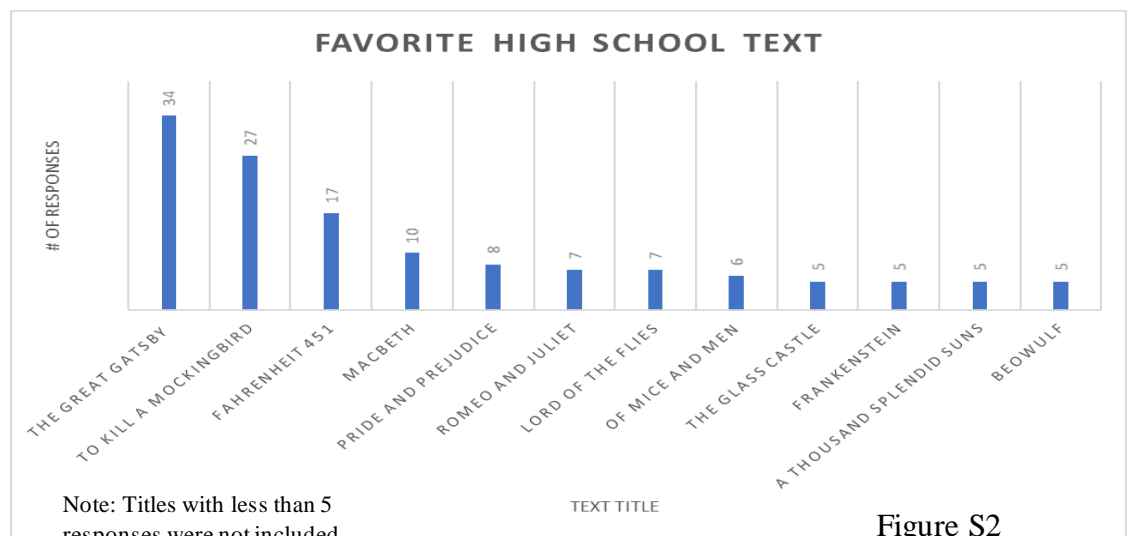


Figure S2

Finally, students were asked their opinion on whether or not they believed that YA literature (like *Harry Potter*, *The Hate U Give*, and *The Curious Incident of the Dog in the Night-Time*) should have the opportunity to be implemented into high school courses. Figure S3 shows that the majority of students said “yes.”

Should YA novels (like Harry Potter, The Hate U Give, The Curious Incident of the Dog in the Night-Time, etc.) have the opportunity to be implemented into high school curriculum/classes?

Answered: 360 Skipped: 0

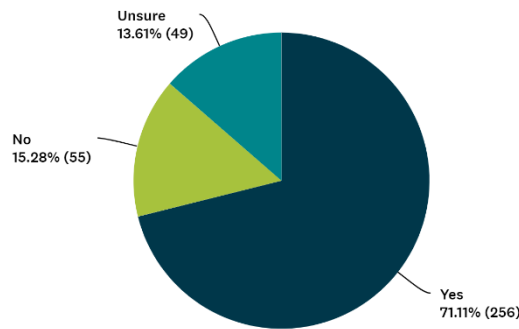


Figure S3

## Discussion

The results of this survey reveal a lot about what students have been reading in high school classrooms recently, especially in Ohio. Of 360 total survey participants, 102 of them listed that they read Harper Lee’s *To Kill a Mockingbird*. That is just under a third of the total sample, yet only 7.5% of participants listed this as their favorite, while just under 10% of students listed F. Scott Fitzgerald’s *The Great Gatsby* as their favorite.

Another finding that is fascinating is that the third most common text was John Steinbeck’s *Of Mice and Men* with 54 participants listing it, but only six listed it as their favorite text. *A Thousand Splendid Suns* by Khaled Hosseini was nowhere near the most common texts with only six participants naming it, but five participants listed it as their favorite. There is

obviously an interest there for students in Hosseini's 2007 novel, but with Steinbeck's 1937 novel, it seems that students are not as intrigued. This could be attributed to many reasons, but it could be reasonable to suspect that this is because it is a more modern novel.

As for the final question which asked students whether or not they thought young adult literature has a place in the high school classroom, the majority of students answered that YA literature should have this opportunity. This suggests that these college students can recognize the benefits that YA literature can bring to the table. If college students believe this, it is fair to assume that high school students would appreciate this, as well.

### Comparing 1989 to Now

To further discuss these findings, a similar study was found to analyze whether or not the high school curriculum has changed in recent years. The study that the UA survey will be compared to took place in 1989 and consisted of a national survey to determine what books were being taught in high schools across the country, including public schools, private schools, and independent schools (Applebee). The survey asked department chairs of 322 public, private, and independent schools to list "the works which all

**Most Popular Titles, Grades 9-12**

**Title and Percent of Schools**

Public Schools (n = 322)		Catholic Schools (n = 80)		Independent Schools (n = 86)	
Romeo and Juliet	84%	Huckleberry Finn	76%	Macbeth	74%
Macbeth	81	Scarlet Letter	70	Romeo and Juliet	66
Huckleberry Finn	70	Macbeth	70	Huckleberry Finn	56
Julius Caesar	70	To Kill a Mockingbird	67	Scarlet Letter	52
To Kill a Mockingbird	69	Great Gatsby	64	Hamlet	51
Scarlet Letter	62	Romeo and Juliet	63 *	Great Gatsby	49
Of Mice and Men	56	Hamlet	60	To Kill a Mockingbird	47
Hamlet	55	Of Mice and Men	56	Julius Caesar	42
Great Gatsby	54	Julius Caesar	54	Odyssey	39
Lord of the Flies	54	Lord of the Flies	52	Lord of the Flies	34

\* Percentage significantly different from public school sample,  $p < .05$ .

Figure S4

students, in any English class, study” (Applebee, 1989, p. 1). Figure S4 shows this survey’s top ten texts.

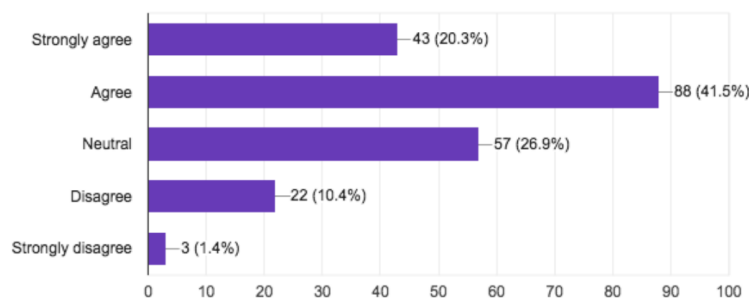
To compare this survey’s most common texts in public schools to the survey taken of University of Akron students, they share seven of the same texts. Despite 31 years, these lists hardly differ from one another. Are students today the same they were 31 years ago? Has there been no change in the literature worth studying in the past 31 years? There seems to still be an overwhelming focus on these texts of the literary canon.

### The Status Quo

As shown in the UA study and Applebee’s study, it appears that the high school literary canon hasn’t changed much since the change of the century. A survey that consisted of 212 English teachers, in which the intention was to gain “insight into the factors that influence literature selection in public, private, and charter schools in Massachusetts, Connecticut, and Rhode Island” found that educators think the literature selection may need to be reevaluated (Geoghegan, 2019, p. 3). The chart below shows that teachers do believe that literature selection for high school curriculum needs to be improved.

Literature selection for high school English curriculum should be improved

212 responses



This survey shows that the majority of the surveyed English teachers either agree or strongly agree that literature selection for English curriculum should be improved. This raises the question: what changes need to be made in order for it to improve?

Although the literary canon is the status quo of high school English classrooms, it is not the only literature available to teachers. As Bonnie Ericson (2001) states in her research about reading in high school classrooms, “to limit our selections to novels, especially to the ‘classic’ novels, is to tell our students that all these other texts, perhaps the students' preferred types of reading, have less value” (p. 10). The goal is to inspire students into enjoying the act of reading, as reading for pleasure has been linked to improved academic success (Whitten et al., 2017). Inspiring students to read will not occur by dismissing certain literature that they may enjoy as inferior.

## Young Adult Literature as an Asset

### **21<sup>st</sup> Century Young Adult Literature: Is it Worth Studying?**

Young adult literature is typically a fiction text told from the perspective of, or focused on, teenagers. These are often coming-of-age stories, where the protagonist matures or grows in some capacity. The genre is typically focused on targeting children ages 12 to 18, but according to an article published in *The Atlantic*, “approximately 55 percent of today’s YA readers are adults” (Kitchener, 2017, para. 1). There is a misconception among critics that young adult literature is only a subgenre of children’s literature, but as young adult literature continues to evolve and grow, this is simply not true. If adults find themselves reading and enjoying young adult literature, there must be more substance to these novels than just another children’s book.



There are also many conflicting beliefs and ideas on whether or not young adult literature is considered literature that is worthy of being studied. Some critics argue that YA literature has little to no literary merit, so it can't possibly be studied, but in reality, "it is really an overlooked and underappreciated literary genre that has only recently begun to attract the critical attention that it deserves" (Daniels, 2006, p. 78). Comparing it to works of the literary canon, it tends to fall short for many people, not being considered quality literary work. In one controversial magazine article, Ruth Graham (2014) dismisses young adult literature as lower quality, suggesting that it is only meant to be for the pleasure of teenagers. In another article published in a UK educational newspaper, Joe Nutt (2016) shares his opinion on how young adult literature is responsible for teenagers being "effectively prevented from ever becoming literate adults by a publishing industry that has decided young adult readers have an insatiable appetite for what amounts to nothing more than gossip fodder" (para. 4). Nutt implies that young adult fiction agents and publishers are not providing "vital books for teenagers that introduce them to the real, adult world" (2016, para. 8). Opinions like the ones of Graham and Nutt ignore the literary merit and benefits of young adult literature. They also suggest that young adult novels are not worthy of being studied, even though many scholars disagree with that assertion. In one article, two young adult literature advocates highlight their belief that young adult novels are "deserving of literary study precisely because they have literary merit" (Soter & Connors, 2009, p. 63). Many people can recognize the allure of young adult literature in popular culture, but it has educational value, as well. In other words, "relevance is but one reason for embracing young adult literature. It's potential literary sophistication, coupled with its treatment of complex social issues, are equally important" (Soter & Connors, 2009, p. 66). One particular example of YA literary analysis is found looking at research on J.K. Rowling's *Harry Potter*. Giselle Liza Anatol's

collection of essays titled *Reading Harry Potter: Critical Essay* “proves the point that significant literary analysis can be undertaken successfully with YA literature” (Daniels, 2006, p. 79).

Rowling’s work is not the only member of the young adult literature genre that is capable of this, either.

### **Young Adult Literature as a Tool for Student Engagement**

Student engagement and motivation are essential to creating a successful learning environment. Students that are disengaged are more likely to be those that “do not participate actively in class and school activities, do not become cognitively involved in learning, do not fully develop or maintain a sense of school belonging, and/or exhibit inappropriate or counterproductive behavior,” which are all behaviors that “reduce the likelihood of school success” (Finn & Zimmer, 2012, p. 99). This raises another very important question: how many students are engaged and interested with their class materials? The National Association for Independent Schools found from their 2016 survey of 10,545 students across the United States that “eighty-three percent of NAIS students said that they were sometimes or often bored, with the main reason being that the material was not interesting” (NAIS, 2017, p. 6). As educators, it should be a priority to create interesting and engaging material, which may include stepping out of your own comfort zone or trying new material. In an article by Jeannette Haskins, an English teacher of 22 years, she discusses how she struggled with straying from the classics at the beginning of her career but found that her “love of teaching has increased more than [she] ever thought imaginable,” which she credits to her “ongoing and growing passion to YAL” (Haskins & Roberts, 2011, p. 101). Haskins addresses how early in her career, she felt the pressure of being an English teacher that stuck to the norm. Later in her career, young adult literature has become the center of her classroom and has created a love of reading in her students. Haskins

makes it a point to say that she doesn't mean to replace the literary canon with young adult literature, but instead it can be used as a tool "to help make reading enjoyable," so that her "students stand a better chance of someday appreciating *The Scarlet Letter* and *Ethan Frome*" (Haskins & Roberts, 2011, p. 104). Similarly, in another article advocating for young adult literature, the scholars argued that YA literature can be a tool in teaching literary elements to students, especially to nonreaders, stating that young adult literature "can foster a desire to read. Because it: a) employs the literary elements of the classics, b) engages adolescent students in analyzing literature along with themselves and their principles, and c) promotes and encourages lifelong reading habits" (Santoli & Wagner, 2004, p. 66). These more open-minded outlooks on the use of the literary canon and young adult literature in the classroom is one that research shows to be beneficial for students by engaging them and creating readers in and out of the classroom.

### **Young Adult Literature as a Tool for Teaching Social Responsibility**

Young adult literature tackles many real-world concepts and ideas, such as social justice, independence, government, historical issues, mental health, sexuality, identity, and so on. The YA novels that cover these issues can teach students how to understand themselves and their role in society. Having students read these young adult novels and ask questions that address the bigger picture will help shape them into socially and civically responsible young adults. Works of the literary canon may be able to do this as well, but having students see the world from the perspective of someone similar to them may help them make these text-to-self and text-to-world connections.

In an article published in the *Journal of Adolescent & Adult Literacy*, the author states that "we are living in the enlightenment of young adult literature" (Wolk, 2009, p. 665). Wolk

goes on to explain how young adult novels can be very powerful tools in teaching students to be socially responsible citizens. Using these novels in conjunction with inquiry-based teaching strategies can “create an intellectually exciting and imaginative learning experience that can help young adults shape their civic identities and develop their civic courage” (Wolk, 2009, p. 666).

### **Young Adult Literature as a Tool for Embracing and Celebrating Diversity**

Young adult literature offers perspectives that students may not usually see in the literature taught in the classroom. Too often, students will read a majority of literature written by white males. As shown in the survey of University of Akron students, the majority of the top texts being read in classrooms were written by white men, and those include some YA novels. In a 21<sup>st</sup> century classroom, celebrating diversity is so important for not only minority students, but all students and society as a whole. Young adult literature offers texts that are written by authors from all walks of life. In addition to that, the characters within these books may be racially and ethnically diverse, members of the LGBTQ+ community, empowered females, immigrants, followers of many religions, etc.

Sandra Hughes-Hassell (2013) establishes the importance of multicultural young adult literature in the classroom as it is a form of counter-storytelling, or in other words, “a method of telling the stories of those people whose experiences are not often told, including people of color, the poor, and member of the LGBTQ community” (p. 212). This type of counter-storytelling is beneficial for not only “groups that have traditionally been marginalized and oppressed in the United States,” but also “members of the majority culture” (Hughes-Hassell, 2013, p. 215). Using multicultural young adult literature as a tool for counter-storytelling serves many purposes, such as it “gives voice to teens whose voices have gone unheard and whose lives are at best underrepresented, but more often misrepresented, in the mainstream discourse,” as well as

“challenges readers whose lives have been shaped by race and privilege to consider how the world looks to groups of people that have been traditionally marginalized and oppressed” (Hughes-Hassell, 2013, p. 215). Young adult literature offers a variety of perspectives that students, no matter who they are, can benefit from.

Young adult literature can also help raise awareness and bring attention to disabilities and inclusivity. Whether special needs students or students with disabilities are being taught in integrated schools or classrooms, they often don’t get the opportunity to be exposed to literature in a classroom setting where the characters are similar to them. In addition, students with disabilities are often rejected or bullied by their peers (Hayn et al., 2009). Implementing inclusive literature where those with disabilities are “are portrayed as functional, independent, and proactive role models in realistic settings is one positive approach” to create an inclusive environment that will “promote awareness, sensitivity, and tolerance of individual differences, while combating many of the issues related to peer and social rejection” (Hayn et al., 2009, p. 9). Jill Henderson, a middle school teacher from Tennessee, found from her experience teaching YA literature in a disabilities awareness unit that young adult literature may be the answer in having students understand others’ differences. She states that since “young adult literature features adolescent protagonists experiencing adolescent issues, many teachers who use young adult literature believe the genre encourages empathy and critical thinking among readers” (Henderson, 2009, p. 12). Ultimately, the young adult genre offers many diverse perspectives for students to learn and grow from.

### **Young Adult Literature as a Tool for Scaffolding the Literary Canon**

Young adult literature has its benefits, as does the literary canon. There should be no reason why a teacher should be limited to either one or the other. As Katie Rybakova and Rikki

Roccanti (2016) state in their article published in *American Secondary Education*, “these two categories of texts are most powerful when they are connected rather than when pitted against one another” (p. 31). They argue that using both young adult literature and canonical works as paired literature, such as pairing John Greene’s *Looking for Alaska* with F. Scott Fitzgerald’s *The Great Gatsby*, will scaffold students learning, and that this “benefits readers of all types as they navigate what it means to construct literary meaning” (Rybakova & Roccanti, 2016, p. 32).

Likewise, educators could also use young adult literature as an appealing approach to broaden the literary canon. As shown in the surveys (Applebee, 1989; Mayle, 2020), there is not a lot of diversity in the authors that students have been reading in classrooms. Young adult novels can be paired with other diverse authors that are not as often read in the classroom, such as Gabriel García Márquez, Amy Tan, James Baldwin, Wole Soyinka, and Sherman Alexie. For example, a Utah State University graduate student proposed a unit in which the young adult novel, *American Street* by Ibi Zoboi is paired with *The Great Gatsby* (Withers, 2019). Withers (2019) offers many valuable connections that could be made between the two, such as privilege and the American dream, but there could also be valuable discussions between the young adult novel and another text by a diverse author. Ibi Zoboi’s novel addresses issues such as immigration and cultural differences. Pairing this with Amy Tan’s short story, *Fish Cheeks* would be another effective avenue to take instead of using a traditional classic written by a white male.

## Real Experiences: Teachers Using Young Adult Literature in the Classroom

In a recent study that focused on the experiences of eighth-grade students whose teachers used young adult literature as a tool for engagement, the research found that when students were

given the opportunity to read their choice of young adult literature in the classroom, many of them became more interested in reading (Ivey & Johnston, 2013). This engagement and interest in reading was found not only through “the time students spent reading but also in how they talked about their involvement with text, which they juxtaposed with passive, compliant reading of the past” (Ivey & Johnston, 2013, p. 7). For some students, this newfound love for reading was found both in and outside of the classroom.

Another positive experience of using young adult literature in the classroom was found in a study that explored how middle school teachers used Laurie Halse Anderson’s young adult novel, *Speak*, to address a difficult topic such as rape. Not only did this study show how to address a difficult topic but also found that there was “significantly lower levels of rape myth acceptance in both boys and girls who participated in the *Speak* unit” (Malo-Juvera, 2014, p. 420). The study concludes that since this shows “that a literary instructional unit based on a young adult novel could significantly change students’ attitudes,” that “the results support numerous educators who have theorized the positive effects that reading young adult literature may have on adolescents” (Malo-Juvera, 2014, p. 421).

In another study, senior level students at a northeastern suburban public school, participated in a unit that was centered around the young adult novel, *The Hunger Games* by Suzanne Collins. The results of this study found that the students’ experiences with the text, class discussion, and assignments resulted in “evidence of gendered interpretations of the text, a previously unseen depth of analysis,” as well as “extreme fluidity in making connections between texts and a demonstration of ownership and agency with both the texts and the class discussions” (Primerano, 2013, p. 1). The students were also given more difficult theoretical texts to analyze alongside the novel, including selections from Michel Foucault’s *Discipline and*

*Punish* and Louis Althusser's *Ideology and the Ideological State Apparatuses*. Primerano concludes that "student engagement and comfort with the young adult core text fostered willingness to engage with the more demanding theoretical texts" (Primerano, 2013, p. 8). At the end of the unit, students also had positive reflections on reading the young adult novel, stating that it was fun and enjoyable.

In another study, nine teachers were interviewed to discuss their experiences with multicultural young adult literature. It was found that many of these teachers were hesitant in teaching multicultural young adult literature for reasons such as lack of parental support and lack of cultural knowledge (Kuo & Alsup, 2010). Challenges aside, one of the teachers reported a very positive experience in teaching her ninth and tenth grade students the young adult novel, *Yang the Youngest and His Terrible Ear* by Lensey Namioka. The teacher used this book as an opportunity to have important discussions with her students about cultural differences, immigrants, and empathy.

Further research has found that many educators have similar stories to these. These stories and studies are mostly positive. Educators find that young adult literature has more benefits than just student engagement, including building connections and relationships, teaching empathy, introducing students to relatable narratives, addressing taboo or sensitive topics, and so on.

## **Part Two: Approaches to Using YA Literature**

As shown through research and studies, young adult literature has many benefits for students and teachers. The first step in taking advantage of these benefits would be to find how



and where young adult literature can fit in to the curriculum, as every class may differ. There are so many avenues to take when trying to implement young adult literature into a classroom.

Whether it be through paired literature, whole class reads, independent reads, films, etc., they all have the potential to be valuable. The genre also provides so many captivating and intriguing choices to choose from, as well. The following section explores three popular YA novels and how to potentially use them within the classroom.

### *The Hate U Give*

Angie Thomas's debut novel and *New York Times* Bestseller, *The Hate U Give* follows the experiences of Starr Carter, a sixteen-year old girl that attends a predominantly white and affluent school, while also living in a poor, black neighborhood. She witnessed an act of police brutality when her childhood friend was shot and killed during a traffic stop. This novel deals with so many themes prevalent right now such as racism, interracial relations, the Black Lives Matter Movement, code-switching, and the destruction of innocence.

As stated, these issues and themes are prevalent today, but some of these themes and issues can also be found in canonical works such as *To Kill a Mockingbird* and *The Adventures of Huckleberry Finn*. Both of these novels are ones that are very popular in high school curriculum. They explore powerful themes but may feel dated or out of reach for students. While *The Hate U Give* can certainly be studied by itself, it can also serve as a paired reading assignment with these classic novels. Furthermore, there are many other young adult novels that are similar to *The Hate U Give* that could also be an option to read or teach in the classroom. According to one article found in the *International Journal of Education*, "the number one motivating factor is to give adolescents the choice of reading materials" (Doepker & Ortlieb, 2011, p. 5). With that in mind, this novel could also be presented as a choice among other similar YA novels, such as:

- *All American Boys* by Brendan Kiely and Jason Reynolds
- *Dear Martin* by Nic Stone
- *A Very Large Expanse of Sea* by Tahereh Mafi
- *Loving Vs. Virginia: A Documentary Novel of the Landmark Civil Rights Case* by Patricia Hruby Powell

### **Example Materials**

*The Hate U Give* could be used in a thematic unit with several classics and canonical texts. This themes essay prompt (Figure T1) serves as an example of the connections that students can make between *The Hate U Give* and *To Kill a Mockingbird* as the list of themes for students to choose from contains themes that are very prevalent in both novels.

Figure T2 shows a similar assignment between *The Hate U Give* and *The Adventures of Huckleberry Finn*. This two-part assignment addresses perspective and point of view and how this relates to the common theme of racism found in both novels.

# Themes Essay

*The Hate U Give* by Angie Thomas

*To Kill a Mockingbird* by Harper Lee

## Standards

**RL.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.11-12.2** Analyze literary text development.

a. Determine two or more themes of a text and analyze their development over the course of the text, including how they interact and build on one another.

b. Produce a thorough analysis of the text.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

## Directions

**The objective of this essay is to demonstrate your understanding of the common themes in the novels and how they develop in both texts.**

1. Select two themes from the list below. These will be the two themes you address in your essay.
  - o The loss of innocence
  - o Racism and/or race relations
  - o Segregation
  - o Corruption/power
  - o Community
  - o Identity
  - o Stereotypes and/or misconceptions
2. Using the two themes you have chosen, you will **analyze** how these themes are **developed** in both texts. In other words, look at both texts, and compare and contrast how the themes are related in BOTH texts. (For example: If you chose community and identity, your essay will be answering the following question: **How do the themes of community and identity relate to one another and develop throughout both *To Kill a Mockingbird* and *The Hate U Give*?**)
3. Construct a well-developed essay (with quotes and citations as reference) that answers how the themes you have chosen relate to one another and compare to how they relate to the other text.

Figure T1

### *The Hate U Give & Huckleberry Finn*

## Perspective & Point of View Assignment

### Directions

In *The Adventures of Huckleberry Finn*, Twain chose to tell the story from the perspective of a problematic narrator as he can be unreliable and naive at some points. He also uses a racial slur over and over. In *The Hate U Give*, Thomas wrote the novel from the perspective of someone experiencing racism. What if Huck and Starr had the chance to talk?

- For this assignment, you will be stepping into the shoes of Starr Carter. She has witnessed first-hand racism in several situations throughout the novel, but she speaks out. She takes a stand. From the perspective of Starr, you will write a short (one-page) letter to Huck Finn. You can write about what Starr has experienced and compare it to what Huck or Jim has experienced. You could also choose to look at particular scenes or situations from the novel that you feel Starr might have questions or comments about. Keep in mind the time period differences. You can choose to address any of the following ideas/themes in your letter, but make sure you include at least one:
  - Systemic oppression
  - Racism
  - Civil rights
  - Slavery

### Part 2

- After writing the letter to Huck, you will write a two-page reflection on why you think Twain and Thomas chose to tell the story from the perspective they did. Your reflection should answer the following questions:
  - What are the advantages and disadvantages of first-person narration in both stories?
  - What does Starr's point of view add to Thomas's novel?
  - What does Huck's point of view add to Twain's novel?
  - How do both Starr's and Huck's perspectives address the theme of racism? In other words, what insight do you, as the reader, get from the narrator about racism? Compare and contrast these insights to one another.

### Standards

**RL.11-12.6** Analyze a case in which grasping point of view or perspective requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement) and evaluate the impact of these literary devices on the content and style of the text.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Figure T2

In addition to pairing *The Hate U Give* with novels of the literary canon, this book could also be part of a larger Black American literature unit including short stories, essays, speeches, and poems.

Poems that could be studied alongside *The Hate U Give*:

- “I, Too” by Langston Hughes
- “Caged Bird” by Maya Angelou
- “Still I Rise” by Maya Angelou
- “Ballad of Birmingham” by Dudley Randall
- “A Small Needful Fact” by Ross Gay
- “The Rose that Grew from Concrete” by Tupac Shakur

Speeches that could be studied alongside *The Hate U Give*:

- “Ain’t I a Woman?” by Sojourner Truth (1851)
- “What, to the Slave, is the Fourth Of July” by Frederick Douglass (1852)
- “I Have a Dream” by Martin Luther King Jr. (1963)
- “A More Perfect Union” by Barack Obama (2008)

Additional literature that could be studied alongside *The Hate U Give*:

- *A Raisin in the Sun* by Lorraine Hansberry
- *The Red Record* by Ida B. Wells
- *The Souls of Black Folk* by W.E.B. Du Bois
- *The Bluest Eye* by Toni Morrison

## *Harry Potter*

Like several other popular young adult novels, J.K. Rowling's *Harry Potter* series has found itself in the top ten banned books list according to the American Library Association, including years 2001, 2002, 2003, and 2019. This makes teaching these books very challenging for teachers depending on curriculum guidelines and student/parent beliefs. In 2019, the *Harry Potter* series was ranked ninth on the list "for referring to magic and witchcraft, for containing actual curses and spells, and for characters that use 'nefarious means' to attain goals" (American Library Association). These reasons are not universally applied across all literature found in these schools. These books may be censored in some schools because of witchcraft, yet texts such as *The Crucible*; *Macbeth*; and *The Lion, the Witch, and the Wardrobe* are not found on any of the top ten banned lists dating back to 2001. As for the characters using "nefarious means to attain goals," isn't the same to be said about Macbeth and Lady Macbeth from *Macbeth*, Iago from *Othello*, and Napoleon from *Animal Farm*?

According to *Wizarding World*, the home for all things *Harry Potter*, half a billion *Harry Potter* books had been sold as of 2018. The books transport readers to a magical universe that people want to be a part of. This intrigue is what will reach students, sparking a love for reading in classrooms.

### **Example Materials**

J.K. Rowling has named Shakespeare as one of her literary influences on several occasions. Rowling even alluded to *Macbeth* in naming a band "The Weird Sisters" in *Harry Potter and the Goblet of Fire*. Since Rowling's writing is so influenced by Shakespeare, this is an excellent approach to have students recognize these allusions and connections. In Figure H1, an example assignment is given where reading *Harry Potter and the Sorcerer's Stone* could

possibly segue into several of Shakespeare's plays using the 12 stages of the hero's journey. This could also lead into a *Beowulf* unit, as well.

*Harry Potter* could also be used as an engaging tool to teach a *Macbeth* unit, highlighting the commonalities between the hero's journey and a tragic hero, the overall plot, and character archetypes. Figure H2 shows an example of a possible wrap-up project of a *Macbeth/Harry Potter* unit in which students have to identify similarities of the characters found in both texts.

*Harry Potter* also doesn't have to be read in its entirety to be implemented into the classroom. Many students are familiar enough with the series and movies to mix it into a lesson. For example, Figure H3 is an example of a project in which students are asked to sort characters from *Hamlet* into their respective Hogwarts house. This 'sorting' project could be used for any text and urges students to analyze characters in a unique and engaging manner.

J.K. Rowling not only creates captivating characters and plots, but her novels also include many literary elements and points for discussion. A few examples include:

- Character foils
  - Harry & Draco
  - Dumbledore & Voldemort
- Similarities to the prophecy found in *Macbeth*
- Hero's journey cycle
- Character development
- Juxtaposition (muggle world vs. wizard world)
- Novel vs. film adaptation
- Social equality/social hierarchy (equality for house elves)
- Discrimination/racism/prejudice (mudblood/muggles/pureblood)

### The Hero's Journey found in *The Sorcerer's Stone*

For each stage of Harry's journey, explain how Harry went through this stage. Find a quotation from the novel as evidence for each stage, as well. As an example, I filled in the first one for you.

#### 1. The Ordinary World

Harry was living his life in London with the Dursleys as a regular boy for "almost ten years, ten miserable years, as long as he could remember, ever since he'd been a baby and his parents had died in that car crash" (Rowling 29).

#### 2. The Call of Adventure

#### 3. Refusal of the Call

#### 4. Meeting the Mentor

#### 5. Crossing the First Threshold

#### 6. Tests, Allies, Enemies

#### 7. Approach to the Inmost Cave

#### 8. The Ordeal

#### 9. Reward (Seizing the Sword)

#### 10. The Road Back

#### 11. Resurrection

#### 12. Return with the Elixir



Figure H1





## Macbeth & Harry Potter Crossover

"Thou shalt get kings, though thou be none. So all hail, Macbeth and Banquo!"

### Directions

You are a casting director given the task of casting the *Harry Potter* characters as *Macbeth* characters. The goal for this assignment is to make connections between the common archetypes between the two, while also finding textual evidence to back your opinion on why the character you have chosen is the best for that particular role.

You can do this in any manner you want: PowerPoint, video, Google Slides, Prezi, etc.

You **must** cast the following characters:

- Macbeth
- Lady Macbeth
- Banquo
- King Duncan
- Fleance

For each character, you must cite **evidence** from both *Macbeth* and *Harry Potter and the Sorcerer's Stone* that connects the two characters. Use at least **five** in-text citations for the entire project. Use a picture or graphic on **each** slide.

### Example

#### Voldemort as Lady Macbeth

Voldemort, or he-who-must-not-be-named, is the villain of not only Harry Potter's life, but also the lives of all of the wizarding world. Although some may argue that Macbeth is the villain, he would be nowhere without Lady Macbeth's evil persuading. Lady Macbeth uses her husband to do her dirty work in the same way Lord Voldemort uses Professor Quirrell's body to find a way in to Hogwarts.

In chapter 17 of *The Sorcerer's Stone*, Voldemort uses Quirrell to try to steal the stone from Harry as he "sprang toward the flame door, but Voldemort screamed "SEIZE HIM!" and the next second, Harry felt Quirrell's hand close on his wrist" (Rowling 294). This is similar to the scene in which Macbeth is doubting himself in murdering Duncan, but Lady Macbeth says to him:

"What heed was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man!" (1.7.53-56).

Both of these scenes lead to another character being persuaded to attack.



Figure H2



# Sorting Hat Ceremony

## Hamlet

Inspired by *The Hogwarts Pensieve* blog

### Gryffindor

Notable members include (of course) Harry Potter, Hermione Granger and Ron Weasley.

"You might belong in Gryffindor,  
Where dwell the brave at heart,  
Their daring, nerve and chivalry  
Set Gryffindors apart."  
*Harry Potter and the Philosopher's Stone*

### Hufflepuff

Notable members include Newt Scamander, Cedric Diggory and Nymphadora Tonks.

"You might belong in Hufflepuff  
Where they are just and loyal  
Those patient Hufflepuffs are true  
And unafraid of toil."  
*Harry Potter and the Philosopher's Stone*

### Ravenclaw

Notable members include Luna Lovegood, Glorwen Lockhart and Filix Filwick.

"Or yet in wise old Ravenclaw  
If you've a ready mind  
Where those of wit and learning  
Will always find their kind."  
*Harry Potter and the Philosopher's Stone*

### Slytherin

Notable members include Severus Snape, Draco Malfoy and (rather unfortunately) Lord Voldemort.

"Or perhaps in Slytherin  
You'll make your real friends  
Those cunning folk use any means  
To achieve their ends."  
*Harry Potter and the Philosopher's Stone*

Using the *Sorcerer's Stone* excerpts on the right as reference, you are going to *sort* the characters of Hamlet into what Hogwarts house you believe would be true to their character.

For this assignment, it is important to analyze each character's feelings and motives.

### Format

The format for this project can be a paper, slideshow, poster, video, or however you choose as long as you have the following information:

1. Choose **five** of the characters below to *sort*:

Hamlet	Horatio
Claudius	Ophelia
Gertrude	Laertes
Polonius	Fortinbras

2. Three-point format (**point, evidence, explanation**) executed correctly for each character (example below)

### Hamlet...RAVENCLAW!!

Hamlet is best sorted into Ravenclaw because it is home for "those of wit and learning." Hamlet is definitely a thinker. He is often lost in his own thoughts and uses witty and thoughtful remarks (Hamlet famously says "To be, or not to be? That is the question: whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And, by opposing, end them?" (3.1.57-61))

In this quote, Hamlet is deep in thought, specifically about very large existential questions. He is a man of reflection and knowledge, making him a great fit for the house of Ravenclaw.

Point Evidence Explain



Figure H3

### *The Curious Incident of the Dog in the Night-Time*

Mark Haddon's novel, *The Curious Incident of the Dog in the Night-Time* may not be as familiar to students as some other young adult novels, but it offers a unique perspective and opportunity for valuable discussions. This novel is a mystery "detective" story told from the perspective of Christopher John Francis Boone, a 15-year-old boy that is not neurotypical. His disability is never directly mentioned, but the Library of Congress classifies this novel under "autism" and "savants." The book isn't about Christopher's diagnosis though, it is about being different and dealing with those differences, becoming independent, and making sense of the world. The narrative structure provides so much insight into the way Christopher's mind works, showing students what it's like to see the world differently. As Audrey Baker (2016) states in her dissertation on how disabilities are portrayed in young adult literature, "Haddon's skill in creating Christopher's voice forces the reader to see the world through an alternative logic," which "results in a better understanding of the condition and with understanding comes a much greater tolerance" (p. 117). It's common for students to read coming-of-age novels, but Haddon's novel presents a unique and diverse perspective. This novel is impactful, funny, and insightful. For these reasons, Haddon's novel is an excellent choice to add to high school curriculum as a whole class read.

#### **Example Materials**

*The Curious Incident* is not necessarily a challenging read, although it does contain some adult language that may be more appropriate for older students. The novel has also been released in multiple print editions, geared toward both adults and teenagers. Due to some adult language and themes, this novel may be best for students in grades 11 or 12. The example materials for

this novel will be based on the 11<sup>th</sup> and 12<sup>th</sup> grade ELA standards provided by the Ohio Department of Education.

In Figure C1, the example material is an introduction to Mark Haddon's novel in the format of an anticipation guide, making sure to not mention a disability because the novel never does so either.

Since *The Curious Incident* is a novel that has a unique narrative perspective and plot, having a reading discussion guide (Figure C2) is one way for students to reflect on what they read and think deeper and more critically about Christopher's logic and way of story-telling.

*The Curious Incident of the Dog in the Night-Time* was also made into a play in 2012, winning numerous awards (Curious Night at the Oliviers, 2013). It made its way to Broadway in 2014, where it won even more awards, including the 2015 Tony Award for Best Play (Viagas, 2015). Students could be given activities surrounding the play script written by Simon Stephens or by watching many of the adaptations of the play found online. The guided notes worksheet (Figure C3) is meant for students to use in watching a play adaptation of the novel. There are many videos of these found on YouTube that follow the script written by Simon Stephens.

Mark Haddon has been commended by some for the fact that he created a novel that explores a disability without it becoming the focus of the story (Baker, 2016; Ray, 2013). As a reader, the audience is aware that Christopher is not neurotypical, but the focus of the story is still to discover who killed Wellington. Figure C4 shows an example of a creative writing assignment that asks students to write a similar narrative. It requires students to tell a story from someone else's perspective, asking them to consider how that character may solve their own mystery.

## Anticipation Guide

*The Curious Incident of the Dog in the Night-Time*  
by Mark Haddon



Check whether you agree or disagree with each statement.  
It's an opinion; no right or wrong answer!

Agree	Statement	Disagree
	The world is <b>"black and white"</b> with no gray areas.	
	It's okay to <b>disobey authority</b> if you aren't hurting anyone.	
	It is not difficult to speak to <b>strangers</b> .	
	<b>Lying</b> is always bad in every circumstance.	
	The world needs to be more <b>accepting</b> .	
	People are generally <b>patient</b> with one another, even if they don't know them.	
	<b>Logic</b> , not emotion, should be the most important factor in decision-making.	
	Being <b>different</b> is a disadvantage.	
	Being <b>overwhelmed</b> can cause you to shut down for hours.	
	<b>Independence</b> is intimidating.	

Figure C1

## Guided Reading Discussions & Activities

Unit: *The Curious Incident of the Dog in the Night-Time*



### After reading Chapter 7

Christopher explains that starting his story with the murder of Wellington was meant to be an attention grabber. He also says that he wanted to write about it because it happened to him and he finds it “hard to imagine things that did not happen to [him].” If you were to begin your own book about your life, what would it begin with? Write the first 3 sentences, the attention grabber, of your own story.

### After reading Chapter 29

In this chapter, Christopher explains why he finds metaphors confusing. He also lists several “metaphors,” although some are idioms:

*“I laughed my socks off.  
He was the apple of her eye.  
They had a skeleton in the cupboard.  
We had a real pig of a day.  
The dog was stone dead”*

Why do metaphors and idioms not make logical sense to Christopher? Explain in detail. Then, choose one of these to explain the meaning of to Christopher.

### After reading Chapter 67

Christopher lists off his reasoning and thinking process that led him to his prime suspect being Mr. Shears. How would you describe his reasoning? Is it logical? And why?

### After reading Chapter 101

Christopher explains in mathematical terms the logic behind The Monty Hall Problem. He ends this by saying:

*“This shows that intuition can sometimes get things wrong. And intuition is what people use in life to make decisions. But logic can help you work out the right answer.”*

To what extent do you agree with Christopher? Elaborate on why you feel this way. Apply it to real world experiences.

### After reading Chapter 107

A main theme in this novel and in Christopher’s life is the power of logic, but in this chapter, he pinpoints logical fallacies (Red Herrings) in *The Hound of the Baskervilles*. Can you find any logical fallacies in Christopher’s story thus far? Red herrings, hasty generalizations, slippery slopes, etc.? Identify one fallacy, cite it from the text and support your idea with details.

### After reading Chapter 137

The last couple chapters have dealt with some very heavy situations. Does Christopher’s narration style affect how these situations and scenes are perceived by you as the reader? In other words, does Christopher tell the story in a way that alters your perception on his father hitting him?

Figure C2

If this were told by a third-person narrator, would it make you feel differently about the scene in which Christopher's dad hits him?

**After reading Chapter 157**

Epiphany (n): an illuminating discovery, realization, or disclosure

In this chapter, Christopher has more than one epiphany. His mother is alive and his father lied. This is huge for Christopher, altering the way he looks at the world.

Can you think of a time that a major realization changed your outlook on the world? Describe this time and how it changed your perspective and your life in general.

**After reading Chapter 167**

*"I had to get out of the house. Father had murdered Wellington. That meant he could murder me, because I couldn't trust him even though he had said 'Trust me,' because he had told a lie about a big thing."*

What logical fallacy is used in this passage? Explain. Why might Christopher think this way?

**After reading Chapter 181**

Reread Christopher's joke about the brown cow. Analyze this joke and connect it to real world experiences of your own. Why is it important to always consider perspective and how that affects your own thinking?

**After reading Chapter 197**

Reflect on this chapter. How did you react towards the policeman's actions? Drawing from your own experiences, do you feel that people need to be more considerate and accepting?

**After reading Chapter 227**

At this point in the story, who do you feel deserves more sympathy? Christopher's mother or father? Why?

**After reading Chapter 233**

Compare and contrast the way Christopher's father and Christopher's mother parent their son with special needs. How do they each interact with and attempt to understand Christopher?

**Overall Reflection**

How do you feel about Christopher's story? Why?

Do you feel he has grown as a person and/or become more independent?

Do you feel that it would change the book if Haddon had included Christopher's diagnosis in the novel?

Did you enjoy the way Christopher let readers into the way he thinks through diagrams, descriptions, images, etc.?

How does Christopher's story compare to other "coming-of-age" stories in books, shows, and movies?

Do you feel like you can relate to Christopher at all, in any aspect? Explain.

Figure C2

## The Curious Incident of the Dog in the Night-Time

### Play Adaptation vs. Novel

In the play adaptation, Siobhan plays a more active role throughout as she reads Christopher's novel aloud as the actions play out on stage. As we watch, record other character differences such as this.

Keep these questions in mind: Is this character portrayed different in the play than they were in the novel? Do they play a bigger/smaller role in the play? How does seeing their actions and hearing their tone of voice affect a particular scene?

Standards:

**RL.11-12.7** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

### Characters

Christopher

Siobhan

Christopher's father

Christopher's mother

Mrs. Shears

Figure C3



### Narrative Assignment

#### *The Curious Incident of the Dog in the Night-Time*

In his novel, Mark Haddon takes on the perspective of someone very different from himself. Haddon creates a very unique narrative format reflecting Christopher’s unique outlook on the world. As readers, we see the world directly through Christopher’s point of view as he narrates his detective story.

For this assignment, you will write your own detective story from the perspective from someone other than yourself. The mystery and narrator can be whatever you choose as long as it’s appropriate. Be creative, funny, serious or whatever! Make sure to choose a **narrator, additional characters, crime/mystery, scene/setting**. Take on your narrator’s **perspective, language, and world view**. It should be about **three pages**.

Student Name: \_\_\_\_\_

#### Example Ideas

**Detective/Narrator:** a toddler, a mailman, Kanye West, Elmo, etc.

**Additional characters:** grandmother, grocery store cashier, Taylor Swift, etc.

**Crime/Mystery:** stolen phone, robbed bank, someone ate your leftovers, etc.

**Scene/Setting:** movie theatre, Hawaii, New York City, abandoned house, etc.

#### ODE Standard

W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CATEGORY	4	3	2	1
<b>Creativity</b>	The story contains many creative details and descriptions that contribute to the reader's enjoyment. The author has really used their imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used their imagination.	The author lacked creativity, but tried in some areas.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
<b>Narrator/Characters</b>	The story has a unique narrator and at least 2 other characters. The author took on the narrator's perspective and world view.	The author chose a unique narrator and 2 other characters. The story lacked in showing the narrator's world view or perspective.	The author wrote in their chosen narrator's perspective in only certain areas and/or there were not 2 additional characters.	The author did not write their story from the perspective of someone else.
<b>Setting</b>	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.
<b>Mystery/Crime</b>	A mystery or crime is well-developed throughout the story. The narrator acts as a detective to try to solve the mystery. There is a resolution to the mystery.	The narrator acts as a detective to solve a mystery, but the crime may be lacking in details. There is a resolution to the crime/mystery.	The narrator acts as a detective to solve a mystery, but the author did not develop the crime thoroughly and/or there is not a resolution to the mystery.	The narrator is not a detective and/or there is no crime/mystery.
<b>Spelling and Punctuation</b>	There are no spelling or punctuation errors in the final draft. Character and place names that the author invented are spelled consistently throughout.	There is one spelling or punctuation error in the final draft.	There are 2-3 spelling and punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.

Figure C4

## Conclusion

The classics are, of course, enduring and unforgettable for valid reasons, but it's important to take note of the whole other world of young adult literature. As research shows, it offers new opportunities for growth in both students and teachers. Young adult literature does, in fact, have literary merit and can be a useful tool in educating and shaping the minds of adolescents. Using relevant, relatable, and thought-provoking narratives found in young adult literature can support teachers in educating students on important matters such as social issues, diversity, inclusion, and empathy, while also fostering a love for reading.

Creative use of *Harry Potter* shows the possibilities that young adult novels have in relating to and connecting with the literary canon. It also shows that popular YA novels have literary merit and are capable of being studied in a high school classroom. On the other hand, other works like *The Hate U Give* and *The Curious Incident of the Dog in the Night-Time*, show that YA fiction provides a way to integrate completely new topics that do not receive enough attention in the classroom such as race relations and disabilities. These are only a few examples, as the possibilities for YA novels extend far beyond this list.

Young adult literature has the potential to bridge gaps between students and literature of the literary canon that may feel obscure for students, but it can also stand on its own to present students with characters that are diverse and themes that feel more modern and relevant. As our world transforms and advances, the young adult literature from today has enormous potential in the hands of our adolescents.

## References

- Applebee, A. N. (1989). *A study of book-length works taught in high school English courses* (Ser. 1.2, Rep.). Albany, NY: Center for the Learning and Teaching of Literature. (ERIC Document Reproduction Service No. ED309453)
- Baker, A. (2015). *The portrayal of disability in young adult fiction: A critical examination* (dissertation). DORAS DCU Online Research Access Service. Retrieved from <http://doras.dcu.ie/22463/>.
- Curious night at the Olivier's*. Olivier Awards. (2013, April 28). <https://web.archive.org/web/20130501073004/http://www.olivierawards.com/news/view/item183898/curious-night-at-the-oliviers>.
- Daniels, C. L. (2006). Literary theory and young adult literature: The open frontier in critical studies. *The ALAN Review*, 33, 78-82.
- Doepker, G. M., & Ortlieb, E. (2011). Preserving a adolescent readership through interest and motivation. *International Journal of Education*, Vol. 3 No. 1: E3.
- Ericson, B. O. (2001). Reading in high school English classes: An overview. B. O. Ericson (Ed.), *Teaching Reading in High School English Classes* (pp. 1-22). National Council of Teachers of English.
- Finn, J. D., & Zimmer, K. S. (2012). Student engagement: What is it? Why does it matter? S. L. Christenson, A. L. Reschly, & C. Wylie (Eds.), *Handbook of Research on Student Engagement* (pp. 97-131). New York, NY: Springer Science+Business Media, LLC. doi: 10.1007/978-1-4614-2018-7\_5
- Geoghegan, M. (2019). *The factors that influence the selection of literature in a high school English language arts (ELA) curriculum* (thesis). *Digital Commons @ Assumption University*. Retrieved from <https://digitalcommons.assumption.edu/honorstheses/46/>.
- Graham, R. (2014, June 5). Against YA. *Slate*. <https://slate.com/culture/2014/06/against-ya-adults-should-be-embarrassed-to-read-childrens-books.html>.
- Haskins, J., & Roberts, M. (2011). Teaching young adult literature: Making magic with YAL. *The English Journal*, 101(2), 101-104.
- Hayn, J. A., Hazlett, L. A., & Sweeney, W. J. (2009). Facilitating inclusion: Young adult literature as a tool. *English Leadership Quarterly*, 31(4), 8-11.
- Henderson, J. (2009). Disabilities, attitudes, and young adult literature: Teaching "Freak the Mighty" in a regular education language arts class. *English Leadership Quarterly*, 31(4), 12-14.
- Hughes-Hassell, S. (2013). Multicultural young adult literature as a form of counter-storytelling. *The Library Quarterly: Information, Community, Policy*, 83(3), 212-228. doi: 10.1086/670696
- Ivey, G., & Johnston, P. (2013). Engagement with young adult literature: Outcomes and processes. *Reading Research Quarterly*, 48(3), 255-275.
- Kitchener, C. (2017, December 1). Why so many adults love young-adult literature. *The Atlantic*.
- Kuo, N., & Alsup, J. (2010). "Why do Chinese people have weird names?": The challenges of teaching multicultural young adult literature. *The ALAN Review*, 37(2). doi:10.21061/alan.v37i2.a.2
- Malo-Juvera, V. (2014). Speak: The effect of literary instruction on adolescents' rape myth acceptance. *Research in the Teaching of English*, 48(4), 407-427.

- Mayle, M. (2020, September). [University of Akron high school literature survey]. Unpublished raw data.
- NAIS report on the 2016 high school survey of student engagement* (Rep.). (2017, July). Retrieved October 11, 2020, from National Association of Independent Schools website: <https://www.nais.org/articles/pages/research/2016-nais-report-on-the-high-school-survey-of-student-engagement/>.
- Nutt, J. (2016, August 19). Why young-adult fiction is a dangerous fantasy. *TES*. <https://www.tes.com/news/why-young-adult-fiction-dangerous-fantasy>.
- Ohio Department of Education. (2017, February). Ohio's learning standards: English language arts.
- Primerano, S. L. (2013). Engaging text for dynamic discussion: Student discussion of *The Hunger Games* in the secondary ELA classroom. *American Reading Forum Annual Yearbook*, 33.
- Ray, S. J. (2013). Normalcy, knowledge, and nature in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. *Disability Studies Quarterly*, 33(3). doi:10.18061/dsq.v33i3.3233
- Rybakova, K. & Roccanti, R. (2016). Connecting the canon to current young adult literature. *American Secondary Education*, 44(2), 31-45.
- Santoli, S. P., & Wagner, M. E. (2004). Promoting young adult literature: The other "real" literature. *American Secondary Education*, 33(1), 65-75.
- Soter, A. O., & Connors, S. P. (2009). Beyond relevance to literary merit: Young adult literature as "literature". *The ALAN Review*, 37(1), 62-67.
- Top 10 most challenged books lists*. American Library Association. (2020, April 20). <http://www.ala.org/advocacy/bbooks/frequentlychallengedbooks/top10>.
- Vargas, R. (2015, June 7). *Fun Home, Curious Incident, Kelli O'Hara, Helen Mirren, Michael Cerveris, Alex Sharp Top 69th Annual Tony Awards*. Playbill. <https://web.archive.org/web/20150609202614/http://www.playbill.com/news/article/fun-home-curious-incident-kelli-ohara-helen-mirren-michael-cerveris-alex-sharp-top-69th-annual-tony-awards-350681>.
- Whitten, C., Labby, S., & Sullivan, S. L. (2016). The impact of pleasure reading on academic success. *The Journal of Multidisciplinary Graduate Research*, 2, 48-64.
- Withers, E. M. (2019). (rep.). *Teaching issues of identity through multicultural young adult literature*. Retrieved from <https://digitalcommons.usu.edu/cgi/viewcontent.cgi?article=2418&context=gradreports>.
- Wizarding world*. (2018, February 1). <https://www.wizardingworld.com/news/500-million-harry-potter-books-have-now-been-sold-worldwide>.
- Wolk, S. (2009). Reading for a better world: Teaching for social responsibility with young adult literature. *Journal of Adolescent & Adult Literacy*, 52(8), 664-673. doi:10.1598/JAAL.52.8.2