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HOW YOUNG ADULT LITERATURE BETTER INFORMS CANONICAL
LITERATURE IN THE 9TH GRADE ELA CLASSROOM

by

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B.S University of Central Florida, 2019

A thesis submitted in partial fulfillment of the requirements
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ABSTRACT

The purpose of this qualitative critical discourse analysis study was to determine if there was a benefit to using a young adult adaptation of a canonical piece to increase student comprehension in the 9th grade English-Language Arts classroom. The use of young adult literature in the secondary classroom is a prevalent topic that continues to circulate amongst educators and researchers. This research study addresses how canonical literature is far removed from the current set of twenty-first century students and its disconnect in the classroom. This study sought to discover student thoughts and perceptions on a specific set of text pairings to answer the research question: *How, if at all, does young adult literature better inform canonical literature in the 9th grade English-Language Arts classroom.* This qualitative study uses critical discourse analysis methods to examine four students' written and verbal transactions through the use of a pre-survey, Google Forms "Quiz", a Zoom interview, and a post survey as a means for critical interpretation. Using critical discourse analysis the researcher identified themes that reflected the following results: students identified with the young adult text because they can relate to the character's struggles and current events, colloquial and neologisms were used to convey understanding, and participant's silences expressed confidence, even when their words did not. Student's through their own narratives have indicated that there is a benefit and need to use, a more culturally relevant young adult literature adaptation alongside a canonical piece to increase student understanding in the high school setting.

Keywords: young adult literature, canonical literature, ninth grade, critical discourse analysis

For my Dad, Gram, and the love of my life, David, thank you for holding me together. Thank you for believing in me and supporting me when I thought I couldn't do it.

I love you.

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CHAPTER ONE: INTRODUCTION

The use of novels in the English classroom is a fundamental part of the curriculum in the United States. Students are exposed to text sets that will inform them of different levels of complexity, language structure, and works outside of their cultural norm. There are two types of literature genres that are used in the classroom: Canonical and Young Adult Literature. For the purpose of looking at the English curriculum within the United States, Canonical Literature is defined as a predetermined set of books in a specific time period that Westerners deem ‘the classics’ (Bates 2013). The classics are usually composed of literature written between 4000BCE- 1900sCE therefore, dictating the range of authors to be anywhere from Homer to Faulkner and recognizing that there is an alarming rate of white, male authors in comparison to other authors. It was only fairly recent that authors of color were integrated into the curriculum for canonized literature. Based on the Florida Department of Education, the 2019 recommended reading list, there are only six percent of authors that are persons of color and all the pieces listed are before 2010. This initiates the conversation that something has to change as these texts are too far removed from our 21st century students who come from a variety of diverse backgrounds. The other genre, young adult literature is defined as “realistic fiction that was set in the real (as opposed to imagined), contemporary world and addressed problems, issues, and life circumstances of interest to young readers aged approximately 12-18” (Cart 2008). This genre started emerging in the 1960’s and began to allow for a wide variety of exposure to different authors, cultures, and situations in a real-world setting (Cart 2008). As this is relatively new in the literature world, it is incredible to see how much has been produced in such a short amount of time. Authors are constantly breaking the boundaries on intense subjects pushing readers to

understand and fully grasp the heavy subject matters that impact real life within the story they are telling.

As it stands, most English classrooms in the United States use canonical texts for learning content and young adult literature for pleasure reading. However, as stated previously, canonical literature is far removed from our 21st century students. They do not relate to *Romeo and Juliet* as well as they could to a more modern interpretation of star-crossed lovers. Much research has been conducted as to how to bridge the gap and bring both genres inside the classroom to better inform students of the literary standards they need to master. However, it has been discovered that without incorporating Young Adult Literature (YAL) into the classroom, many students do not know what to do with it. (Smith 2018). How does a gap become bridged without the proper tools? Researchers have found that the best way to incorporate both, the canonical text and its YAL pairing, is to place excerpts of the same scene side by side for students (Falter 2018). This allows students to see both a canonical piece and its modern interpretation together and allows students to connect to the material. Some of the most recognizable pairings are *A House on Mango Street* and *Esperanza Rising* in which the latter is the YAL, *Romeo & Juliet* and *Ronit & Jamil*, *Frankenstein* and *The Dark Descent of Elizabeth Frankenstein* (Hayn, Kaplan, and Clemmons 2017).

However, when it comes to Young Adult Literature, people have differing opinions on whether or not it should be taught in the classroom with heavy and sensitive topics around young teens. Some parents and school administrators believe YAL does not belong in the classroom because it brings up topics that are deemed ‘inappropriate’ for children. Parental advisory slips are often given at home and need to be returned before students begin a literature circle in the classroom. This often occurs with books like *Speak* and *To Kill a Mockingbird* for the use of

explicit language and sexual themes (Hayn, Kaplan, and Clemmons 2017). Many young adult novels like these end up placed on the banned book list and carry a bad reputation despite being impactful and thought provoking. They do not want these topics discussed in the classroom where they deem ‘appropriate learning should be taking place’. They believe that canonical texts are ‘safer’ and hold values that are more aligned to the conservation mindset found in schools.

Statement of the problem

Students’ exposure to district chosen texts are necessary but not much is being explored as they do not have the chance to “dive” deep into the text and interact with it. The canonized set of literature is too far removed from our 21st century students. This study seeks to discover if pairing a modern interpretation of a canonized story will help better inform students what the scene is depicting and whether or not it helps them when interacting with the language. How, if at all, does this affect their understanding of the state standards set by Florida with its use of Common Core? In an effort to see if there is an increase of their understanding, the use of the Transactional Reader Response Theory developed by Louise Rosenblatt will help determine if the reader truly interacts with the texts to create its meaning.

Significance of the Study

While much literature is out in the academic world in regards to the listed works of canonized literature in the western world and its use in the classroom, as well as the use of young adult literature in the classroom and its benefits, few articles have been found on pairing the texts together in the ninth grade classroom to see if it increases student understanding.

There has been much praise for teachers breaking the mold and using young adult literature in the classroom to educate students on complex issues that they may experience in

their life, but it is time to determine if students can still relish and identify with canonical texts. The pairing of the young adult counterpart does not replace, rather enhances the experience of reading the canonical piece as students work to understand how authors transform works.

With this research, educators and researchers can look and determine if pairing a canonical piece with its modern young adult counterpart has a beneficial place within the classroom. The opportunity to examine whether students truly grasp the concept of a deep scene when they read and interpret its meaning in modern language.

Theoretical Perspective

This research study uses the theoretical perspective of D. Jean Clandinin and F. Michael Connelly with their use of narrative inquiry. To be more specific, narrative inquiry derives from Dewey's theory of experience. Clandinin and Connelly take Dewey's ideology and craft a definition stating that it is a "three-dimensional space", where it consists of temporality, personal, and place" (Clandinin and Connelly, 2000). This means that all narratives address their continuity, the interactions that occur and beliefs, and where the action once took place. The authors claim that these are the most important aspects when listening to a narrative to interpret any inquiry that a researcher might have. Due to the bulk of this research containing participants' written beliefs and conversations about the young adult literature and canonical text set, this theory is the most appropriate for the data collected.

Rationale for Study

This study will help other educators recognize that it cannot be expected for ninth grade students to be able to read a canonized text without having a discussion upon it and relating it to

their modern lifestyles. The use of Shakespeare by itself will pose a lot of questions and confusion for students if there is no attempt to relate it to them. It is not enough for students to read a text and understand its surface level to answer standardized questions on the text. They must be able to look beyond the surface level and grasp the concept and weight of the scene placed before them.

Pairing Shakespeare's *Romeo and Juliet Act II Scene II*, with the modern interpretation of Pamela L. Laskin's *Ronit & Jamil Act V*, allows for students to be exposed to modern language in poetry style, rather than in the form of a play. This way there is an exposure to a different writing style other than prose, which students are often used to. The other market for using this interpretation is that it includes a hardship student's may very well understand, Israeli and Palestinian. Students may struggle with the idea of a feud between two families, *why does it matter? How can a family feud stop them from being together?* But they understand two countries at war with feuds meant to keep people apart from one another.

Due to COVID-19- The Global Pandemic, the research process had changed from an in person interaction to a virtual setting. This was done to ensure the safety of the participants while still allowing them to interact with research materials. This study took place from April 14th to May 15th, 2020. Originally there were seven participants but due to the mandatory quarantine that took effect and an excessive rise in unemployment, three participants had to withdraw before research materials were distributed. COVID-19 also caused an issue for collecting data. Since the research platform shifted to a virtual setting, there was a loss in the length of conversations. I could not successfully dive as deep into the texts with each student as I had wanted to.

In the following chapter, I analyze what literature has been done on pairing canonical texts with young adult literature in the classroom, as well as the literature reviews that have been

done on Pamela L. Laskin's novel *Ronit & Jamil*. In subsequent chapters I will discuss my methodology and research findings as to whether or not there was a correlation and a true benefit based upon student survey results.

CHAPTER TWO: LITERATURE REVIEW

This chapter is organized in three sections to provide a theoretical framework discussing topics that has led to the research question: How, if at all, does young adult literature better inform canonical literature in the ninth grade English-Language Arts classroom? The major categories investigated for this research are (A) the importance of using literature in the ninth grade English-Language Arts curriculum, (B) how young adult literature is beneficial in classrooms, and (C) how canonical literature fails to reach students. Due to the lack of research demonstrating the pairing of canonical texts with a young adult literature counterpart in the ninth grade classroom, each section aims to confirm the importance within the study.

A. The Importance of Using Literature in the Ninth Grade English-Language Arts Curriculum

Literature has been defined and redefined many times over the years, but for this purpose and the targeted age group, the definition needs to be more specific. In *Literature for Young Adults: Books and more for Contemporary Readers*, the term “literature for young adults” is defined as “includes print and non-print works that bring pleasure and understanding to many readers between the ages of 10 and 18 by providing ways of exploring their own identities and of discovering their place in the contemporary world” (Knickerbocker, 2012).

In terms of secondary students, educators and researchers need to be conscientious of the text complexity level. Ninth grade students are making the shift from children’s literature to young adult literature with heavier themes. In Marci Glaus’ *Text Complexity and Young Adult Literature: Establishing Its Place*, she argues against using the set of canonical texts set about by Common Core State Standards (CCSS). While the author advocates for helping secondary

students grasp the tough themes that emerge from novels that will eventually make students “college and career ready”, the argument arises that Common Core’s goals to ensure students are prepared, also fall in line with young adult literature. The author discusses how there is a plethora of young adult literature that contains similar, if not the same, literary elements as canonical literature which helps strengthen text complexity levels built in the English-Language Arts classroom (2014). Glaus addresses how the terminology for “text complexity” has changed over the course of the years, especially with Common Core becoming an established curriculum, and states that text complexity, “is more broadly defined to include readability formulas as well as structure, organization, background knowledge, and motivation (2014).

The importance of this discussion heralds from the idea that students are more capable than educators believe. If the text complexity level is rising than educators need to find practices that reach those needs. If the classics are not engaging students to understand themes such as violence and racism, the literature needs to be switched or scaffolded with an additional piece. The article, ‘*Twilight or Middlemarch? A Teacher’s Refusal to Choose*, brings about another crucial piece to the literary discussion, which is to state that educators should be content with teenagers opting to read regardless of content. There has been a decrease in reading for pleasure amongst teens for years but if literature is pitted against one another it can turn students off all together. Singh states, “A hierarchy of importance, much like valuing the literary merit of Middlemarch over Twilight, or whether a book is meant for leisure reading or serious academic intent...limits the capacity of readers to learn about the world and about themselves” (Singh, 2015).

While few studies have been conducted on ninth grade students, studies have been conducted upon middle school students, who also fall into the secondary bracket. Marshall

George, author of the article, *What's the Big Idea? Integrating Young Adult Literature in the Middle School*, discusses their opportunity in visiting three English teachers, one per middle school grade level, and the experience that occurred from changing the curriculum. In the sixth grade classroom the teacher shifted the curriculum to include texts that could relate to the students newfound responsibilities, while still hitting the mark of exposing them to each genre required. In seventh grade, the teacher chose to bridge the required text with more modern texts and culturally relevant aspects for her “struggling readers” (2001). In the eighth grade classroom, the teacher focused on literature circles allowing several books to be read on a select theme to meet their educational requirements. Though this study incorporated young adult literature it focuses primarily on how the organization of its use in middle schools is conducted and does not discuss the scope of whether it better informs canonical literature.

Another study reaffirms the notion that there is literature on young adult and canonical literature pairing use in the classroom but not for the ninth grade level. The dissertation *Pairing Young Adult and Classic Literature in the High School English Curriculum* by Anne V. Miller was a study conducted on juniors. Miller’s research study consisted of personal interviews with the teacher of record and students of their classroom. Her study acknowledges that though the English curriculum has not changed the students certainly have. She coincides with the concept that the present curriculum is too far removed from the current set of students. Through her individual interviews and observations of the class, Miller’s data yields that the teens were more engaged with content and willing to have conversations about the workload. For instance one student claimed, “I really liked it though. I thought personally it was very relatable” in regard to the paired text that they had to read for class (2016). Miller also noted that her study was

limited due to time and scope, in part because of the school curriculum and scheduled holidays, she was limited to experiencing one pairing of texts.

Secondary students are impressionable and looking to find their place in this world. Opening the doors for them through literature allows for a safe environment for them to explore in. The use of young adult literature should not be discounted but rather celebrated as it helps mold students into societal members and understand the world outside of what they have previously known it to be.

B. How Young Adult Literature is Beneficial in Classrooms

As previously stated, literature for young adults helps students within adolescence discover and identify themselves. In *A Case for Teaching Literature in the Secondary School: Why Reading Fiction Matters in an Age of Scientific Objectivity and Standardization*, Alsup discusses how teachers need to make the case for literature as part of the classroom curriculum, instead of scripted texts that supports standardized testing (Common Core). In her chapter, *Teaching Literature for Profit or Pleasure*, she reminds her readers that it is not too late to have students respond to fiction texts and have them interact with novels in a positive way. Her takeaways are:

I: *Reading changes the reader*. In this section she discusses how reading seems to affect a reader. Whether it is to increase empathy, open their world mindset view, and the willingness to want to understand their fellow peers and acquaintances. She notes that while changes do occur, they are mostly a positive change.

II: *Readers can change society*. In this section Alsup maintains that there is no true concrete evidence that suggests readers change society, however, she implies that if reading changes the reader, then on some level it can be an act of change in society as well. Readers

interact with fellow peers on a daily basis and hold conversations that could lead to others changing their mindset. She has stated, “...empathy *is* linked empirically to prosocial behavior, that reading must be *a* way, *one* way to encourage positive social action” (Alsup, 2015).

To help benefit students in the classroom, educators need to change their perspective on literature. Canonicity does not translate to rigorous and total understanding, nor is literary sophistication synonymous with difficulty. Young adult literature comes in a myriad of forms such as novels, graphic novels, comics, poetry, etc. In the article, *Challenging Perspectives on Young Adult Literature*, Sean Connors describes how he teaches preservice teachers to fall in love with literature. While Connors attempts to shake his students of their skeptical nature in using the young adult literature in the classroom, he reminds them of the themes that can be found and how they can be just as impactful as a canonical novel. To provide them with an example he took a *Peanuts* comic with no visuals and showed his students the words. The students flooded the classroom with their own interpretations as to what it can mean. When they discovered it was a comic, many were shocked and realized the power that something as simple as a comic strip could do for their students (2013). This stems to reason that any text provided to students can form a rigorous conversation provided they are allowed to give their interpretations and apply it to the state standards.

In *Teaching Young Adult Literature Today*, Jeffrey Kaplan and Elsie Olan explore the most prevalent genres that are covered in young adult literature. They aim to inform educators and researchers alike how young adult literature has changed over the course of its short lifespan and that will continue to evolve to fit the needs of the current generation. They provide examples such as contemporary realistic young adult fiction, which may have started with *Catcher in the Rye* and has evolved into having novels such as *The Perks of Being a Wallflower*. Both novels

have a teen protagonist that is struggling with the world around them and finding their place in the world. Kaplan and Olan cover several other genres that young adult literature has reached to demonstrate to educators that there is a novel out in the literary world for every student. With complex themes such as coming of age, identity, mental health, familial struggles, or fantastical situations, every student has the capability to be exposed to something they can become engaged in. Kaplan and Olan support this notion by stating, “....teachers, authors, and enthusiasts of young adult literature alike continue to push a genre of books that seems to have no conceivable bounds and/or saturation. Young people, publishers know, will always be on a journey to find themselves and their exploration” (Hayn, Kaplan and Clemmons, 2017). Stating that a genre of such magnitude is not capable of being rigorous is ludicrous and the more research that is being done upon young adult literature, the more evident that is becoming.

However, educators should be able to look at their standards and recognize what best suits their student’s needs. In the article *Canon Fodder: Young Adult Literature as a Tool for Critiquing Canonicity*, author Erica Hateley argues that teachers should stop looking at young adult literature as a “gateway” and focus on its ability to “be seen as a form of critical engagement with concepts such as ‘literary education’ or ‘canon’” (2013). She questions why all established canonical texts are so important and yet so culturally removed from our students. If there is no recognizable aspect, or window for the students to see themselves in, the ability to connect is lost. This is supported by her statement, “Young adult novels which establish intertextual relationships with poetry provide a fertile site for consideration of how canonicity and education intersect contemporary culture” (2013). Hateley continues to suggest that using young adult literature to compare the canonical themes is what is driving our twenty-first century

students into developing their interpretation and analyzation skills and allowing them to have the conversation about canonicity for their classrooms.

Sonja Darlington, author of *Adolescent Literature: Uprooting the Canon, Sowing a Choice of text and Reaping the Diversity* has put these ideas into practice. Her article discusses how she reworked her course to allow for students to choose which novel they wanted to read and present upon. She worked at the postsecondary level with preservice teachers in a young adult literature course and was attempting to have her students recall what it was like to read literature as an adolescent. She eliminated the preset novels and gave students a list of twenty different young adult novels to choose from. Students were expected to answer select questions from their books to help with their presentations. This allowed for an influx of diversity and dialogic interactions to occur, all the while exploring a variety of themes in detail and having her students discuss a whole new mindset than they were accustomed too. For instance, one student was quoted saying, “I simply assumed that everyone was basically like me... However, I am learning everyday... that one view is not necessarily the only view. A large part of my learning about these new experiences and viewpoints is due to literature” (1995). This in turn allowed her preservice teachers to rethink their nature on literature for their classrooms to benefit their future students.

Ultimately young adult literature is beneficial to students to making a connection in their everyday lives, the flipside of this discussion is how canonicity fails to do so.

C. How Canonical Literature Fails to Reach Students

As mentioned before, Bates’ provides us with a definition of canonical literature in the Western world. The list of “classics” deemed in the western world range widely from Homer to Hemingway. While this list has been continuously growing and set as “the best literature to teach

students”, it fails to recognize that, the older the text, the farther removed the student is from the literature. The “classics” or canonical literature are consistently taught in English-Language Arts classrooms for a multitude of reasons. Some educators will say that “it is beneficial to expose students to complex language” others will openly state that it is their level of comfort in teaching a canonical piece. Ultimately, what the educator is trying to do is foster a love for the reading itself, however, if they cannot engage their students, they will not accomplish this goal.

The disconnect with canonical literature is not so much the language but in the approach of how it is taught. Louise Rosenblatt’s (1978) Transactional Theory suggests that the reader interacts with the text to create meaning. If students cannot form a connection to what they are reading, it is possible that they will not form any meaning beyond the words on the page.

Additionally, another article by Connors reaffirms this idea. In *Speaking Truth to Power: Confronting the Monster Under the (Text Complexity) Staircase*, he discusses how he teaches his students (preservice and prospective English-Language Arts Teachers) to evaluate the text complexity within their classroom while working with Common Core. He assigns his students to interview librarians to make the conversation on young adult literature more versed and to establish appreciation for the importance within student’s livelihood, regardless of where they are (2015). Connors cites Dorothy Holland and Naomi Quinn for their definition of cultural models in order to further this conversation of text complexity and canonical literature. He translates their definition to “Cultural models bear a resemblance to what psychologists call schemas: they are mental models people draw on to act in (and on) the world” (2015). He goes on to state that we have a cultural model for literature in the classroom: the canonical set. It stems from personal experiences in the educational system in English-Language Arts class, which is what potentially accounts for its reliability in the schools.

Connors dives into the Common Core State Standards model for literature to help tackle this idea of “canon only”. Common Core’s literature model derives from three aspects: quantitative, qualitative, and task features. When looking into the details of each, Connors discovered that while quantitative was extremely detailed, the others were lacking in description. The suggestion here is that canonical literature is devaluing the idea of young adult literature because it is rigorous in text complexity and students need to “climb the canonical staircase” as fast as possible to be prepared for college (2015). To drive the idea back to Louise Rosenblatt, Connors expresses, “In short, what students do with the text they read matters” (2015). As educators the success of students is the number one goal. Making sure students are on target and can complete tasks presented to them is a top priority. However, the disparity arises when the text cannot be understood because of a lack of cultural relevance.

Connors continues this conversation in another article, *Reframing Arguments for Teaching YA Literature in an Age of Common Core*. He advocates that young adult literature does have a strong sense of complexity like canonical literature, but it is failed to be seen. A proposal by Connors suggests using literary theory as lenses for looking and analyzing young adult literature. Literary theory is the process of reading the literature and making a “commonsense” understanding out of the literature. Connors states that when students are asked to use literary theory when reading young adult literature, “they simultaneously invite them to practice the kind of close reading the CCSS value and promote” (2013). This argument takes the stance that there is no real reason to exclude young adult literature from the curriculum, especially when canonicity is not accomplishing its goal of skillset mastery for the CCSS. Connors provides an idea that “textual complexity is not attributable only to a work of literature’s objective properties, but that it is also contingent on the expectations readers bring to

a text, and the way they take it up in the process of interpreting it” (2013). This further suggests that without cultural relevance or experiences to make connections students will not have the breadth of intellectual classroom discussions that could happen otherwise.

Susan Elliott-Johns dives into the research that has been done upon young adult literature and what implications of practice there are. In *Teaching Young Adult Literature Today* she writes a chapter titled “Literacy Teacher Education and the Teaching of Young Adult Literature” where she examines the abundance of research already done upon young adult literature. She presents one study by Groenke and Scherff (2010), where they argue that young adult literature should be the focal point of the English curriculum and not an “independent” adventure for teens to discover on their own time. Their advocacy allows for “[R]igorous differentiated instruction, using *both* classics and young adult selections according your students’ needs and interests...” (2017). Elliott-Johns also promotes that for effective young adult literature instruction to take place within the classroom, teachers themselves need to become versed in young adult literature to identify with the elements and situations. This allows for stronger classroom engagement and profound discussions to take place as students analyze elements such as character motives, culture settings and theme exploration.

Lela Crowder, author of the dissertation, *Questioning the Canon: Exploring the Place of Young Adult Literature in the High School Curriculum*, strives to further the conversation on cultural relevance within the classroom. In her literature review she starts the conversation of cultural relevancy off by citing Harold Bloom and his novel *The Western Canon: The Books and School of the Ages*. She quotes him for stating “the canon had religious roots” and “the canon exists in order to impose limits and set standards and is founded in memory as an anchor for cultural thinking” (Crowder and Bloom, 2016).

To move forward with this idea, Crowder composed the rest of her literature review on the benefits of the culturally relevant young adult novels that adolescents can access. Her research study comprised of a qualitative study using ethnography to gain a perspective as to what people in her community thought of young adult literature. Her participants were students and teachers alike and what was discovered overall is that in a novel, students are specifically looking for things such as “If [it] has characters I can relate to. As a black, bisexual, this is pretty hard to find, but worthwhile if I do.” Demarius, 11th” and “Diverse characters that are relatable and lovable.” James, 10th”. While these are two prime examples, Crowder has several others documented in her study. Students are actively stating that they want novels they can connect with and novels such as twenty years the senior of the adolescent age group can no longer be counted as culturally relevant. Especially in the times of a fast technological advancing world, people, adolescents, do not value the same beliefs they do today as they would have in the late 1990’s or early 2000’s.

John Guillory describes the cultural issue with literary canon in his novel *Cultural Capital- the Problem of Literary Canon*. In which he takes the approach that not only is canon dependent upon the cultural realm it has “been understood as a politics of representation” (1994). The issue that Guillory acknowledges within the representation of canonical literature is one of social identity. Social identity is described by Guillory as an ever changing mindset in the context of American political values. For instance, Americans have changed their beliefs overtime to have a more inclusive social environment rather than exclusive. However, in the canon literature it is the opposite. Adolescents and adults alike recognize that the canonical literature they come into contact with do not represent a vast majority of its readers any longer. Guillory specifically states, “Socially defined minorities are excluded from the exercise of power

or from political representation of the process of selection, by which certain works are designated canonical and noncanonical” (1994).

With this lack of representation for a vast majority of the population, it becomes obvious why teens are not engaged in canonical texts. There is no support or connection for them to make as they do not see themselves within the chosen literature. They are left to struggle to identify with characters who have “mundane” issues that do not fit their lifestyles. Adolescents in the twenty-first century are not concerned with marrying into a higher social class (*Pride and Prejudice*). They are concerned with more modern issues such as police brutality (*The Hate U Give*) and justice while discovering their identities and recognizing that others can relate to their struggles as well. Bridging texts within the classroom allows for students to see the issues of the past connect to issues of the modern world and tie together their themes.

In the following chapter the discussion will continue with how the chosen methodology for this research study in an attempt to discover whether or not pairing young adult literature benefits adolescents understanding of a canonical piece.

CHAPTER THREE: METHODS

This chapter provides an insight into the research question: How, if at all, does young adult literature better inform canonical literature in the ninth grade English-Language Arts classroom. As well as providing a thorough description of the methodology used and the design of study to discover the outcome. This chapter is organized into several sections such as the design of study, researcher's role, setting, student profiles, limitations, delimitations, privacy, ethical considerations, risks and benefits, data collection tools, triangulation and validity.

Design of Study

This research study relies on critical discourse analysis as its methodology. Critical discourse analysis uses social linguistics and studies relationships between the spoken word and its usage in a social setting (Albers, Holbrook, 2014). Critical discourse allows for thoughts, feelings and actions to be considered in its analytics.

The process to analyze social linguistics includes creating a transcript of each verbal and nonverbal action that occurs in the interaction that takes place. After this occurs it is best to separate the transcript into stanzas and narrative structure to “learn about *what* was said and *how* it was said” (Albers, Holbrook, 2014).

This method was chosen explicitly because the research entails student surveys and their responses to working with different texts. It allows for copious amounts of data to be investigated such as student sample “quizzes” and transcripts of their multimodal interactions during video interviews. Critical discourse analysis grants the opportunity of examining each student's personal beliefs and experiences while they interacted with the research materials.

Researcher's Role

My interest in the use of young adult literature in the English Curriculum began as a student. I constantly wondered why we couldn't read stories that were more like my peers. I wasn't concerned with my future marital status or going off to war. English was my favorite subject, but I never felt that it made the connection it was meant to with its literature aspects. I was always reading outside of school and this continued well into college as well. When completing my Bachelor's degree at the University of Central Florida, I had to take two young adult literature courses "Canon, Young Adult Literature and the English-Language Arts Curriculum" and "Survey of Adolescent Literature". These courses helped me recognize that there can be a place of young adult literature in the classroom and curriculum and that it would impact and benefit students more if it was incorporated.

After completing my degree in 2019, I quickly returned to the University of Central Florida to further my education on the topic. I wanted to grasp all the knowledge on the subject at hand and view all the research conducted upon it. It was there that I discovered that few research studies have been conducted ninth grade curriculum pairings. I approached my Chair and professor of many classes and discussed my research topic with her. She agreed that it was a great area to explore and that was all I needed to get the research started.

As a first year teacher, and a teacher of ninth grade students, I felt responsible to provide this gap in the research and to impact my students beyond the mastery of skills Common Core set before them. Before COVID-19, I was the teacher of record who incorporated conversation and parallels to any text we read to a young adult literature text to give my students something to relate to. This research has shown me just how impactful it was to place a culturally relevant text

in front of my students and to host the hard conversations that come across (racism, war, segregation, etc.) so that they can gain a more rounded world perspective.

Setting

The setting of this study took place at a local high school in the southeastern part of Sunshine County, Florida. The school is classified by the Florida Department of Education as Title I, which is defined as “provides local education agencies resources that help children gain a high-quality education and the skills to master the Florida Standards. Title I provides additional resources to schools with economically disadvantaged students” (FLDOE). This school serves 3,376 students across two campuses. Approximately 1,000 of the students are in the ninth grade center while the remainder of the population is on the main campus. The demographics of the school are as follows: Asian 2%, Hispanic 74%, African American 10%, Caucasian 13%, Multiracial 1%.

To specify even further, in my classroom, I had 147 students on my roster and fifty students enrolled in my English I Honors course. The demographics of my classroom were as follows: Asian 1%, Hispanic 83%, African American 3%, Caucasian 12%, and Multiracial 1%.

The participants were chosen through a convenience sampling because the researcher was no longer in the classroom with the students. Convenience sampling is when the participant pool is conveniently available to participate in the study (Saunders & Thornhill, 2012). Students were selected from the English I Honors program to fulfill their requirement of going above the targeted mastery level of the Common Core State Standards. Honors classes are classes which are regarded as “rigorous” yet still meets graduation requirements (FLDOE). Participation was voluntary for students despite parental consent, and students had the choice to drop out mid-

study if they chose to do so. There were four students selected to participate in the research study and were chosen on the grounds that they were at various stages of progress in completing mastery level on the CCSS. The makeup of the students were one male and three females, ages were between fourteen and fifteen. The stages at which they were sitting to complete mastery were as follows: 50%, 75%, 0%, 50%, with mastery of a skill set to be of 80% accuracy. While all of my Honors students read and interacted with the same text, these four students were chosen to widen the scope of understanding and various struggles that come with interpreting texts.

Due to COVID-19, the Global Pandemic, the setting of the research had shifted from an in person interaction to a completely digital one. All interactions with the participants took place through online surveys such as Google Forms and Zoom.

Student Profiles

This section aims to detail each student and their demographic information, as well as provide fragments of conversation for data analysis.

Student #1

Student #1 is a male, African American student, aged fourteen. The chosen pseudonym for surveys was “Carl”. “Carl” maintained throughout the research study that his beliefs would remain the same. When asked why he believed their viewpoint had remained consistent “Carl” stated that, “I wasn’t, like, sure how the actual study was gonna be, but once it happened, I realized that it was more helpful than I thought.” This context of the sentence is in reference to the pairing of the two texts that were read for the study. Originally “Carl” was at a mastery level of 50% on the chosen skillset.

Student #2

Student #2 is a female, African American student, aged fourteen. The chosen pseudonym for the surveys was “Zoidberg”. “Zoidberg” maintained the belief that the pairing of a canonical and young adult adaptation would benefit their understanding of the themes and characters presented to them throughout the entire study. When asked why her viewpoint remained consistent “Zoidberg” voiced that it was, “Much easier [to have the pairing]. It was like reading a normal book. Normal words. I can better understand what was happening.” Originally “Zoidberg” was at a mastery level of 75% on the chosen skillset.

Student #3

Student #3 is a female, Caucasian student, aged fifteen. The chosen pseudonym for the surveys was “Mrs. Holland”. “Mrs. Holland” originally had the belief that the pairing of canonical literature and young adult literature would not benefit her understanding but changed at the end of the research study. When questioned about their change in mindset “Mrs. Holland” proclaimed, “It was just like, reading it was hard to follow. I keep saying that, but I don’t know what else to use. I don’t know. Confusing, I guess.” When probed further they admitted that the Shakespearean language was troublesome and that the modern adaptation helped slightly. She acknowledged similarities but believed it did not do much for them. Originally “Mrs. Holland” was at a mastery level of 0% on the chosen skillset.

Student #4

Student #4 is a female, Hispanic student, aged fourteen. The chosen pseudonym for the surveys was “Alivia”. Similar to “Mrs. Holland”, “Alivia” had the mindset that the pairing would not benefit them but changed at the end of the study. However, “Alivia” had the mindset that the language was clear for them as shown by their statement, “Yeah, it was a lot easier to understand. Like, they had more of a backstory, sort of. And it was like, a lot more explicit, when like, explaining what was going on. In Romeo and Juliet, like, the meaning is kind of hidden, in a sense, in my opinion.” Inquiring further, “Alivia” stated that they had experience with Shakespeare in middle school making the language simpler to understand. However, according to her post survey, Laskin’s interpretation did help them comprehend the scene. Originally “Alivia” was at a mastery level of 50% on the chosen skillset.

Limitations

This study was limited by time, and COVID-19. Originally, the study was limited to the amount of time allotted for the school calendar. I had to abide by the set holidays and scheduled testing that was taking place set upon by the county (and state of Florida for Advanced Placement exams) in which I had chosen to conduct my research in. However, an extenuating circumstance, COVID-19, the Global Pandemic, caused a shift in the research process and study. What was expected to be an in person study where I could pull students aside and work individually with them in the classroom to hear perceptions and beliefs, shifted to a complete online interaction. This limited the number of parent consent forms I could receive as it had to be electronically scanned to be counted. Some students did not have internet access or capabilities at home. There were other issues as well as, for instance, students had internet access at one

point and then later lost it, rise of unemployment for their parents, or students were being evicted from their homes. Parents sent them to another guardian to protect them from the sickness that one had contracted or there were issues in the home and parents sent them to foster care as they could no longer financially take care of them.

Delimitations

This research study was limited by scope and the number of participants. The amount of text pairings were limited as they were meant to correlate with Common Core State Standards practice and to fulfill the requirement of the English I Honors program at the research site. As the requirement is to increase understanding, provide enrichment and go beyond the targeted mastery level, students were still expected to be on par with pacing for the Curriculum Resource Materials to coincide with the Florida State Assessment testing date (however, COVID-19 cancelled all state exams). The other delimitation was the number of participants. I limited the number of participants for the research study to include a variety of students at different stages in completing their targeted level of mastery on the chosen skillset. This would grant the opportunity to see which students had made the most progress in understanding the text dependent questions with the use of the young adult adaptation alongside its canonical piece. It would also offer the experience to hear more in-depth perceptions and beliefs on the text rather than a large number of students and receiving only snippets of data from each.

Ethical Considerations

This research study practices all ethical considerations and has been approved by the University of Central Florida's Institutional Review Board, and the Sunshine County Research and Evaluation board.

Privacy

Participant's privacy was secured through the use of pseudonyms to protect their identities. No one had access to their surveys besides the principal investigator (myself). This survey took place during instructional time (online) where students were instructed to provide a pseudonym on their Google Forms. Students were not capable of seeing other responses as all responses were kept confidential (students could only turn in one form and were thanked for participating).

Risks to Participants

This research study poses no risks to participants as all names were given pseudonyms to protect privacy.

Benefits to Participants

This research study promised no benefits to subjects for participating in the study.

Data Collection Tools

For this research study, three different data collection tools were used to help satisfy the use of critical discourse analysis. This study took over the course of one month including, two surveys (pre and post), a Google Forms “Quiz” and a Zoom interview.

Pre-Survey

The pre-survey took place on Google Forms and consisted of five questions. The pre-survey started by requesting students to provide pseudonyms to ensure their anonymity. This survey granted the opportunity for students to express their beliefs on the text before conducting the zoom interview. Questions within the pre-survey were as follows:

1. Do you think having a Young Adult literature piece (a modern adaption) would help you understand Canonical literature (an older text such as Shakespeare)?
2. Why do you believe this?
3. Do you think that pairing the two stories would better prepare you for the language used and what the test questions are asking on an exam?
4. Why do you believe this?
5. Do you think after the unit your answers will change? Why?

Google Forms “Quiz”

After pre-surveys were conducted students were asked to take a short Google Form “Quiz” to see if they comprehended the texts presented to them. Questions were adopted directly from the county’s Curriculum Resource Materials (CRMs) to ensure that language was

consistent and on grade level for students. All questions were multiple choice just like their exams in class or the Florida Standards Assessment (FSA) Reading exam would be (FLDOE).

Questions are as follows:

1. (RL.1.2) PART A: Which statement best expresses a main theme of Passage 1?
2. (RL.1.2) PART B: Which detail from Passage 1 supports the answer to Part A?
3. (RL.3.7) What subject is being represented in both Passage 1 and Passage 2?

This provided insight into their understanding and adds to the future conversation of where their progression towards mastery level for the standard was. This section is pertinent as it demonstrates participants' ability to look between the two pieces of literature and to see if the two texts had an impact on answering the questions.

Zoom Interviews

Zoom is an online communication platform where you can interact with visual and audio settings. Before conducting the interview, all students were told that they would be recorded and that their actions, voice, and text would be transcribed to get a better understanding of *what* their actions and words mean as well as *how* their actions play into what they were saying. Following the critical discourse analysis protocol of Cruickshank,

While each Zoom conversation took a relaxed approach and allowed for individual interactions, the core investigation questions remained the same:

1. What were their feelings reading canonical text?
2. What were their feelings having the young adult adaptation alongside the canonical?
3. What were their beliefs on the difficulty of the texts?

4. Do students recognize the similarities between the scenes?
5. Discussion of the Google Forms “Quiz” and potential improvement on mastery of the standard.

Post Survey

Questions in the post-survey were similar to the pre-survey but adapted to fit the time that had passed in the unit. The following questions were listed in the post-survey:

1. Do you think that having a Young Adult literature piece (a modern adaptation) helped you understand the Canonical piece/scene better?
2. Why do you believe this? Be as detailed as you can.
3. Do you think the pairing of the two stories better prepared you for the language of the test questions? (Made them more clear for you?)
4. Why do you believe this? Be as detailed as possible.
5. Have your beliefs changed at all since the beginning of the research study? Why/why not? Be as detailed as you can.

Questions were asked with a follow up of “Why do you believe this?” as to allow the student to provide a detailed answer. Questions 1, 3 were a yes/no response whereas questions 2, 4, and 5 were provided with a text entry box.

Procedures

Following critical discourse analysis approach from Elliott Richard, the interview procedures are as follows:

1. Transcribe the interview.

2. Identify themes in the data.
3. Identify the language that is used to construct each theme.
4. Identify commonalities in the use of language in relation to the construction of each theme.

Triangulation, Validity and Creditability

This critical discourse analysis research study uses triangulation to establish credibility, or the use of “multiple sources of data” to analyze the phenomenon of this study: narrative inquiry, speech patterns, and paralinguistic trends (Salkind, 2010). The data tools used in this qualitative research study include: pre and post surveys, the Google Forms “Quiz” and Zoom interviews. The data collection tools were used because the researcher intended to explore the phenomenon of narrative inquiry, speech patterns and paralinguistic trends when given a young adult and canonical literature text pairing. Following Richard Elliott’s (1996) reliability for critical discourse analysis research, the reliability of the research can be measured by rhetoric, tone, and written communication. He explicitly stated that “analysis may consist of formal written records...transcripts of social interactions such as conversations, focus groups discussions, and individual interviews” (Elliott 1996). He reminds researchers that data collection should primarily focus on speech and its natural flow as well as a firm reminder that discourse can be labor intensive with all of its transcription. However, once data collection is complete it is well worth to see what patterns arise.

The following chapter reports what data has been collected within the research study. It will detail every student response and label them by their chosen pseudonyms. In a subsequent

chapter, data collected will be used to describe patterns that arose in an attempt to answer the research question.

CHAPTER FOUR: FINDINGS

This chapter presents what data has been acquired and each student's individual response in an attempt to answer the question, "How, if at all, does young adult literature better inform canonical literature in the ninth grade English-Language Arts classroom". The study consists of four students (three female and one male) in the English I Honors program, who engaged in reading the pairing of texts, surveys, a comprehension check, and a Zoom interview.

Data Analysis

Using critical discourse analysis and the theoretical perspective of narrative inquiry, this study has acquired extensive amounts of data from each participant based upon their perceptions and beliefs of exposure to the research materials. From their survey responses, to the comprehension check, to finally their video interviews with verbal and physical interactions, there is much to discuss.

Pre-Survey

Beginning with the pre-survey results, when students were asked, "Do you think having a Young Adult literature piece (a modern adaption) would help you understand Canonical literature (an older text such as Shakespeare)?" 50% of participants said yes, while the other 50% said no.

Question two asked students "Why do you believe this". 100% of students provided an opinion stating that the modern language would be easier for them to understand and work with.

In regard to the third question on the survey, “ Do you think that pairing the two stories would better prepare you for the language used and what the test questions are asking on an exam?”, 100% of participants unanimously voted “yes” that they thought it would support them.

Question four asked for students to rationalize their responses for question three. 100% of students stated that working with the modern adaptation would allow them to compare and work with the canonical text to evaluate their meanings in both scenes.

Table 1 below depicts all student responses:

Table 1 Pre-Survey Questionnaire

Student Names	Question 1: Do you think having a Young Adult literature piece (a modern adaption) would help you understand Canonical literature (an older text such as Shakespeare)?	Question 2: Why do you believe this?	Question 3: Do you think that pairing the two stories would better prepare you for the language used and what the test questions are asking on an exam?	Question 4: Why do you believe this?
Carl	No	They are from two different time period and its hard to understand what they are saying	Yes	yes because hopefully i would understand more and know what i'm doing
Zoidberg	Yes	i believe this because it is hard for me to read or understand regular shakespeare so i feel like if a have a more modern version of it will be easier to understand.	Yes	yes i do believe this because if i read both version i will start to be able to understand the original version more.

Student Names	Question 1: Do you think having a Young Adult literature piece (a modern adaption) would help you understand Canonical literature (an older text such as Shakespeare)?	Question 2: Why do you believe this?	Question 3: Do you think that pairing the two stories would better prepare you for the language used and what the test questions are asking on an exam?	Question 4: Why do you believe this?
Mrs. Holland	No	I think it will help me because the language and word choice will be much easier to understand.	Yes	I think this will help because i can compare the old language to the new language and i will be able to get used to the older [older] language.
Alivia	Yes	You have to learn from experience, (at least in my opinion) so students should learn with maybe lighter and easier to understand canonical literature so then they can slowly be weaned on to more difficult pieces of literature.	Yes	Yes, because it provides you with a broader understanding of english in general. You get the best of both worlds, the enticing and difficult to understand canonical literature, and the easy flow of young adult literature. That way they can make connections between both passages and forms of literature in general; leading them to understand them both a bit better.

Google Form “Quiz”

This comprehension check serves to identify if students were making progress on their targeted mastery level for the state standards, which added to the conversation and the student perceptions as to whether the pairing was beneficial for them. These questions are adopted from the Curriculum Resource Materials provided through Common Core State Standards (FLDOE).

Question one asked students, “(RL.1.2) PART A: Which statement best expresses a main theme of Passage 1?” to which 100% of participants selected the answer choice “True love is worth a great sacrifice”. 100% of students answered this question correctly.

Question two asked, “(RL.1.2) PART B: Which detail from Passage 1 supports the answer to Part A?” where participants were divided. 50% of participants selected the answer choice “If they do see thee, they will murder thee. / I would not for the world thee saw me here.” 25% of students selected “Deny thy father and refuse thy name! / What is in a name?” 25% of students chose “Thy purpose marriage, send me word tomorrow, /by one that I’ll procure to come to thee, /” Only 50% of students answered this question correctly.

Question three on the comprehension check asked them, “(RL.3.7) what subject is being represented in both Passage 1 and Passage 2?” 25% of students answered “Two lovers who can never be” which is correct for Passage 1, but not Passage 2 and the question specifies *both* texts. 25% of participants answered, “The joy at their escape”, which is true for Passage 2, but not Passage 1. The last 50% of students chose, “Two reckless lovers.” Only 50% of students answered this question correctly.

The responses are listed in Table 2:

Table 2 Google Forms "Quiz"

Students	Question 1: (RL.1.2) PART A: Which statement best expresses a main theme of Passage 1?	Question 2: (RL.1.2) PART B: Which detail from Passage 1 supports the answer to Part A?	Question 3: (RL.3.7) What subject is being represented in both Passage 1 and Passage 2?
Carl	True love is worth a great sacrifice. (correct)	If they do see thee, they will murder thee. / I would not for the world thee saw me here. (correct)	Two lovers who can never be. (incorrect)
Zoidberg	True love is worth a great sacrifice. (correct)	If they do see thee, they will murder thee. / I would not for the world thee saw me here. (correct)	Two reckless lovers (correct)
Mrs. Holland	True love is worth a great sacrifice. (correct)	Deny thy father and refuse thy name! / What is in a name? (incorrect)	The joy at their escape (incorrect)
Alivia	True love is worth a great sacrifice. (correct)	Thy purpose marriage, send me word tomorrow,/By one that I'll procure to come to thee,/ (incorrect)	Two reckless lovers. (correct)

Zoom Interviews

The next interaction in the research process were the Zoom interviews. While these are all individual and exact responses will be found in the following tables.

While each interview lasted approximately three minutes, within that time frame, many interactions occurred. Students exhibited comfortable measures such as: leaning back in chairs, playing with hair, smiling, laughter, hand gestures, etc. Students also provided feedback on the pairings for instance, "I don't know any other way to describe it other than confusing. I was just

really confused.” and “I thought it was easy, like, I didn’t have to search too deep into it you know.”

The following transcriptions are listed for each individual student depicting timestamps, verbal transcription, and non-verbal gestures.

Table 3 Zoom Transcription Student #1

Student #1 “Carl”

Time Stamp	Verbal Transcription	Non-Verbal Transcription
0:00-0:09	Interviewer: When I gave you the Google readings did you recognize that we had already read the Shakespearean one in class?	Playing with the strings on his jacket
0:10-0:11	Student #1: Yes.	
0:12-0:20	Interviewer: Okay, and how did you feel about it? Was it difficult for you?	
0:22-0:34	Student #1: Um, in the beginning because I had to like, refresh my brain from all of it, because you know from [COVID-19 REFERENCE], so once I started getting into it, I was like okay, you know it’s not that hard. I can actually do it. It was kind of difficult towards the beginning but as I went on it became easier.	Looking down. Furrowed eyebrows look of concentration. Using his right hand to emphasize COVID-19. Starts to swivel in chair. Motion seems relaxed.
0:36-0:42	Interviewer: Right, did you feel that you understood what was happening in the scene pretty well?	Confident look into the camera. Relaxed position.
0:43-0:45	Student #1: Most parts, yes.	
0:46-0:54		

Time Stamp	Verbal Transcription	Non-Verbal Transcription
0:56-1:21	<p>Interviewer: What made it difficult to understand, besides the language?</p> <p>Student #1: Um, I like understanding what's going on sometimes. Like how they switched, and it just took me a while to figure out 'Oh, this happened!' I had to like read it a couple of times to fully understand it.</p>	<p>Hand is placed under chin while recalling the reading. Suggests confusing for the text.</p> <p>Towards the end a smile emerges when they discuss their epiphany.</p>
1:25-1:29	Interviewer: Maybe the dialogue was the problem for you?	
1:31-1:39	Student #1: Sometimes it was the dialogue, sometimes it was when the setting changed within the scene. I never had much experience with a play before.	Hands are used to point in different directions. This suggests some disconnect with the reading.
1:40-1:42	Interviewer: That's okay. So, the setting was an issue?	
1:43	Student #1: Yeah.	
1:45-1:47	Interviewer: Okay and when you read the other version could you see how it was a different look from Romeo & Juliet?	Sitting calmly in office chair.
1:48	Student #1: Uh, a little bit yeah.	Hand motions up towards the camera. Palm displayed.
1:49-1:53	Interviewer: How did you feel about that one? Was it easier to read?	
1:54-1:58	Student #1: Than the first one? Yeah by a lot.	Straightens up position by sitting up right.
1:59-2:05	Interviewer: Did you happen to notice that they are the exact same scene?	

Time Stamp	Verbal Transcription	Non-Verbal Transcription
2:06-2:18	Student #1: From the beginning, I could see how they were sort of the same and once I got really into it, I noticed they are not that different, like besides the language.	Hold both palms out to indicate both stories and then overlaps one palm on top of the other.
2:20-2:27	Interviewer: Did reading the modern adaptation help you understand what was going on better?	
2:29-2:35	Student #1: Yeah. It was easier to see the connection between them.	Relaxed sitting position.
2:36-2:40	Interviewer: Let's talk about the Google Forms Questions. Did you find those to be difficult?	
2:42	Student #1: No, not really.	Shakes head.
2:44-2:59	Interviewer: Those questions were actually used before we went on spring break with another Shakespearean text. Before you scored a one out of three. This time with the modern text attached you scored a two out of three. Are you surprised?	
3:00-3:10	Student #1: Yeah, I know it is only a one question difference but like, I understood what was going on this time with the young adult piece. So, I guess it helped more than I thought. I wasn't, like, sure how the actual study was gonna be, but once it happened, I realized that it was more helpful than I thought.	Shrugs at the difference of one question but nods head.

Table 4 Zoom Transcription Student #2

Student #2 “Zoidberg”

Time Stamp	Verbal Transcript	Non-Verbal Transcription
0:00-0:08	Interviewer: So, what did you notice the Shakespearean text is one we have already covered in class?	Student is sitting relaxed
0:08-0:09	Student #2: Yes.	
0:09-0:13	Interviewer: And how did you feel reading the two pieces? Was it difficult or?	
0:14-0:20	Student #2: Yes, it was kind of difficult cause it's just weird. I don't like the way it looks.	Student shrugs.
0:21-0:22	Interviewer: Can you explain more?	Student points finger as to indicate emphasis on her words.
0:23-0:35	Student #2: It like the language. It's like when I read the Bible, the King James Bible. It's like hard to read.	
0:36-0:42	Interviewer: All right and how did you feel reading the other scene? Did you notice that they are basically the same scene?	
0:43	Student #2: Yes.	Nods head.
0:44-0:46	Interviewer: Was it easier to read the modern adaptation?	
0:47-1:01	Student #2: Much easier. It was like reading a normal book. Normal words. I can better understand what was happening.	
1:02-1:05	Interviewer: And how did you feel about understanding the scene?	Student puts her hand and exposes their palm. Waves the hand back and forth. Comfortable and relaxed position. Enthused at the other reading.

Time Stamp	Verbal Transcript	Non-Verbal Transcription
1:06-1:19	Student #2: It was like the other one. The Romeo & Juliet one. Like even the dad's beefing was clearly shown.	Laughter occurs after the word "beefing". But is confident in her usage as they acknowledge it gets her point across.
1:20-1:35	Interviewer: Let's discuss your Google Forms Quiz. These questions are actual test questions we did for a test before the school closed [COVID-19 REFERENCE]. Last time you scored a one out of three. This time you scored a perfect score.	
1:36-1:45	Student #2: I did? Well it makes sense, like the questions were easier to understand with the new story. Like it's hard to understand all those themes when the language is like gibberish.	Student has a shocked expression and then nods to themselves as they rationalize why they have performed so well.

Table 5 Zoom Transcription Student #3

Student #3 "Mrs. Holland"

Time Stamp	Verbal Transcript	Non-verbal Transcript
0:00-0:09	Interviewer: Did you notice that when we did the Shakespearean reading, we had actually done that in class?	
0:09	Student #3: Yeah	Nodding her head as they recall.
0:10-0:13	Interviewer: And when you read it again, how did you feel about it?	
0:14-0:15	Student #3: It was easier.	Sits comfortably in chair. Begins to play with strands of hair.
0:16-0:18	Interviewer: Can you expand upon that?	
0:20-0:35	Student #3: Like the language. It was a lot easier to understand Especially after having	Continues to play with hair.

Time Stamp	Verbal Transcript	Non-verbal Transcript
0:37-0:48	done it once in class already. The transformation was easier to get. Interviewer: When you saw the other text, the Ronit & Jamil, how did you feel about that one?	
0:49-0:50	Student #3: Uh, I don't know. It was kind of confusing.	Looks down from camera.
0:50-0:53	Interviewer: Can you add to that?	
0:54-1:02	Student #3: I don't know it was kind of hard to follow for me.	Eyebrows furrow as she recalls her struggles.
1:02-1:04	Interviewer: What made it difficult?	
1:05-1:25	Student #3: It was just like, reading it was hard to follow. I keep saying that, but I don't know what else to use. I don't know. Confusing, I guess.	Moves hand in a matter to emphasize her confusion.
1:26-1:30	Interviewer: Was it some of the words they used?	
1:30	Student #3: Yeah	Regains composure and relaxes position.
1:32-1:39	Interviewer: Were you able to translate the scenes from the old text to the new text?	
1:40	Student #3: Yeah	Continues to be relaxed.
1:42-1:50	Interviewer: When the texts were side by side could you see how they are parallel or?	
1:51-1:56	Student #3: It was easier. Especially when I took that quiz.	Looks down from camera.
1:57-2:20	Interviewer: Let's talk about that! Did you find	

Time Stamp	Verbal Transcript	Non-verbal Transcript
	those questions to be difficult? These are actually test questions that you guys completed before the school closed down [COVID-19 REFERENCE]. Did using the modern text help you answer those questions?	
2:21-2:23	Student #3: It was easier. It helped a lot.	Looks at camera with excitement.
2:24-2:26	Interviewer: Last time you scored a zero out of three, this time you scored a one out of three.	
2:27-2:28	Student #3: Wow, that's not good.	Shocked expression crosses their face.
2:30-2:31	Interviewer: It suggest your improvement.	
2:32-2:35	Student #3: Yeah, I guess that's true.	Nods to themselves, clearly proud.

Table 6 Zoom Transcription Student #4

Student #4 “Alivia”

Time Stamp	Verbal Transcript	Non-Verbal Transcript
0:00-0:10	Interviewer: When I gave you the two readings, did you recognize that we had already completed one in class?	
0:11-0:13	Student #4: Yes, I noticed that it looked familiar.	Nods her head in recognition.
0:14-0:17	Interviewer: How did you feel seeing the text again?	
0:18-0:40	Student #4: I feel like I kind of knew everything that was going on with the story. I mostly paid attention to the other one, the one we hadn't read because I kind of understood everything that was going on with the	Smiles and sits straight up suggesting a confident pose. Smile broadens as she mentions how simple it was to understand.

Time Stamp	Verbal Transcript	Non-Verbal Transcript
0:41-0:56	<p>Shakespeare Rome and Juliet. So, I mostly focused on the other one.</p> <p>Interviewer: So, when you read the new text, the modern adaptation, could you see how the scenes were similar?</p>	
0:57-1:23	<p>Student #4: Yeah, it was a lot easier to understand. Like they had more of a backstory, sort of. And it was like a lot more explicit, when like, explaining what was going on. In Romeo and Juliet, like the meaning is kind of hidden, in a sense, in my opinion.</p>	<p>Student scrunches face in confusion as they look for the right words to describe themselves. Maintains confident pose in describing how the story labels itself.</p>
1:24-1:37	<p>Interviewer: Let's move on to our Google Forms quiz. Did you notice that the test questions are similar to ones we had done before the school closure [COVID-19 REFERENCE]?</p>	
1:38-1:42	<p>Student #4: The language of the questions seems similar, but I did not remember those exact questions.</p>	<p>Student acquires confused face.</p>
1:43-1:54	<p>Interviewer: Last time you scored a one out of three. This time you received a two out of three. Do you think that the questions were easier having the modern piece next to the canonical text?</p>	
1:55-2:02	<p>Student #4: Definitely. Everything was so much more explicit, and the themes were like, in my face, hard to ignore.</p>	<p>Student shakes head vigorously as they detail how obvious the themes were.</p>

Post Survey

The last tool used with the research study process was the post-survey and its results. Much like the pre-survey, the post-survey had five questions, three written responses and two multiple choice questions. The first question asked participants “Do you think that having a Young Adult literature piece (a modern adaptation) helped you understand the Canonical piece/scene better?” where 100% of participants answered “yes”.

Question two provided an opportunity to justify their response to question one. When asked, “Why do you believe this” 100% of students provided an answer that discussed that the language and similar scenes allowed them to comprehend what the text was discussing.

Question three asked participants, “Do you think the pairing of the two stories better prepared you for the language of the test questions? (Made them clearer for you?)”, where once again, 100% responded “yes”. While opinions on this question vary, students admit that the language of the modern adaptation was beneficial to them.

Question four posed another opportunity for students to provide their opinion based on their responses to question three. 100% of students provided an opinion stating that having both texts provided allowed them to understand what the CRM comprehension check was asking of them as they could determine the similar theme from both stories.

Table 7 Post Survey Questionnaire

Student	Question 1: Do you think that having a Young Adult literature piece (a modern adaptation) helped you understand the Canonical piece/scene better?	Question 2: Why do you believe this? Be as detailed as you can.	Question 3: Do you think the pairing of the two stories better prepared you for the language of the test questions? (Made them clearer for you?)	Question 4: Why do you believe this? Be as detailed as you can.

Carl	Yes	If its link up some how i should be able to catch on	Yes	Yes because if i practice reading in the language i should better understand the questions
Zoidberg	Yes	Yes, because it helped me understand the story better and it was easier to figure out what the original text was saying.	Yes	Yes, because when I read the modern version it helped me understand the original version more so hen I read the question they weren't that hard to understand.
Mrs. Holland	Yes	because the language was easier to understand.	Yes	because i was able to compare the two so i could compare the different languages which helped me understand it more.
Alivia	Yes	Most of the time the modern adaptations tend to be more explicit regarding the details. It helps you understand maybe even both of the stories in a simpler way, like it makes the theme for both stories more clear. If both stories have the exact same theme then it'll be a lot easier to catch certain context clues or details in general to use to "decipher" the theme.	Yes	Both show you different sides of the same basic theme, one is more proper and a bit more difficult to understand; whereas the other one is easier to understand and gives you the same basic information as the original just slightly modified.

Report of Findings

The pre and post survey yielded the opportunity to examine student responses and beliefs. Throughout the research unit it 50% of students changed their beliefs. The responses went from “I believe this because it is hard for me to read or understand regular Shakespeare so I feel like if a have a more modern version of it will be easier to understand.” to “Yes, because it helped me understand the story better and it was easier to figure out what the original text was saying” (Student 1 pre and post responses).

The Google Forms “Quiz” shows that the average score for participants was 67%. All students used the same two texts to interpret themes and motives for characters. Students have been previously exposed to the canonical text. Before COVID-19, students were organically working with Shakespeare’s text as part of the curriculum. The only added treatment was the pairing of Laskin’s young adult text.

The Zoom interviews report that 100% of students state that the pairings were beneficial. Students were relaxed and confident in their words as they described their level of understanding with the texts. 100% of participants admitted to a struggle with the CRM language regardless of having a young adult adaptation alongside the canonical piece.

Critical Discourse Analysis Textual Indicators

This thesis examines students’ beliefs regarding young adult literature to better understand canonical literature in the midst of scripted curriculum state standards. The textual indicators for this study are the use of verbal conversations, nonverbal gestures, and written responses. These indicators allow for the examination of word choice, grammar, rhetorical devices, modalities, and paralanguage.

The final chapter discusses conclusions for the research study. It will address the research question, discussion how the research aligns with the literature review, examine the educational implications for the classroom and consider future research studies.

CHAPTER FIVE: OVERALL DISCUSSION

This qualitative research study using critical discourse analysis aimed to discover if there was an answer to the research question:

1. How, if at all, does young adult literature better inform canonical literature in the ninth grade classroom?

The structure of this chapter will follow the process of summary of research, data analysis that depicts each participant's responses and trends that are found between them, a discussion on how this research ties into the literature review, educational implications for the classroom, and recommendations for future studies.

Summary of Research

The purpose of this study was to examine the potential benefits of pairing a young adult adaptation with its canonical piece in the ninth grade, using Pamela L. Laskin's *Ronit & Jamil Act V* and William Shakespeare's *Romeo and Juliet Act II, Scene II*. The study took place over the course of one month and had four participants. In an attempt to see what patterns arose from speech or written communication, the use of Richard Elliott's (1996) critical discourse analysis methods were used to determine if there was an answer to the research question: How if at all, does young adult literature better inform canonical literature in the ninth grade English-Language Arts classroom.

Each data collection tool provided copious amounts of data as to how each ninth grader responded to the research materials. Participants' tone, rhetoric, and written communication were used to analyze their narrative inquiries, speech patterns and paralanguage. Students were

exposed to a pre-survey, Google Forms “Quiz”, a Zoom interview, and a post survey.

Participants were expected to read both scenes, compare and answer text based questions to demonstrate their understanding. Each tool took no more than five minutes to complete the task set forth to the students.

Data Analysis

This section aims to provide and interpret results from all data collection tools. To provide context for the use of critical discourse analysis, the language both written and spoken in was English. All participants were ninth grade students in the Southeastern region of Sunshine County, Florida.

Analysis of Survey Results

The pre and post survey are combined within this section to show how responses have changed after exposure to the research materials. The pre-survey suggested that while 50% of students believed that pairing a young adult literature piece with its canonical counterpart would not benefit them, 100% of students believed that having the young adult piece would help them decipher the CRM based questions. In the post survey, 50% of students had changed their beliefs to state that the young adult text *did* benefit them in understanding the canonical text and 100% of students maintained that the use of the young adult literature piece helped prepare them for the language used on the “exam”. Please see table 8 and 9 underneath data interpretation for the scope of all student responses.

Critical Discourse Analysis of Student's Responses

“Carl” was one of the participants to change his beliefs. In his pre-survey he indicated that he did not believe the pairing would benefit him as the texts:

“were from two different time period and its hard to understand what they are saying”

To his post survey response,

“If its link up I should be able to catch on”.

Here we see the vocabulary that “Carl” has chosen to use takes on a colloquial and cultural stance. His use of the pronoun “they” as in reference to the characters presented in each text. His other pronoun use “I” with its capital version indicates ownership of what he is meant to do. His use of the verbs “link up”, “catch on” and “understand” all regard his ability to interpret the two pieces of literature. In specific, his use of “link up” and “catch on” are interesting as he is using them to describe how the pairings match up against one another or “link” and that he should be able to comprehend the story or “catch on” to what is happening. There was a lack of modalities found within these responses.

When asked “Do you think that pairing the two stories would better prepare (prepared) you for the language used and what the test questions are asking on an exam?” his opinions went from his pre-survey response of

“yes because hopefully i would understand more and know what i'm doing”

to his post survey response,

“Yes because if i practice reading in the language i should better understand the questions”

Here we see “Carl” discusses the benefits of the young adult literature pairing. His verb tense of “hopefully”, “understand”, “know”, and “doing” in his pre-survey response takes on the

form of informal language. He has taken a relaxed approach and seems hesitant in his ability to comprehend what will be asked of him. However in his post survey response he uses verbs such as, “practice” “reading” and “understand”. This indicates that he acknowledges having more practice with the text and language set before him will better prepare him for what is asked of him. He also uses the modality “should” and the qualifier “better” in his post survey response to suggest that he hopes that the practice will make his comprehension stronger. His diction indicates that he is positive in his abilities to decode the meaning from each text’s interpretation.

“Zoidberg” maintained the belief that the text pairing would help her comprehend the scenes better throughout the entire study. However, “Zoidberg” did mention in her pre-survey that she believed,

“...it is hard for me to read or understand regular shakespeare so i feel like if a have a more modern version of it will be easier to understand.”

During the post survey, she indicated that

“...it helped me understand the story better and it was easier to figure out what the original text was saying.”

With these two statements we see that “Zoidberg” felt disconnected from the Shakespearean text and understood Laskin’s interpretation on the scene significantly better. Her diction is informal but provides an insight with her pronouns “me” and “i” in its lower case format suggesting that she takes ownership for her own comprehension and is confident in her statements. Her verb usage in her pre-survey of “read” and “understand” is not the primary focus here, it is in the post survey verbs that meaning is created. With her use of “helped”, “understand”, “figure out” “saying”, it is evident that “Zoidberg” was articulating their comprehension of the text and leans towards the use of the young adult literature piece.

“Zoidberg” also qualifies the text by calling it “regular shakespeare” instead of “Shakespeare”. Here she is attempting to articulate how Shakespeare’s verbiage difficult, instead she uses the qualifier “regular”. This is intriguing because the words “regular” and “difficult” have very different denotations but in this context of the statement the connotation for “regular” fits.

When asked “Do you think that pairing the two stories would better prepare (prepared) you for the language used and what the test questions are asking on an exam?” her opinions went from her pre-survey response of

“yes i do believe this because if i read both version i will start to be able to understand the original version more.”

To her post survey response of,

“Yes, because when I read the modern version it helped me understand the original version more so hen I read the question they weren’t that hard to understand.”

In these statements it is recognized that the young adult literature piece had a benefit upon “Zoidberg” as she indicates in both pre and post that the use of the modern interpretation will help her comprehend what is being asked of her. Fascinatingly enough, “Zoidberg” does not have any modalities in her statements but does qualify her texts with the use of “original version”. In this statement it is understood to mean the canonical text, but she chooses to interpret this as the first text or “original”. She also uses the adjective “hard” to describe that after reading the pairings the questions would not be as difficult for her to interpret.

“Mrs. Holland” has a controversial statement as to whether or not she believed the young adult literature text would benefit her understand of the canonical text. She indicated no on the “yes or no” response but then provided an answer on her pre-survey that seemed to indicate “yes”. Her response is as follows:

“I think it will help me because the language and word choice will be much easier to understand.”

While her post survey response is,

“because the language was easier to understand.”

With these statements it is more reliable to suggest that “Mrs. Holland” saw a potential benefit to the use of young adult literature paired with a canonical text. While similar in response, “Mrs. Holland’s” use of the qualifiers “easier” suggest that the canonical language was difficult to understand and that she was more partial to the young adult piece. Her use of the pronouns “I” and “me” suggests an interest in discovering whether or not the pairing is advantageous in her academic journey

When asked “Do you think that pairing the two stories would better prepare (prepared) you for the language used and what the test questions are asking on an exam?” her opinions went from her pre-survey response of

“I think this will help because i can compare the old language to the new language and i will be able to get used to the older [older] language.”

While her post survey response states,

“because i was able to compare the two so i could compare the different languages which helped me understand it more.”

Here it is noticed that “Mrs. Holland” discuss “comparisons” between the two texts. While she sticks to a colloquial style in diction, she has an interesting way of conveying her meaning on the literature pieces. For instance in her post response she uses the terminology “different languages”, she does not mean that there are two different languages such as English and Spanish, she is referencing the canonical styled language used in Shakespeare’s text and the

modern language that Laskin uses in her text. “Mrs. Holland” does suggest that comparing the two pieces helped her dissect the meaning and interpret the themes that were occurring, favoring the young adult literature piece more.

“Alivia” maintained the belief that the text pairing would help them comprehend the scenes better throughout the entire study. However, “Alivia” did mention in her pre-survey that she believed,

“You have to learn from experience, (at least in my opinion) so students should learn with maybe lighter and easier to understand canonical literature so then they can slowly be weaned on to more difficult pieces of literature.”

To her post survey response of,

“Most of the time the modern adaptations tend to be more explicit regarding the details. It helps you understand maybe even both of the stories in a simpler way, like it makes the theme for both stories more clear. If both stories have the exact same theme then it'll be a lot easier to catch certain context clues or details in general to use to "decipher" the theme.”

Here it is noticed that “Alivia” not only provides her opinion but rationalizes her thoughts as to why she believes the young adult literature piece is more advantageous to her comprehension. She provides an interesting find in her pre-survey response with her use of the adjunct “in my opinion”, while it does nothing to the sentence structure if removed, it is surprising to discover and adds that she felt the need to state it was her as if she was wary of being concrete in her convictions. She also provides a recommendation of “lighter and easier” canonical literature which suggests that “Alivia” felt the themes presented in Shakespeare and Laskin’s texts were dark in nature. “Alivia” also expressed in her post survey response that “modern adaptations tend to be more explicit regarding the details”, here she is suggesting that

the Shakespeare text tends to be difficult to navigate and that Laskin made the text more visual to her. She also discuss that if both interpretations carry the same theme then it is “easier” comprehend what is going on in the story.

When asked “Do you think that pairing the two stories would better prepare (prepared) you for the language used and what the test questions are asking on an exam?” her opinions went from her pre-survey response of

“Yes, because it provides you with a broader understanding of english in general. You get the best of both worlds, the enticing and difficult to understand canonical literature, and the easy flow of young adult literature. That way they can make connections between both passages and forms of literature in general; leading them to understand them both a bit better”

To her post survey response of,

“Both show you different sides of the same basic theme, one is more proper and a bit more difficult to understand; whereas the other one is easier to understand and gives you the same basic information as the original just slightly modified.

Once again it is indicated that “Alivia” saw a benefit to the use of the young adult adaptation over the canonical with her qualifiers of “easier”. She forms her own interpretation of the scaffold calling it “the best of both worlds”. This suggests that “Alivia” acknowledges the merit and purpose for canonical literature while the ease for the young adult literature will help guide her on her academic journey.

These findings indicate that while the students at first felt hesitant about the pairing of two texts and the ability to comprehend the two scenes, they eventually found confidence in it. Below are the complete pre and post survey responses.

Table 8 Analysis of Pre-Survey Questionnaire

Student Names	Question 1: Do you think having a Young Adult literature piece (a modern adaption) would help you understand Canonical literature (an older text such as Shakespeare)?	Question 2: Why do you believe this?	Question 3: Do you think that pairing the two stories would better prepare you for the language used and what the test questions are asking on an exam?	Question 4: Why do you believe this?
Carl	No	They are from two different time period and its hard to understand what they are saying	Yes	yes because hopefully I would understand more and know what I'm doing
Zoidberg	Yes	I believe this because it is hard for me to read or understand regular shakespeare so I feel like if a have a more modern version of it will be easier to understand.	Yes	yes I do believe this because if I read both version I will start to be able to understand the original version more.
Mrs. Holland	No	I think it will help me because the language and word choice will be much easier to understand.	Yes	I think this will help because I can compare the old language to the new language and I will be able to get used to the older [older] language.
Alivia	Yes	You have to learn from experience, (at least in my opinion) so students should learn with maybe lighter and easier to understand canonical literature so then they can slowly be weaned on to more difficult pieces of literature.	Yes	Yes, because it provides you with a broader understanding of english in general. You get the best of both worlds, the enticing and difficult to understand canonical literature, and the easy flow of young adult literature. That way they can make connections between both passages and forms of literature in general; leading them to understand them both a bit better.

Table 9 Analysis of Post Survey Questionnaire

Student	Question 1: Do you think that having a Young Adult literature piece (a modern adaptation) helped you understand the Canonical piece/scene better?	Question 2: Why do you believe this? Be as detailed as you can.	Question 3: Do you think the pairing of the two stories better prepared you for the language of the test questions? (Made them clearer for you?)	Question 4: Why do you believe this? Be as detailed as you can.
Carl	Yes	If its link up some how i should be able to catch on	Yes	Yes because if i practice reading in the language i should better understand the questions
Zoidberg	Yes	Yes, because it helped me understand the story better and it was easier to figure out what the original text was saying.	Yes	Yes, because when I read the modern version it helped me understand the original version more so hen I read the question they weren't that hard to understand.
Mrs. Holland	Yes	because the language was easier to understand.	Yes	because i was able to compare the two so i could compare the different languages which helped me understand it more.
Alivia	Yes	Most of the time the modern adaptations tend to be more explicit regarding the details. It helps you understand maybe even both of the stories in a simpler way, like it makes the theme for both stories more clear. If both stories have the exact same theme then it'll be a lot easier to catch certain context clues or details in general to use to "decipher" the theme.	Yes	Both show you different sides of the same basic theme, one is more proper and a bit more difficult to understand; whereas the other one is easier to understand and gives you the same basic information as the original just slightly modified.

Analysis of Google Forms “Quiz”

The Google Forms “Quiz” sought to provide a link to the Common Core State Standards and the research. This comprehension check served as a purpose to ensure students were reading and acknowledging the materials for classroom use. Previously mentioned in student profiles, each student was at a different stage of mastery for this skillset based on the standards. Below is the complete table with “correct” and “incorrect” indicators for each student.

Critical Discourse Analysis of Student Responses

“Carl” was originally at a mastery level of 50% for this chosen skillset. As shown by results on the Google Forms “Quiz” he is now at a 67%. He has increased the number of correct responses from for this skillset by answering two out of three questions correctly. This demonstrates that he has a general understanding of character motives and themes but needs to continue work with these standards to achieve mastery.

“Zoidberg” was originally at a mastery level of 75% for this chosen skillset. Indicated by the results on the Google Forms “Quiz” she is now at a 100%. She has increased the number of correct responses from this skillset by answering all three questions correctly. This acknowledges that the pairing of texts were effective in her ability to achieve mastery with the standards.

“Mrs. Holland” was originally at a mastery level of 0% for this chosen skillset. Delineated by the results on the Google Forms “Quiz” she is now at 33%. She has increased the number of correct responses from this skillset by answering one out of three questions correctly. This demonstrates that there is a lack of understanding of what the questions are asking her and she needs to continue to work with these standards to achieve mastery.

“Alivia” was originally at a mastery level of 50% for this chosen skillset. As shown by results on the Google Forms “Quiz” she is now at a 67%. She has increased the number of correct responses from for this skillset by answering two out of three questions correctly. This demonstrates that she has a general understanding of character motives and themes but needs to continue work with these standards to achieve mastery.

These results suggests that progress has been made but students should continue to refine their skills on these standards to hit targeted level mastery per the Common Core State Standards expectations. Table 10 depicts the questions and answers.

Table 10 Analysis of Google Forms "Quiz"

Students	Question 1: (RL.1.2) PART A: Which statement best expresses a main theme of Passage 1?	Question 2: (RL.1.2) PART B: Which detail from Passage 1 supports the answer to Part A?	Question 3: (RL.3.7) What subject is being represented in both Passage 1 and Passage 2?
Carl	True love is worth a great sacrifice. (correct)	If they do see thee, they will murder thee. / I would not for the world thee saw me here. (correct)	Two lovers who can never be. (incorrect)
Zoidberg	True love is worth a great sacrifice. (correct)	If they do see thee, they will murder thee. / I would not for the world thee saw me here. (correct)	Two reckless lovers (correct)
Mrs. Holland	True love is worth a great sacrifice. (correct)	Deny thy father and refuse thy name! / What is in a name? (incorrect)	The joy at their escape (incorrect)
Alivia	True love is worth a great sacrifice. (correct)	Thy purpose marriage, send me word tomorrow,/By one that I'll procure to come to thee,/ (incorrect)	Two reckless lovers. (correct)

Analysis of Zoom Interviews

The Zoom interviews offer the opportunity to examine student's verbal language and their paralanguage use. In terms of critical discourse analysis, this is where the "meat and potatoes" are found. Each student verbal and physical reaction will be examined and full transcriptions and will be listed for each student underneath their findings. Responses more than one word will be examined alongside their paralanguage.

Critical Discourse Analysis of Student Responses

"Carl's" interview was the first to be conducted. He maintained a relaxed demeanor throughout the whole interview and was calm in his responses. "Carl" offers great use of diction as this was a virtual meeting with visuals, he acknowledges answers the researchers question about recalling information such as,

"Um, in the beginning because I had to like, refresh my brain from all of it, because you know from, so once I started getting into it, I was like okay, you know it's not that hard. I can actually do it. It was kind of difficult towards the beginning but as I went on it became easier."

Interestingly enough, when "Carl" says "refresh my brain from all of it, because you know from..." he is actually acknowledging COVID-19, the global pandemic. His paralanguage in this moment details his attempt to recall the stories with furrowed eyebrows and waving his hands at describing COVID-19.

His second interaction that is being analyzed stems from when the researcher had asked him what other aspects were difficult besides the language,

"Um, me like understanding what's going on sometimes. Like how they switched, and it just took me a while to figure out 'Oh, this happened!' I had to like read it a couple of times to fully understand it."

It seems that “Carl” struggle to interpret what was occurring in the scenes. When he states, “...took me a while to figure it out” he is stating that he is trying to make the comparisons between the canonical and young adult text and how Laskin had changed the canonical story. His paralanguage here is confident as he reacts proudly with his epiphany at figuring out the story differences with an easy smile.

The next interaction took place when the researcher posed the idea that it could have been the dialogue that was a determining factor in his confusion. “Carl” expressed,

“Sometimes it was the dialogue, sometimes it was when the setting changed within the scene. I never had much experience with a play before.”

His admittance to struggling in several places is honest. His paralanguage takes the forefront here when he motions with his left hand “sometimes it was the dialogue” and motion with his right hand “sometimes it was when the setting changed within the scene”. Here he is showing the two at odds and differentiates them into separate categories based on his prior experiences.

Another interaction that occurred, happened when the researcher inquired if “Carl” could interpret these scenes as the same. His response was,

“From the beginning, I could see how they were sort of the same and once I got really into it, I noticed they are not that different, like besides the language.”

His informal language suggests being relaxed with the interview process. The verbiage “sort of” indicates that he recognized that the text pairings are not exactly the same and clearly have their differences. He also states, “once I really got into it”, emphasis was placed on the word “really” which suggests that he dove into the text and began recognizing the scenes for what they were. “Carl’s” physical interactions at this time where placing his palms upward and

slowly crossing them together to indicate their similarities. This shows his ability to recognize how the text had been transformed from the original source material.

“Carl’s” last interaction that yields data from the interview is the discussion of his Google Forms “Quiz”. The researcher shared with him his original score of one out of three and shares with him his new score of two out of three. His response is as follows:

“Yeah, I know it is only a one question difference but like, I understood what was going on this time with the young adult piece. So, I guess it helped more than I thought. I wasn’t, like, sure how the actual study was gonna be, but once it happened, I realized that it was more helpful than I thought.”

Here it is recognized that “Carl” shows an appreciation for the young adult piece so far as to give it credit to helping him score better on the comprehension check. During this interaction “Carl” nods his head in approval, indicating that he is proud of his accomplishments.

Table 11 Analysis of Zoom Transcription Student #1

Student #1 “Carl”

Time Stamp	Verbal Transcription	Indication	Non-Verbal Transcription
0:00-0:09	Interviewer: When I gave you the Google readings did you recognize that we had already read the Shakespearean one in class?		
0:10-0:11	Student #1: Yes.	Recalls information before COVID-19.	Playing with the strings on their jacket
0:12-0:20	Interviewer: Okay, and how did you feel about it? Was it difficult for you?		
0:22-0:34	Student #1: Um, in the beginning because I had to like, refresh my brain from all of it, because you know from [COVID-19 REFERENCE], so once I started getting into it, I was like okay, you know it's not that hard. I can actually do it. It was kind of difficult towards the beginning but as I went on it became easier.	Admits to struggling with the play but feels confident in their interpretation of meaning.	Looking down. Furrowed eyebrows look of concentration. Using their right hand to emphasize COVID-19. Starts to swivel in chair. Motion seems relaxed.
0:36-0:42	Interviewer: Right, did you feel that you understood what was happening in the scene pretty well?		
0:43-0:45	Student #1: Most parts, yes.	Strong confidence.	Confident look into the camera. Relaxed position.
0:46-0:54	Interviewer: What made it difficult to understand, besides the language?		
0:56-1:21	Student #1: Um, me like understanding what's going on sometimes. Like how they switched, and it just took me a while to figure out 'Oh, this happened!' I had to like read it a couple of times to fully understand it.	Seems the student had potential confusion and struggle occurred. However, the figurative “lightbulb” went off and restored confidence.	Hand is placed under chin while recalling the reading. Suggests confusing for the text. Towards the end a smile emerges when they discuss their epiphany.
1:25-1:29			

Time Stamp	Verbal Transcription	Indication	Non-Verbal Transcription
1:31-1:39	Interviewer: Maybe the dialogue was the problem for you?	Seems that their struggles lie in several places, not just one.	Hands are used to point in different directions. This suggests some disconnect with the reading.
1:40-1:42	Student #1: Sometimes it was the dialogue, sometimes it was when the setting changed within the scene. I never had much experience with a play before.		
1:43	Interviewer: That's okay. So, the setting was an issue?		
1:45-1:47	Student #1: Yeah.		
1:48	Interviewer: Okay and when you read the other version could you see how it was a different look from Romeo & Juliet?	Possible misunderstanding but agreement.	Hand motions up towards the camera. Palm displayed. Suggests agreement.
1:49-1:53	Student #1: Uh, a little bit yeah.		
1:54-1:58	Interviewer: How did you feel about that one? Was it easier to read?	This shows that the student is capable of making comparisons.	Straightens up position by sitting up right. Suggests interest /
1:59-2:05	Student #1: Than the first one? Yeah by a lot.		
2:06-2:18	Interviewer: Did you happen to notice that they are the exact same scene?	The comparisons between the two texts are strongly made and shown that the student can see the similarities between them.	Hold both palms out to indicate both stories and then overlaps one palm on top of the other. Suggests an analogy to demonstrate the similarities.
2:20-2:27	Student #1: From the beginning, I could see how they were sort of the same and once I got really into it, I noticed they are not that different, like besides the language.		
2:29-2:35	Interviewer: Did reading the modern adaptation help you understand what was going on better?		
		Acknowledges that the scenes are similar and possess the same themes.	Relaxed sitting position.

Time Stamp	Verbal Transcription	Indication	Non-Verbal Transcription
2:36-2:40	Student #1: Yeah. It was easier to see the connection between them.		
2:42	Interviewer: Let's talk about the Google Forms Questions. Did you find those to be difficult?	Confidence in their understanding.	Shakes head.
2:44-2:59	Student #1: No, not really.		
	Interviewer: Those questions were actually used before we went on spring break with another Shakespearean text. Before you scored a one out of three. This time with the modern text attached you scored a two out of three. Are you surprised?		
3:00-3:10	Student #1: Yeah, I know it is only a one question difference but like, I understood what was going on this time with the young adult piece. So, I guess it helped more than I thought. I wasn't, like, sure how the actual study was gonna be, but once it happened, I realized that it was more helpful than I thought.	This shows that the student has enthusiasm at their improved results.	Shrugs at the difference of one question but nods head. Indicates that they are proud and surprised by results.

Zoidberg's interview was the second interview to be conducted. She maintained a very lively demeanor and attitude throughout the interview. Even laughing at some points as she answered questions the researcher asked. When asked if seeing the canonical piece for the second time was difficult "Zoidberg" expressed,

"Yes, it was kind of difficult cause it's just weird. I don't like the way it looks."

When the researcher asked her to expand further she stated,

“It like the language. It’s like when I read the Bible, the King James Bible. It’s like hard to read.”

With these statements two things can be acknowledged: “Zoidberg” comments on the stylistic choice of the play, and she brings in her own cultural experiences to help interpret her understanding of them. Her reference to the Bible indicates a religious upbringing which can be a form of social and cultural community in her household. She also qualifies the Shakespearean text as “weird” to suggest that it is something she is not often exposed to. She also calls it “the language” when it is meant and understood to mean the diction. At this time her physical interactions were pointing with her finger to place emphasis on her words. For example when “weird” was said she pointed towards the screen as if to emphasis the strange appearance of the text.

The next interaction that occurred was when the researcher asked the student if reading the young adult literature text was easier to understand. Her response was,

“Much easier. It was like reading a normal book. Normal words. I can better understand what was happening.”

Here it is interesting to see “Zoidberg” define the word “normal”. In her informal diction it is used to describe books and words. The meaning behind the word “normal” is suggesting that she has exposure to prose novels that use non-academic language. It is possible that her understanding and interpretation of “normal” indicates that she is a reader. Her physical interaction during this time was a more lively appearance and higher pitch in voice. Her enthusiasm was also displayed by the way she waved her hand back in forth while describing what normalcy looked like in literature.

Another interaction that occurred stemmed from when the researcher posed the question about her ability to understand the young adult literature piece.

“It was like the other one. The Romeo & Juliet one. Like even the dad’s beefing was clearly shown.”

In this statement, it can be acknowledged that “Zoidberg” draws an obvious parallel between the two texts. The most interesting aspect of this statement derives from the term “beefing”. Beefing has come to be used with adolescents as a way to describe a feud. Here she is using her own lived experiences to express how the two families in *Ronit & Jamil* were having their own cultural difference feud. The paralanguage for this interaction was pure laughter after the word “beefing” was spoken but her posture and voice remained strong and confident.

The last interaction occurs when the researcher discusses “Zoidberg’s” Google Forms “Quiz”. The researcher informs “Zoidberg” that she scores a three out of three.

“I did? Well it makes sense, like the questions were easier to understand with the new story. Like it’s hard to understand all those themes when the language is like gibberish.”

Here it is noticed that “Zoidberg” at first seems shocked by her results with the phrase “I did?” but then quickly accepts the results with a nod to internalize this. She then asserts that the CRM questions were “easier to understand with the new story”, solidifying her belief that the young adult literature piece was more beneficial to her comprehension. She then goes on to call the Shakespearean text “gibberish” which is a colloquial form of indicating her struggles with interpretation its articulation.

Table 12 Analysis of Zoom Transcription Student #2

Student #2 “Zoidberg”

Time Stamp	Verbal Transcript	Indication	Non-Verbal Transcription
0:00-0:08	Interviewer: So, what did you notice the Shakespearean text is one we have already covered in class?		
0:08-0:09	Student #2: Yes.		Student is sitting relaxed
0:09-0:13	Interviewer: And how did you feel reading the two pieces? Was it difficult or?		
0:14-0:20	Student #2: Yes, it was kind of difficult cause it's just weird. I don't like the way it looks.	Student admits to a potential struggle with the language.	Student shrugs.
0:21-0:22	Interviewer: Can you explain more?		
0:23-0:35	Student #2: It like the language. It's like when I read the Bible, the King James Bible. It's like hard to read.	The difficulty they have with both texts suggest a disconnect.	Student points finger as to indicate emphasis on her words.
0:36-0:42	Interviewer: All right and how did you feel reading the other scene? Did you notice that they are basically the same scene?		
0:43	Student #2: Yes.		
0:44-0:46	Interviewer: Was it easier to read the modern adaptation?		Nods head.
0:47-1:01	Student #2: Much easier. It was like reading a normal book. Normal words. I can better understand what was happening.	Reference shows that she is a reader and follows plots typically well.	Student puts their hand and exposes their palm. Waves the hand back and forth. Comfortable and relaxed position. Enthused at the other reading.
1:02-1:05	Interviewer: And how did you feel about understanding the scene?		
1:06-1:19			

Time Stamp	Verbal Transcript	Indication	Non-Verbal Transcription
1:20-1:35	Student #2: It was like the other one. The Romeo & Juliet one. Like even the dad's beefing was clearly shown.	Beefing is used to say an intense fight between the two families. Neologism.	Laughter occurs after the word "beefing". But is confident in their usage as they acknowledge it gets their point across.
1:36-1:45	Interviewer: Let's discuss your Google Forms Quiz. These questions are actual test questions we did for a test before the school closed [COVID-19 REFERENCE]. Last time you scored a one out of three. This time you scored a perfect score. Student #2: I did? Well it makes sense, like the questions were easier to understand with the new story. Like it's hard to understand all those themes when the language is like gibberish.	Student acknowledges that the modern adaptation was beneficial for their understanding of the test questions.	Student has a shocked expression and then nods to themselves as they rationalize why they have performed so well.

"Mrs. Holland's" interview was the third interview conducted. She possessed a carefree attitude that eventually turned into slight frustration. The researcher used the same question prompts for all students. Originally "Mrs. Holland" was asked how she felt about being exposed to the Shakespearean text again. After giving a quick response, the researcher prompted her further,

"Like the language. It was a lot easier to understand especially after having done it once in class already. The transformation was easier to get."

This statement indicates that the student recalls the exposure from class and even labels the young adult literature adaptation correctly by calling it a "transformation". She labels the text as "easier", suggesting that she was able to comprehend what occurred in the scene even after

interpreting together in class. Her physical movements during the interaction are playing with her hair. This can suggest relaxed positions or nervousness.

Further into the interview however, “Mrs. Holland” begins to state that *Ronit & Jamil* was difficult for her,

“I don’t know it was kind of hard to follow for me.”

This statement intrigues the researcher as her use of colloquial language depicts the text as “kind of hard”. The term “kind of” has come to mean “not necessarily” or “sort of”. In the context for this sentence the researcher decided it is meant for “sort of” and that “Mrs. Holland” does not lean towards the use of the young adult literature piece. Her physical interaction that occurred was the furrowing of her eyebrows suggesting confusing and frustration.

Another interaction that occurred was shortly after, when the researcher prompted the student to expand upon *how* it was “hard to follow”.

“It was just like, reading it was hard to follow. I keep saying that, but I don’t know what else to use. I don’t know. Confusing, I guess.”

Her statement contains “filler words” such as “like” and repeating statements that were already made. The tone of the participant’s voice clearly indicated frustration with the discussion, which suggested to the researcher that “Mrs. Holland” was very confused by the reading or did not complete the reading. Her paralanguage at this moment was hand waving expressing the frustration that was felt from the question.

The last interaction occurred with the discussion of her Google Forms “Quiz” results where the researcher details that “Mrs. Holland” has scored a one of out of three.

“Wow, that’s not good.”

Her expression is shocked but then the researcher indicates improvement from previous score.

“Yeah, I guess that’s true.”

The term “yeah” is an informal verb tense of “yes” which is used by adolescents to acknowledge something or agree with it. The term “guess” that “Mrs. Holland” uses suggests she is not really sure if that is an improvement upon her score, but her paralanguage demonstrates her agreement as she seemed pleased and nodded her head in assent.

Table 13 Analysis of Zoom Transcription Student #3

Student #3 “Mrs. Holland”

Time Stamp	Verbal Transcript	Indication	Non-verbal Transcript
0:00-0:09	Interviewer: Did you notice that when we did the Shakespearean reading, we had actually done that in class?		
0:09	Student #3: Yeah		Nodding their head as they recall.
0:10-0:13	Interviewer: And when you read it again, how did you feel about it?		
0:14-0:15	Student #3: It was easier.	This suggest they understood but more details needed.	Sits comfortably in chair. Begins to play with strands of hair.
0:16-0:18	Interviewer: Can you expand upon that?		
0:20-0:35	Student #3: Like the language. It was a lot easier to understand Especially after having done it once in class already. The transformation was easier to get.	Addresses language as if it has made more sense. Acknowledges that it is review material.	Continues to play with hair.
0:37-0:48	Interviewer: When you saw the other text, the Ronit & Jamil, how did you feel about that one?		Looks down from camera.
0:49-0:50			

Time Stamp	Verbal Transcript	Indication	Non-verbal Transcript
0:50-0:53	Student #3: Uh, I don't know. It was kind of confusing.	What was thought to be easy is now confusing.	E Eyebrows furrow as they recall their struggles.
0:54-1:02	Interviewer: Can you add to that?		
1:02-1:04	Student #3: I don't know it was kind of hard to follow for me.	Suggests that the student does not have experience with plays.	
1:05-1:25	Interviewer: What made it difficult?	Frustration with the piece and lack of experience with plays suggest their insecurity and understanding.	Moves hand in a matter to emphasize their confusion.
1:26-1:30	Student #3: It was just like, reading it was hard to follow. I keep saying that, but I don't know what else to use. I don't know. Confusing, I guess.		
1:30	Interviewer: Was it some of the words they used?	It is not possible to tell if they truly could translate the scene.	
1:32-1:39	Student #3: Yeah		Regains composure and relaxes position.
1:40	Interviewer: Were you able to translate the scenes from the old text to the new text?	Not enough details provided to know their understanding.	
1:42-1:50	Student #3: Yeah		
1:51-1:56	Interviewer: When the texts were side by side could you see how they are parallel or?	The labeling of easier has become to seem as if they did not read.	Looks down from camera.
1:57-2:20	Student #3: It was easier. Especially when I took that quiz.		
2:21-2:23	Interviewer: Let's talk about that! Did you find those questions to be difficult? These are actually test questions that you guys completed before the school closed down [COVID-19 REFERENCE]. Did using the modern text help you answer those questions?		

Time Stamp	Verbal Transcript	Indication	Non-verbal Transcript
2:24-2:26	Student #3: It was easier. It helped a lot.	Student addresses the Google Forms quiz.	Shocked expression crosses their face.
2:27-2:28	Interviewer: Last time you scored a zero out of three, this time you scored a one out of three.	Shocked by results.	
2:30-2:31	Student #3: Wow, that’s not good.		
2:32-2:35	Interviewer: It suggest your improvement.	Acknowledgement of words and progression.	
	Student #3: Yeah, I guess that’s true.		

“Alivia’s” interview was the last to be conducted. Her demeanor was serious but also relaxed and content with the process. She responded to the researcher’s questions with details that defended her opinions. She also used many modalities to state that they were *her* opinions and not someone else’s. For example, when the researcher asked “Alivia” how she felt about being exposed to the Shakespearean text she explains,

“I feel like I kind of knew everything that was going on with the story. I mostly paid attention to the other one, the one we hadn’t read because I kind of understood everything that was going on with the Shakespeare Rome and Juliet. So, I mostly focused on the other one.”

These statements indicate that because of the previous exposure to *Romeo and Juliet*, “Alivia” chose to focus on *Ronit & Jamil*. The verb “paid” is not in a monetary sense but rather a word that is replaced “gave”. Common phrases used were “kind of” implying that she was not confident in her response. Her body language at this time was relaxed and smiling. When detailing how simple *Romeo and Juliet* was her smile deepen as if to demonstrate being proud by this fact.

Another interaction that occurred was when the researcher posed if the student could see the similarities between the two scenes and if the young adult literature piece was more comprehensible.

“Yeah, it was a lot easier to understand. Like they had more of a backstory, sort of. And it was like a lot more explicit, when like, explaining what was going on. In *Romeo and Juliet*, like the meaning is kind of hidden, in a sense, in my opinion.”

These statements demonstrate that “Alivia” uses a lot of filler words to attempt to articulate her understanding. For instance the words, “a lot”, “like”, “kind of” “in a sense” “in my opinion” show that she is expressing and qualifying *how much* or *how* something was. She uses “like” in the context of comparing something, or to keep the stream of words continuous to help flow her sentence structure. Her paralanguage during this interaction was interesting as she scrunched up her face looking for the right way to articulate her understanding of the text.

The last interaction that occurred was the discussion of her Google Forms “Quiz”. The researcher had just discussed that “Alivia” received a two out of three as her score and questioned whether the canonical piece was more comprehensible with the young adult literature piece.

“Definitely. Everything was so much more explicit, and the themes were like, in my face, hard to ignore.”

Here “Alivia’s” statement intrigues the researcher as she nods her head vigorously while stating that themes were “in [her] face, hard to ignore”. Here the phrase “in my face” is an informal expression that indicates something being obvious. For instance, “the themes were so obvious, they were hard to ignore”. “Alivia” also put her hands up to her face to emphasize the themes being “in her face” to help express her meaning.

Table 14 Analysis of Zoom Transcription Student #4

Student #4 “Alivia”

Time Stamp	Verbal Transcript	Indication	Non-Verbal Transcript
0:00-0:10	Interviewer: When I gave you the two readings, did you recognize that we had already completed one in class?		
0:11-0:13	Student #4: Yes, I noticed that it looked familiar.	Recognizes text.	Nods their head in recognition.
0:14-0:17	Interviewer: How did you feel seeing the text again?		
0:18-0:40	Student #4: I feel like I kind of knew everything that was going on with the story. I mostly paid attention to the other one, the one we hadn't read because I kind of understood everything that was going on with the Shakespeare Rome and Juliet. So, I mostly focused on the other one.	The student found the Shakespearean text simple and found confidence within their interpretation of its meaning.	Smiles and sits straight up suggesting a confident pose. Smile broadens as they mention how simple it was to understand.
0:41-0:56	Interviewer: So, when you read the new text, the modern adaptation, could you see how the scenes were similar?		
0:57-1:23	Student #4: Yeah, it was a lot easier to understand. Like they had more of a backstory, sort of. And it was like a lot more explicit, when like, explaining what was going on. In Romeo and Juliet, like the meaning is kind of hidden, in a sense, in my opinion.	Provides concrete details on how the modern piece was simple. Addresses the story for is spelled out content making it understandable.	Student scrunches face in confusion as they look for the right words to describe themselves. Maintains confident pose in describing how the story labels itself.

Time Stamp	Verbal Transcript	Indication	Non-Verbal Transcript
1:24-1:37	Interviewer: Let's move on to our Google Forms quiz. Did you notice that the test questions are similar to ones we had done before the school closure [COVID-19 REFERENCE]?	Student cannot remember the test questions [had been out of school for a month due to COVID-19].	Student acquires confused face.
1:38-1:42	Student #4: The language of the questions seems similar, but I did not remember those exact questions.		
1:43-1:54	Interviewer: Last time you scored a one out of three. This time you received a two out of three. Do you think that the questions were easier having the modern piece next to the canonical text?	Student addresses Google Forms Quiz and the themes that were addressed in the pieces. Demonstrates understanding and interpretations.	Student shakes head vigorously as they detail how obvious the themes were.
1:55-2:02	Student #4: Definitely. Everything was so much more explicit, and the themes were like, in my face, hard to ignore.		

The trends noted between each interview demonstrated that students were comfortable with the platform and the interview process. Another trend depicted in the interviews that while most students were comfortable with the readings, each student also stated that they were uncomfortable with the language of the CRM questions.

Reflexive Stance

Throughout this qualitative, critical discourse analysis research study the researcher has come to understand that the original question is not what has been discovered. Instead, the

research question has shifted its scope to “How does student’s discourse demonstrate their ability to make connections between a young adult and canonical literature piece.” This discovery occurred when the researcher noticed that student perceptions and *what* students were saying about the provided reading materials affected the research question. Students were still probed as to whether they believed the young adult piece better informed their understanding of the canonical piece, but it was what was conveyed by the student’s, their words and silences (paralanguage), that the researcher noticed the research question was examining connections.

Key Tenets of Critical Discourse Analysis

Acknowledging the correspondences that were made by participants, the researcher had to take into account the key themes that were established through those connections. Common themes found throughout the verbal and written expression were the idea that students identified with the young adult piece because of its ability to relate to students and the state of current events, colloquial language and neologisms were used to convey their understanding, and student silences expressed confidence in their mannerisms even when their words did not. Neologisms are defined as a “the introduction or use of new words or new senses of existing words” (Dictionary.com). The researcher identifies a strong association between participant’s silences and colloquial language because the data yields, what was expressed verbally was emphasized heavily through their nonverbal communication. For example, when a student expressed an opinion and their nonverbal communication of motioning their hands emphasized what they were trying to explain.

The researcher must also give proper attention to participant’s silences on their own. While student’s nonverbal communication enhanced their verbal expressions, it left more to be

analyzed isolated. Student's nonverbal gestures indicated a pattern of confidence and questioning. The trend most noted was that all students at some point motioned with their hands while attempting to search for a word to convey their answers to a question. This interpretation of "searching" allows the researcher to suggest, that students were attempting to formulate a strong response to the questions put in front of them. That is not to discount other silences that were discovered. Expressions of frustration were also identified through mannerisms of quickly motioning hands through the hair, sharp exhales, placing hands upon their face as if to "wipe away" their grievances.

In terms of participants individual characterization, 75% of students exhibited a personal and subjective approach with the text, stating things such as, "it was more explicit in my opinion" and "you could see how the dads were beefing". The remaining 25% exhibited an impersonal or objective approach qualifying the reading materials as just, "easier".

Student Understanding

Students understanding was conveyed through verbal and written expression throughout the research study. The true testament to whether the students understood the material presented to them came through the Google Forms "Quiz". Previously discussed, all students started at various levels of mastery for the specific standards that the texts covered. It has been noted by the researcher that 100% of students made some level of progression towards mastery. This is supported by student statements acknowledging that the young adult text made the canonical text "clearer" or "easier" to understand. Connections were drawn to help interpret both scenes to answer the curriculum text dependent questions.

Participants made their own meaning and connections when discussing their beliefs with the researcher. This often occurs in the classroom when educators place a text before students. They will read, interpret it, and use their own lived experiences to make connections between the text. In the research study, 100% of participants used some form of hesitation forms or neologisms to make their connections. While participants were using their words as a way to connect to their usual social context, the researcher was able to interpret the different meaning presented to them. Words such as “like”, “in my opinion”, and “beefing” in the context of the discussion allowed the researcher to analyze how students were making connections with the texts. Through the verbal and written expressions students presented their own interpretations, beliefs, and biases upon the reading materials in relation to their individual lived experiences.

Educators and Power

It is no secret that educators are presented with a scripted formula to teach students specific standards to ensure that their learning journey is “rigorous”, and it prepares them for college and adulthood. However, it is important to note that educators do not have full control of the texts they present to their students. The power of the school and curriculum has influence over what reading material is presented to students to help them embark on a well-rounded literacy journey.

Majority of these texts are canonical readings. Students do not identify with the required materials and thus begins their struggle to interpret and answer text dependent questions. During this qualitative study, student’s discourse has demonstrated that they would rather have a text that connects to their social and political understandings in order to benefit them in answering the text dependent questions.

Educators that work with these literacy foundations need to work with discourse analysis to analyze what their students understandings are from materials that are presented to them. Hearing the students input, exactly *what* and *how* they discuss the materials and their interpretations will allow educators to make the conscious decision if that text best suits their student's academic needs. Scrutinizing their nonverbal gestures will allow for hidden communication to come to light such as frustration, and implications. Common Core State Standards may allow for students across the nation to learn the same material, but not every student will identify with it. Educators need determine what scaffolds are necessary to ensure and enhance students understanding of the curriculum.

Discussion

The literature associated with young adult literature suggests that there is a benefit to its use in the English-Language Arts classroom. The themes and content presented are digestible for students and they remain engaged within the story and classroom discussions. The literature related to canonical literature shows a more mixed approach. For instance, while many educators and researchers acknowledged that canonical literature does not serve the current cultural climate, they argue to have its use stay in the classroom for the text complexity. Some will advocate that its use in the classroom when they were students, means it is still useful to today's twenty-first century students. However, the more time progresses, the further removed canonical literature becomes for the current set of students with its morals and ideologies. Often, canonical texts are shown to be more complex in nature, however, young adult literature has been proven to be just as impactful in the classroom. It has the potential to explore the same set of themes that canonical literature does and present it to students in contemporary language. Whether young

adult literature is used as scaffold or by itself it has proven to be a great asset to English-Language Arts teachers in the classroom.

Within the research study I noticed this to be true as well. Several students commented that the “easier” language in the young adult adaptation made the themes evident to them, whereas just the canonical text could not. Changing the cultural relevancy from social hierarchy family feud (Romeo and Juliet) to that of a religious one (Ronit & Jamil) did seem to make the scene more important to students. Students in the twenty-first century can relate to the Israeli and Palestinian conflict as it is occurring within their lifetime. It is understood to be a valid reason for why the two families are trying to keep the star-crossed lovers apart. However, a social hierarchy feud between families is centuries removed from what is practice in today’s society and can be hard for students to connect to.

Educational Implications

This study sought to discover if there was a benefit to pairing a similar scene between a young adult and canonical piece. The results of this study suggest that students do see a benefit to using a young adult piece with a similar scene to compare it. This implies that classroom practice could be influenced in the way reading materials (books, comics, audio readings, graphic novels, etc.) are selected.

This study reveals the student’s ability to understand the young adult piece alongside the canonical while being able to compare the pieces. It also demonstrates their ability to look text dependent questions and compare the themes and character motives within each text. This correlates to the ongoing abundance of literature that holds the pedagogical value of pairing classic works with young adult literature.

An important implication that has risen out of this study is the need to adjust the canonical list. Much research has been shown that the need to “set standards...founded in memory as an anchor for cultural thinking” is not what is driving the students learning journey (Crowder and Bloom, 2016). Students should be exposed to canonical reading with the scaffolds or supports that allow them to fully grasp the ideologies presented to them. Currently, this is not the case. They are expected to be presented with a piece, read it, and interpret it for its correct meanings for an exam: the first time. Adjusting the canonical texts to a slighter more modern scale allows students to identify the texts and broaden their understanding of state standards without as much strife.

Recommendations for Future Studies

Data from this research indicates that there is an interest in examining what other classic and young adult pairings can be made to potentially benefit student understanding. This research serves as a basis for information that, the pairing of *Romeo and Juliet* and *Ronit & Jamil* seem to enhance comprehension of themes and character motives. Students generally understood what was being asked of them and what the scenes were depicting. One route to investigate is the potential for full novel study to pair classic and young adult literature rather than just a scene or act. Research has shown that teens typically have a higher interest in young adult selections, so a longer young adult selection would yield more data from comparisons with a canonical counterpart. Another route to investigate is more culturally relevant events that are occurring to help students stay on topic with today’s world. The more prevalent the situation or topic is the more enthusiastic and engaged students will be in providing their responses.

Conclusion

Findings from this research conclude that students have an affinity for young adult texts over canonical texts. While the original question has shifted from, “How, if at all, does young adult literature better inform canonical literature in the ninth grade English-Language Arts classroom” to “How does student’s discourse demonstrate their ability to make connections between a young adult and canonical literature piece”, the researcher provided an insight to participant’s opinion as to whether the young adult text better informed them for the canonical text. Though the original question remains unanswered, the “shifted” research question expresses to the researcher that students use strong colloquial language and neologisms to indicate their opinions and understanding to make the connections between the two texts. Participant’s also used confident and expressive paralanguage to exemplify and place emphasis upon their spoken word.

After pursuing information for this study, I am eager to see what other studies will be conducted to strengthen the use of pairing young adult and canonical literature in the English-Language Arts classroom. The response from participants have demonstrated to me that there is a definite need for its existence to make connections. I would like to see a healthy, skepticism free, dialogic interaction with the state and curriculum makers with teachers to advocate for the inclusion of young adult literature in the classrooms. Literature and culture are fluid in style, voices, and philosophy. The constant shift that occurs throughout time make us recognize that what was once “cool” or the “only way of thinking” is not so. What we consider “mundane” now, was once a giant ordeal then. Educators should consider these aspects when choosing literature for their students as time and culture will continue to change, but a well-deserved education that strengthens comprehension is will always be necessary.

APPENDIX A: IRB APPROVAL



UNIVERSITY OF CENTRAL FLORIDA



Institutional Review Board

FWA00000351
IRB00001138, IRB00012110
Office of Research
12201 Research Parkway
Orlando, FL 32826-3246

APPROVAL

February 10, 2020

Dear Amber Bernozzi:

On 2/10/2020, the IRB reviewed the following submission:

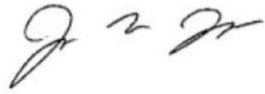
Type of Review:	Initial Study
Title:	How Young Adult Literation Better Informs Canonical Literature used in the 9th grade ELA Classroom
Investigator:	Amber Bernozzi
IRB ID:	STUDY00001326
Funding:	None
Grant ID:	None
IND, IDE, or HDE:	None
Documents Reviewed:	<ul style="list-style-type: none">• Bernozzi- Faculty Advisor Review (1).pdf, Category: Faculty Research Approval;• Bernozzi Consent Document HRP 502b.pdf, Category: Consent Form;• Bernozzi Survey Young Adult Literature and Canonical.docx, Category: Survey / Questionnaire;• BernozziHRP-503 v.4.docx, Category: IRB Protocol;

The IRB approved the protocol on 2/10/2020.

In conducting this protocol, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the IRB Library within the IRB system. Guidance on submitting Modifications and a Continuing Review or Administrative Check-in are detailed in the manual. When you have completed your research, please submit a Study Closure request so that IRB records will be accurate.

If you have any questions, please contact the UCF IRB at 407-823-2901 or irb@ucf.edu. Please include your project title and IRB number in all correspondence with this office.

Sincerely,



Racine Jacques, Ph.D.
Designated Reviewer

APPENDIX B: COUNTY APPROVAL

Research and Evaluation

Application to Conduct Research Research Notice of Approval

Approval Date: **04/14/2020**

Study ID Number: **317**

Expiration Date: **04/13/2021**

Project Title: ***How Young Adult Literature Better Informs Canonical Literature In the 9th grade ELA Classroom***

Requester: **Amber Bernozzi**

Sponsoring Agency/Organization/Institutional Affiliation: **University of Central Florida**

Thank you for your request to conduct research in (_____) We have reviewed and approved your application. This *Research Notice of Approval (R-NOA)* expires one year after issue date, 4/13/2021.

Additionally, we have received principal approval from the following school(s) to participate in your study:

High School: Principal I _____

If you are interacting with (_____) staff or students, you may email the school-based or district-based administrators who have indicated interest in participating, including this notice as an attachment. After initial contact with applicable administrators, you may email any necessary staff included in your application. This approval notice does not obligate administrators, teachers, students, or families of students to participate in your research study/project; participation is entirely voluntary.

You are responsible for submitting a Change/Renewal Request Form to this department prior to implementing any changes to the currently approved protocol. If any problems or unexpected adverse reactions occur as a result of this study, you must notify this department immediately. Allow 45 days prior to the expiration date, if you intend to submit a Change/Renewal Request Form to extend your R-NOA date. Otherwise, submit the Executive Summary (along with the provided Cover Page) to conclude your research with (_____) and within 45 calendar days of the R-NOA expiration. Email the form/summary to research@ucf.edu. All forms may be found at this [link](#).

Should you have questions, need assistance or wish to report an adverse event, please contact us at research@ucf.edu or by phone at 407.317.3370.

Sincerely,

Xiaogeng Sun, Ph. D.

Director, Research and Evaluation

2019.07.31

APPENDIX C: PRE-SURVEY FORM

Pre-Survey



Survey on Young Adult and Canonical Literature Beliefs

Your parent has given you permission to participate in my research study, but you get to choose whether you would like to participate too! Please know that if you choose to participate, you will complete a pre and post survey and it is up to you whether you continue with the research study. You will also choose a pseudonym, or fictitious (fake) name for both of your survey responses! Please continue with the survey. If you decide you do not want to participate, email me with your pseudonym and your responses will

Short answer text

1. Do you think having a Young Adult literature piece (a modern adaption) would help you understand Canonical literature (an older text such as Shakespeare)?

☐ Yes

☐ No

2. Why do you believe

Long answer text

3. Do you think that pairing the two stories would better prepare you for the language used and what the test questions are asking on an exam?

☐ Yes

☐ No

4. Why do you believe this?



Answersoft
Screen Capture

Long answer text

5. Do you think after the unit your answers will change? Why?

Long answer text

APPENDIX D: READING MATERIALS

Directions: Please read both and complete this

Google Quiz:

https://docs.google.com/forms/d/e/1FAIpQLScHdipuK7iBg_zzX838s9Yk7yaRJxCTYLP0ZrPUH7Avr5hC7A/viewform?usp=sf_link

<p>Passage 1 from THE TRAGEDY OF ROMEO & JULIET <i>Drama by William Shakespeare.</i> <i>HMH eBook page 208-213.</i></p> <p><i>Romeo and Juliet meet and fall in love, but their families have an old rivalry and will not allow them to be together. In this scene, Romeo sneaks into the orchard of Juliet's family to talk with Juliet, who is at her bedroom window balcony.</i></p> <p>ACT II SCENE II. <i>Capulet's orchard.</i></p> <p>[Enter ROMEO]</p> <p>ROMEO. He jests at scars that never felt a wound.</p> <p>[JULIET appears above at a window]</p> <p>ROMEO. But soft! What light <u>through</u> yonder window breaks? It is the East, and Juliet is the sun! Arise, fair sun, and kill the envious</p>	<p>Passage 2 From Ronit & Jamil <i>By: Pamela L. Laskin</i></p> <p><i>A barrier fence divides Israel and Gaza. Ronit, an Israeli girl lives on one side of the fence, and Jamil, a Palestinian boy, lives on the other side. They are only miles apart yet separated by generations of conflict--much more than just the concrete blockade between them. Their fathers, however, work in a distrusting but mutually beneficial business arrangement, a relationship that brings Ronit and Jamil together. And lightning strikes. In this scene Ronit and Jamil sneak to meet one another to discuss plans on how to be together.</i></p> <p>**Abba is RONIT's father **Abi is JAMIL's father (cultural difference changes the name)</p> <p>ACT V Onward</p> <p>We have to go.</p> <p><i>I know.</i></p> <p>Abba says he is ready for the kill.</p> <p><i>Abi says that, too. He's scary.</i></p> <p>So is Abba. I'm not sure what he's capable of.</p> <p><i>Oh, I know Abi has this ugly rage inside</i></p>
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moon,
Who is already sick and pale with
grief
That thou her maid art far more fair
than she.
Be not her maid, since she is
envious;
Her vestal livery is but sick and
green,
And none but fools do wear it; cast it
off.
It is my lady; O, it is my love!
O that she knew she were!
She speaks, yet she says nothing.
What of that?
Her eye discourses; I will answer it.
I am too bold; 'tis not to me she
speaks.
Two of the fairest stars in all the
heaven,
Having some business, do entreat
her eyes
To twinkle in their spheres till they
return.
What if her eyes were there, they in
her head?
The brightness of her cheek would
shame those stars
As daylight doth a lamp; her eyes in
heaven
Would through the airy region stream
so bright
That birds would sing and think it
were not night.
See how she leans her cheek upon
her hand!
O that I were a glove upon that hand,
That I might touch that cheek!

JULIET. Ay me!

ROMEO. She speaks.
O, speak again, bright angel! for thou
art
As glorious to this night, being o'er
my head
As is a winged messenger of heaven
Unto the white-upturned wond'ring
eyes
Of mortals that fall back to gaze on
him
When he bestrides the lazy-pacing

of him.

So why are you so sad, Jamil?

I know. My Abba, my Imah. Even though
Abba is scary now.

*For sure, my Abi, my Ommi. Even
though Abi is scary now.*

And what about my sisters?

*My sister, too. We'll be leaving
everything to be together.*

Don't be so melodramatic, Jamil.

It's the truth.

What choice do we have?

*Nothing. Nothing. We have to find
another place.*

Where we can dance on the beach.

Where we can just hang out.

Where we don't have to hide. I'm sick of
hiding.

Me, too. How did it get this bad?

I guess they're idiots.

*Ronit, it's not like you to talk this way.
And it's our parents that you're talking
about.*

Not just our parents. Our countries. The
world.

Will it be better in Jaffa?

Jaffa might be better for a little while, but
not for long.

Why?

I spoke with my aunt, Natania. She is
such a good doctor. She is the one who

<p>clouds And sails upon the bosom of the air.</p> <p>JULIET. O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name! Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.</p> <p>ROMEO. [Aside] Shall I hear more, or shall I speak at this?</p> <p>JULIET. 'Tis but thy <u>name that is</u> my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet. So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name; And for that name, which is no part of thee, <u>Take all myself.</u></p> <p>ROMEO. I take thee at thy word. Call me but love, and I'll be new baptized; Henceforth I never will be Romeo.</p> <p>JULIET. What man art thou that, thus bescreened in night, So stumblest on my counsel?</p> <p>ROMEO. By a name I know not how to tell thee who I am. My name, dear saint, is hateful to myself, Because it is an enemy to thee. <u>Had I it written,</u> I would tear the word.</p>	<p>will give us a new look, but she says our parents might find us in Jaffa. She also said there has been tension lately. Israelis and Arabs always lived there side by side--until now. Lately some Palestinians have taken up with knives, and some Israelis have taken up with arms. Not good!</p> <p><i>I'm scared of surgery, and scared of this fighting you are talking about.</i></p> <p>Don't be silly, Jamil. Hair. Makeup. Dye. And fighting, forget it. There has always been fighting!</p> <p><i>Why is your aunt Natania willing to do that?</i></p> <p>She knows all of this is wrong.</p> <p><i>Then why does she stay in Israel?</i></p> <p>It's her country. She loves her country. It's the only place she knows.</p> <p><i>But she is willing to help us escape.</i></p> <p>She loves me more.</p> <p><i>What if you Abba is suspicious and threatens her?</i></p> <p>He would never do that. And if he did, she would never tell. Besides she may not know where we are. Only your uncle Faaiz will know.</p> <p><i>Faaiz. I am worried he will get into trouble.</i></p> <p>He agreed to get us these papers. You said he has done this before. Given people brand-new identity papers.</p> <p><i>He has. But I hate to lie.</i></p> <p>Forget it! Live with it! What have we been doing these past few months?</p> <p><i>I can't believe you just said that, Ronit.</i></p>
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<p>JULIET. My ears have yet not drunk a hundred words Of that tongue's utterance, yet I know the sound. Art thou not Romeo, and a Montague?</p> <p>ROMEO. Neither, fair saint, if either thee dislike.</p> <p>JULIET. How camest thou hither, tell me, and wherefore? The orchard walls are high and hard to climb, And the place death, considering who thou art, If any of my kinsmen find thee here.</p> <p>ROMEO. With love's light wings did I o'erperch these walls; For stony limits cannot hold love out, And what love can do that dares love attempt; Therefore thy kinsmen are <u>no let</u> to me.</p> <p>JULIET. If they do see thee, they will murder thee.</p> <p>ROMEO. Alack, there lies more peril in thine eye Than twenty of their swords! Look thou but sweet, And I am proof against their enmity.</p> <p>JULIET. I would not for the world they saw thee here.</p> <p>ROMEO. I have night's cloak to hide me from their sight; And <u>but thou</u> love me, let them find me here. My life were better ended by their hate Than death prorogued, wanting of thy love.</p> <p>JULIET. By whose direction foundst thou out this place?</p> <p>ROMEO. By love, that first did prompt me to enquire.</p>	<p>It's not like we have a choice.</p> <p><i>We don't. But I do not feel like a Jack.</i></p> <p>You think I feel <u>like a Rachel</u>? It's so weird, it makes me laugh.</p> <p><i>But I do not feel like laughing. I keep thinking our parents will think we are dead.</i></p> <p>I feel dead, Jamil. I feel dead when the rockets go off.</p> <p><i>I feel dead when the children die on both sides.</i></p> <p>I feel dead when I can't see you!</p> <p><i>Me, too!</i></p> <p>Why are you so quiet now, Jamil?</p> <p><i>What if we end up in America? Faaiz knows many people in America.</i></p> <p>Gee, I don't know.</p> <p><i>It has to be better there.</i></p> <p>You think so?</p> <p><i>Yes. It has to be better.</i></p> <p>Perhaps.</p> <p><i>Why perhaps?</i></p> <p>America has problems, too. Every place has problems.</p> <p><i>We can hold hands.</i></p> <p>We can touch.</p> <p><i>No country to contain us.</i></p> <p>No borders, no boundaries.</p> <p><i>Faaiz will make this happen.</i></p> <p>Natania will make this happen.</p>
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<p>He lent me counsel, and I lent him eyes. I am no pilot, yet, wert thou as far As that vast shore washed with the farthest sea, I would adventure for such merchandise.</p> <p>JULIET. Thou knowest the mask of night is on my face; Else would a maiden blush bepaint my cheek For that which thou hast heard me speak tonight. Fain would I dwell on form—fain, fain deny What I have spoke; but farewell compliment! Dost thou love me? I know thou wilt say “Ay”; And I will take thy word. Yet, if thou swearst, Thou mayst prove false. At lovers’ perjuries, They say Jove laughs. O gentle Romeo, If thou dost love, pronounce it faithfully. Or if thou thinkst I am too quickly won, I’ll frown, and be perverse, and say thee nay, So thou wilt woo; but else, not for the world. In truth, fair Montague, I am too fond, And therefore thou mayst think my ’havior light; But trust me, gentleman, I’ll prove more true Than those that have more cunning to be strange. I should have been more strange, I must confess, But that thou overheardst, ere I was ware, My true love’s passion. Therefore pardon me, And not impute this yielding to light love, Which the dark night hath so discovered.</p>	<p>Ronit.</p> <p><i>Jamil.</i></p> <p>Rachel.</p> <p><i>Jack.</i></p> <p>A new country.</p> <p><i>Free of distant rocks that rage on angry grounds.</i></p> <p>Hand in hand we can walk.</p> <p><i>You, me, kissing outside of shadows. It will be nice, Rachel.</i></p> <p>It will be wonderful, Jack. One day we can reclaim our names, <i>but for now,</i></p> <p>PEACE. LOVE. PEACE.</p>
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ROMEO. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops—

JULIET. O, swear not by the moon,
the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO. What shall I swear by?

JULIET. Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO. If my heart's dear love—

JULIET. Well, do not swear.
Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say "It lightens." Sweet,
good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

ROMEO. O, wilt thou leave me so unsatisfied?

JULIET. What satisfaction canst thou have tonight?

ROMEO. The exchange of thy love's faithful vow for mine.

JULIET. I gave thee mine before thou didst request it;

And yet I would it were to give again.

ROMEO. Wouldst thou withdraw it?
For what purpose, love?

JULIET. But to be frank and give it
thee again.
And yet I wish but for the thing I
have.
My bounty is as boundless as the
sea,
My love as deep; the more I give to
thee,
The more I have, for both are infinite.
I hear some noise within. Dear love,
adieu!

[Nurse calls within.]

Anon, good nurse! Sweet Montague,
be true.
Stay but a little, I will come again.

[Exit.]

ROMEO. O blessed, blessed night! I
am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

[Re-enter Juliet, above.]

JULIET. Three words, dear Romeo,
and good night indeed.
If that thy bent of love be honorable,
Thy purpose marriage, send me
word tomorrow,
By one that I'll procure to come to
thee,
Where and what time thou wilt
perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout
the world.

APPENDIX E: GOOGLE FORMS “QUIZ”

Google Forms "Quiz"



Please read both excerpts and then complete the "Test". REMEMBER: THIS IS NOT A GRADE. This is phase 2 of the research. Make sure to use a "fake name"

What is your fake name?

Short answer text

(RL.1.2) PART A: Which statement best expresses a main theme of Passage

- ☐ True love is worth a great sacrifice.
- ☐ People are motivated by their own fears and selfish desires.
- ☐ Beauty is more valuable than true love.
- ☐ People are incapable of escaping the finality of death

(RL.1.2) PART B: Which detail from Passage 1 supports the answer to Part A?

- ☐ 'Tis but thy name that is my enemy./ O Romeo!
- ☐ If they do see thee, they will murder thee./ I would not for the world thee saw me h...
- ☐ Deny thy father and refuse thy name!/ What is in a name?
- ☐ Thy purpose marriage, send me word tomorrow,/By one that I'll procure to come to...

(RL.3.7) What subject is being represented in both Passage 1 and Passage 2?

- ☐ Two reckless lovers.
- ☐ Two lovers who can never be.
- ☐ The death of the female.
- ☐ The joy at their escape.

APPENDIX F: ZOOM INTERVIEW QUESTIONS

ZOOM INTERVIEW QUESTIONS FOR RESEARCH



Core Questions

1. What were their feelings reading canonical text?
2. What were their feelings having the young adult adaptation alongside the canonical?
3. What were their beliefs on the difficulty of the texts?
4. Do students recognize the similarities between the scenes?
5. Discussion of the Google Forms “Quiz” and potential improvement on mastery of the standard.

APPENDIX G: POST SURVEY

Post Survey



Post Survey on Young Adult and Canonical Literature Beliefs

Please use the same fake name that you used for the pre-survey.

Short answer text

Do you think that having a Young Adult literature piece (a modern adaptation) helped you understand the Canonical piece/scene better?

☐ yes

☐ no

Why do you believe this? Be as detailed as you can.

Long answer text

Do you think the pairing of the two stories better prepared you for the language of the test questions? (Made them more clear for you?)

☐ yes

☐ no

Why do you believe this? Be as detailed as possible.

Long answer text

Have your beliefs changed at all since the beginning of the research study? Why/why not? Be as detailed as you can.

Long answer text

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