

TECHNIQUES FOR IMPROVING STUDENT ENGAGEMENT AND
COMPREHENSION THROUGH THE PAIRING OF YOUNG ADULT
LITERATURE WITH CLASSIC LITERATURE IN ADVANCED PLACEMENT
OR HONORS TWELFTH GRADE CLASSROOMS

by

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Abstract

Classics remain important to high school curriculum; however, they are also not palatable to today's students. This problem can be addressed by the use of young adult literature to help engagement and comprehension when paired with classic literature. By connecting the two, a student has the chance to learn something they will enjoy before moving on to what would be seen as efferent reading. This thesis contains a review of literature on integrating young adult literature in the classroom in order to view its effects on the students' engagement and comprehension. This study focuses on twelfth grade students taking Advanced Placement and Honors courses. Much of the research covers from the middle grades up to ninth grade. No direct research has been found for the twelfth grade level to have students become more avid readers past graduation. The thesis contains sample unit schedules with at least three sample lesson plans within each unit. There are explanations of how these lessons can be used in conjunction with young adult literature and classical literature. Each unit covers a different classic novel list and provides the best way to engage students with increased comprehension when put into practice in any twelfth grade Advanced Placement and Honors classroom.

Dedication

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Chapter 1: Introduction

Classic literature has gained the connotation of forced and boring among secondary students. Rosenblatt (1978) defines aesthetic reading as reading for pleasure. Aesthetic reading is shown to increase engagement in students. Efferent reading, as defined by Rosenblatt (1978) is technical or textbook reading. Teachers should push for an aesthetic view of literature for their students. I have seen many students who are pushed past the aesthetic pleasure of reading and how it can be helpful to get through the realities of life. Even though I had a love for reading, I struggled during high school courses not to turn to a summary website, such as *Sparknotes*, in order to bypass actually reading the classics with the specific language that tended to be so difficult to understand. I was not able to make the connection between the content and the form.

I decided to look into language arts strategies which can be applied to help students gain the comprehension needed when learning the classics and to become more engaged in the topic. I am interested in researching this topic because relationships between popular culture, such as with young adult novels, and classic literature are not being used to the utmost advantage. As a preservice teacher, I see the frequent need to find new ways to capture the attention of students so that they learn more from the subject at hand. Many researchers, such as John Bushman (2006), Thomas Bean (2003), and Marshall George (2001), have found that a combination of young adult novels into the middle school curriculum can help focus the minds of students. This study brings this same type of thinking to the high school level.

The Common Core State Standards (CCSS) which are implemented throughout the country, list two standards detailing what students must read in the twelfth grade classroom. The only limitations to what must be read in twelfth grade are, “at least one play by Shakespeare and one play by an American dramatist” (“Common Core”). The website also lists that students must focus on works from the eighteenth to the twentieth century of American literature. I made sure in my lesson plans that these CCSS are implemented in order to make the samples efficient for classroom views. Some have implementation of Florida’s Next Generation State Standards to show that these lesson plans incorporate different state standards as well.

Engagement and comprehension techniques, such as what are listed in this study, need to be incorporated into teaching strategies used daily. The combination helps understanding and how students gain background knowledge by comparing the two novels they have read. Students integrate their previous learning into that of classic novels and gain a new perspective on each new piece they read. This thesis shows and synthesizes techniques for improving student engagement and comprehension through the incorporation of young adult literature and classic novels in an AP or Honors, twelfth grade language arts class.

Chapter 2: Review of Literature

An Old Reading with New Engagement

In schools today, the regular English language arts curriculum is guided by a very traditional canon of books, or classic literature book list. Applebee (1989) provides a look into the different types of books students from grades seven through twelve are reading in school. The study goes through a list of titles and length between public, independent, and Catholic schooling and the curriculum is the same among the different types. Different works by the same author are on the list but often the reading lists look at traditional authors. As Applebee (1989) states, “The lists of most frequently required texts show little recognition of the works of women or of minority authors” (p. 2). The titles were set from an Industrial Revolution time where schooling for all was prevalent, but did not include diversity in the terms of race, ethnicity, and gender. Titles of classic literature which are seen across the board include *The Great Gatsby* (Fitzgerald, 1925), *The Scarlet Letter* (Hawthorne, 1850), *Lord of the Flies* (Golding 1954), *Of Mice and Men* (Steinbeck, 1937), *Huckleberry Finn* (Twain, 1884), and three plays from Shakespeare. These are incorporated into several different grade levels but the canon does not include the aesthetic reading a student might encounter in their daily lives through grades seven to twelve.

Teachers focus on how much engagement is in the classroom when incorporating such titles as the ones listed above in order to lift levels of comprehension. Students may have a strained interaction with literature or a positive experience. Romano (1998) states that family experience can help student’s engagement of novels. Literature can help with a students’ sense

of identity which brings up the topic of relationships with literature. Romano (1998) follows the experience of students reading through K-12 school years. He had his pre-service teachers “memory map” significant times in their lives where they had a good or bad experience with literature (Romano, 1998, p. 16). Teachers must remember that “all students weren’t surrounded by books since childhood, nor had they been read to or developed a reading habit (Romano, 1998, p. 16). His findings were in order to have positive experiences with classic literature.

Hynds’ (1989) study surrounds four students’ social influences and how they might help or hinder the comprehension of literature. She expands on the thoughts of Romano when she states, “bringing interpersonal constructs to literature were strongly related to the tendency to read outside the classroom for personal reasons” (Hynd, 1989, p. 31). This also hints on what Applebee (1989) says about there being a lack of aesthetic reading in the classroom.

Teachers facilitate engagement and comprehension and provide support for how a student experiences literature such as where Romano describes how a positive experience can make students stay engaged while reading. Students gain perspective from the people around them; including peers, social media, parents, and teachers. All secondary students can turn around from a boring experience with literature as shown by Romano (1998). Hynd (1989) separates her four participants into four categories depending on the number of interpersonal constructs for peers and of interpersonal constructs for characters. She makes two different factors, congruence and character-oriented, respectively. The students could have a low or high in each of the two areas which would place them into one of the specified categories. The selected students were able to identify with characters when they had a support and positive experiences with literature. This study reveals that every student sees literature in his or her own way. Not one specified course

of action is available to make all students understand the language of classic literary texts which are found in the current canon. Hynd (1989) pushes for students to show their own interpretation.

What also has to be brought to attention is that Hynd (1989) looks into how readers understand the stories in the students' current context. She relates that readers use social cognitive processes in order to find the next part in the pattern of a story (Hynd, 1989). Proficient readers take what they have read, work to make personal connections, and relate it to life around them. They use this knowledge to become engaged and to gain understanding of current and future literary pieces and the people around them.

An older study by Young (1967) reiterates, "Children react differently to the very act of reading or listening. An individual reads for different purposes at different times" (p. 101). Students will align more with a certain type of reading depending on what time in life the students are reading. Like Hynd (1989), Young (1967) assesses the responses from students and what is accepted from the teacher's textbook. Young (1967) suggests an atmosphere of "psychological safety" in order to gain more engaged and comprehensive responses from students (p. 104). This means that a teacher be more attentive to emotional matters of students in order to create an open and safe environment. Most of these researchers point out that student's experiences with each piece of literature can emphasize critical thinking whether in and out of the classroom. Romano (1998) also notes that, students should be encouraged to bring their personal lives to classic literature. Furthermore, literature has the potential to help secondary students form their identity from what they have read. Young adult novels are great resources for helping students relate their personal lives.

Young Adult Literature in Schools

Young adult literature, or YAL, is an effective way to catch the attention of students. YAL is geared toward relating to ages to fourteen to twenty-one. Many students choose to read this type of literature over classic literature often included in the high school canon and outside the expectations of school. So, why not bring YA literature into the classroom? I am not suggesting a complete replacement of the classics with the newer YA literature. Classic literature can be a good introduction to adult literature, especially at the twelfth grade level, and provide good literature content students may view later in life.

Samuels writes to encourage teachers to allow the use of YAL, because it “provides a perfect vehicle to help adolescents cross the bridge between literature for children and adult classics” (as cited in George, 2001). George (2001) focuses on the use of thematic units in three secondary English language arts classrooms in order to bring young adult literature into the classroom: Kristen, Maria, and Cindy. Thematic units enable the teacher to bring together different genres and help students identify the theme of responsibility across several YA books. The study follows how these teachers engaged their students in reading and writing with YAL. One teacher, Kristen, went beyond basic memorization of literary elements in order to make YAL in the classroom more meaningful to her students. She used response journals to elicit personal connections and to gain personal perspective from the students. The students were able to relate to the characters in YAL because the novels are written for the students. The sixth graders were even “engaged in critical thinking and were developing an appreciation for literature as a means of exploring relevant issues. Not only were they learning about literature, they were learning from literature” (George, 2001, p. 76).

In George's (2001) study, students were given the choice to find their own novels. Maria, a teacher from "What's the Big Idea?" set up small book groups to encourage discussion about the reading. She offered a "text set of books" related to her theme for the semester (George, 2001, p. 77). She narrowed the choices of the books down to four and the students decided which book from there. A student response "suggests that small book clubs are highly effective strategy for motivating and involving more students in the study of literature, whether canonical or young adult" (George 2001, p. 78).

Another teacher in this study, Cindy, noticed that students took initiative toward literary analyses of the books they currently read. The students made connections to their own lives while reading. The teacher states that she uses the young adult literature to add to the classics she already teaches in her classroom (George, 2001). In a conclusion of the work, George (2001) answers his own questions. He says that sticking with core texts to teach a literature class could limit discussion even though they increase the ability to manage the classroom with everyone reading the same material. In diverting from this approach some teachers give students more freedom in choosing from select texts to read for the class. This divides the class and creates stronger discussion for the students. Young adult fiction added to the curriculum to enhance a theme based teaching strategies.

The Adams and Bushman (2006) research focuses on the increase of reading comprehension through the use of YAL. Each student builds on his or her previous learning to maintain a high level of comprehension as seen through the transactional theory by Rosenblatt (1978). A story based on life and how it works can result in higher levels of aesthetic motivation, "It is obvious that when the end result is an exam, the sequence of activities that lead

up to that test all emphasize skill development” (Adams & Bushman, 2006, p. 26). Skill development may not increase the amount of reading comprehension a student achieves. Many students may lose motivation toward learning literature as they move into middle school and proceed to decrease on through high school.

By bringing in YAL, teachers can encourage a tie between students in school and their lives outside of school. Hamilton and Kucan state, “when students engage in reading and talking about a text, they enter a maze....The teacher’s job is not to show the students the path through the maze, but rather to assist them as they discover their own way” (as cited in Adams & Bushman, 2006, p. 27). Teachers help with the engagement and comprehension of students by taking a step back from how literature has been taught. Students relate to YA novels more easily than classic literature says previous research. Teachers can narrow down the massive amount of young adult novels available to what corresponds with a particular theme the teacher has established. The key is to help students to make associations with their daily life. These connections have the potential to create lifelong readers and increase reading comprehension in all genres.

Bean and Harper (2003) created the theme of freedom in their study. This theme brings together controversial topics of militarism of the current time and how it relates to students. The researchers focused on the discussion tactic of critical literacy to engage students in reading. Critical literacy as defined by Stevens and Bean is, “a process of construction with a particularly critical eye towards elements of context, and the historical, social and political dimensions of power” (as cited in Bean & Harper, 2006, p. 96-7). As George (2001) commented on previously, discussion about novels is essential in the engagement of student readers. Bean and Harper

(2006) agree when they discuss three categories in which critical discussion occurs: historical and social context (the background of the novel), positioning (character and reader representation), and agency and power relations (use of action) (p. 100-101). These sections are the place where discussions begin and evolve into an enriching learning environment about the text at hand. These questions are only the first step. Teachers should use prompting and probing to help each discussion develop into a better learning environment.

Identity construction is also a great aspect in the use of YAL. As many researchers have commented on in this study, connection with a student's personal life helps with engagement and comprehension. Bean and Moni (2003) emphasize their interpretation of the topic, "Because [students] deal with issues that are relevant to teens, including racism, pregnancy, divorce, substance abuse, family conflicts, and political injustice, young adult novels provide a roadmap of sorts for adolescents coping with these issues in real life" (p. 638). Content, such as what is mentioned here, helps for students to identify with the texts such as what will be implemented in this study. Students attempt to form an identity through what they read. Most YAL of many genres incorporates the theme of identity confusion. Students will be more engaged when given the option of "more advanced reader-response" (Bean & Moni, 2003, p. 639). More engagement delivers the product of deeper learning.

Lecture based, convergent, teaching can stifle the appreciation of any literature, whether YA or classic (Bushman, 1997). Readers of all levels need to be given opportunities to show voice and personal connections to texts. Bean and Moni (2003) strive to further this thought by stating, "recent work in post-modern adolescent identity theory profiled in this article suggests a

need to update our literature selections and the ways [teachers] encourage readers to read and respond to these selections” (Bean & Moni, 2003, p. 640).

Teachers bring in multicultural YA texts to give students a place where the world can begin to make sense. Students become more motivated to read and to learn when they can apply what they have learned. The example of diversity in everyday life as well as other perspectives will be given to them in this context. Students will experience increased engagement and the opportunity to become involved in the community. To ignite this spark of engagement into a fire, Bean and Moni (2003) have given a group of critical discussion prompts which can be viewed in Figure 1 below (p. 645).

<p><i>Structural Prompts</i></p> <ul style="list-style-type: none">• Where does the novel come from? (its historical and cultural origin)• What social function does the novel serve? (discourse in fictional worlds often mirrors and sheds light on power relationships in society) <p><i>Subject and reader positioning</i></p> <ul style="list-style-type: none">• How does the adult author construct the world of adolescence in the novel?• Who is the ideal reader for this novel?• How far do you accept this positioning?• What other positions might there be for reading this novel? <p><i>Gaps and silences</i></p> <ul style="list-style-type: none">• Who gets to speak and have a voice in the novel and who doesn't?• What is left out of the novel? (this may include events that take place outside of school)• How else might these characters' stories be told?• These characters inhabit certain places and spaces where they construct their identities. What alternative places and spaces could be sites for constructing identity? <p><i>Classroom transformations</i></p> <ul style="list-style-type: none">• How might we rewrite this novel to deal with gaps and silences? <p>Bean, T., & Moni, K. (2003). Developing students' critical literacy: Exploring identify construction in young adult fiction. <i>Journal of Adolescent & Adult Literacy</i>, 46(8), 645. Retrieved October 19, 2012, from the JSTOR database</p>
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Figure 1: Critical Discussion Prompts

Bushman (2003), in his article entitled “Young Adult Literature in the Classroom – Or Is It?” agrees with Bean & Moni’s (2003) findings. He states, “the major task of adolescence is the

formulation, or reformulation, of personal identity,” as shown through Erikson’s (1984) studies (p. 38). Bushman (1997) focuses on what teachers should implement in classrooms to make lifelong readers out of students. In the Bushman (1997) research, through survey of nearly 400 students of grades six and up, one can gain an insight into the literature experiences of students in and outside the lines of school. He found that there was a decrease in reading from ninth grade onward to twelfth grade. Students commented that there was simply too much reading in class so there was no time to do reading for pleasure outside of those novels. Thus, students stopped reading all together in their transition to adulthood due to the connotation left by the literature forced upon them. The students only see the “knowledge based curriculum” of this reading when it is introduced by teachers, but once it is finished so are the students with reading (Bushman, 1997, p. 38).

Bushman (1997) gives a list of literary works read from each grade level. For twelfth grade, he lists; *Hamlet* (Shakespeare, 1603), *Macbeth* (Shakespeare, 1605), *Pride and Prejudice* (Austen 1813), and *Lord of the Flies* (Golding, 1954) as a few of the novels. In a St. Johns County high school in Jacksonville, Florida, twelfth grade Advanced Placement literature students read *Jane Eyre* (Bronte, 1847), *Hamlet* (Shakespeare, 1603), and *Heart of Darkness* (Conrad, 1899) with an opportunity to pick two books by a classic literature author to read outside of school. In Greenville, South Carolina the students also read *The Adventures of Sherlock Holmes* (Doyle, 1892) and *Hunchback of Notre Dame* (Hugo, 1831). Remember that each county, district, or state may have a different set of reading for canon, or classic literature. Notably, Common Core State Standards (CCSS) will perhaps increase in importance as a resource for suggested literature. By 2014, CCSS will be fully integrated; therefore this study

will attempt to align novels with common core assessments and report standards. These works will be part of the curricula and this is where this study will start its research in pairing classics to YA literature.

Bushman (1997) shared his view on limitations of literature in the classroom, “Schools have failed to choose literature that enables students to become emotionally and cognitively involved in what they read. If students are asked to read literature that is not consistent with their developmental levels, they will not be able to interact fully with that literature” (p. 38). To bring YA literature into the classroom, as a pair to canon reading list or classic literature, students will be given the opportunity for enhancing engagement and comprehension.

Bushman (1997) gives examples of YA novels which would be suitable to look into when trying to connect to classic literary themes. He states the novels *Out of Control* (Norma Fox Mazer, 1993) to connect to the theme of gender roles. Bushman (1997) states, “An adolescent can better relate to the characters and plot of young adult novels. A youthful protagonist with an adolescent point of view helps students make connections” (p. 39). Even though teachers may see these characters as unrealistic or trivial in nature, the problems the YA characters encounter relate to a YA reader.

Many classics are geared toward an adult audience and students need a stepping stone to understand the texts. On a practical level, other authors have explored ways to increase engagement and comprehension by using both types of texts. This study will focus on the increased engagement as one stepping stone and the proper techniques in teaching difficult language shown in classic literature as another toward comprehension.

Tips for Teaching in the Classroom

It is important to understand that every text is intertwined with another's ideas. Porter (1986) wrote of the intertextuality of written works, "All texts are interdependent: We understand a text only insofar as we understand its precursors" (p. 34). As it pertains to this study, teachers have a focus on bringing an understanding of intertextuality into the classroom. A basis of YA literature being read before classic literature can help to find the connections between two novels' intertextuality. "Intertextuality suggests that the proper focus of audience analysis is not the audience as receivers per se, but the intertext of the discourse community" (Porter, 1986, p. 43). In other words, how does the work fall into the influence of the culture and community surrounding the author? Students can start to understand that everything written has been borrowed from something else. The writing process does not come out of thin air. Porter (1986) also states on the topic of future students, "[Students] need to see writers whose products are more evidently part of a larger process and whose work more clearly produces meaning in social contexts." By bringing more cultural texts, a teacher can help students understand intertextuality.

Teachers can use this concept to help students with comprehension. Pardo (2004) defines comprehension for teachers as "a process in which readers construct meaning by interacting with text through the combination of prior knowledge and previous experience, information in the text, and the stance the reader takes in relationship to the text" (p. 272). Rosenblatt's (1978) research states that comprehension is acquired when there is an established connection between the text and the reader. Engagement with a text is different each time a student comes to read it. The student will come to the text with a diverse set of individual experiences, knowledge base,

and beliefs. Background knowledge of a text helps the student connect with the reading in order to make it easier to comprehend the new material. Students categorize what they have learned about the world into systems and make the process of information retrieval quicker. Connections are made and meaning is taken from the reading. It is important to know that, “Comprehension is affected by a reader’s culture, based on the degree to which it matches with the writer’s culture or the culture espoused in the text” (Pardo, 2004, p. 273).

In supporting readers and enabling a greater level of engagement and comprehension, teachers should enable students to use decoding skills, build fluency, build and activate previous knowledge, motivate students, teach vocabulary, and give opportunities for personal responses (Pardo, 2004, p. 273-5). Pardo (2004) suggests that teachers, “create visual or graphic organizers that help students to see not only new concepts but also how previously known concepts are related and connected to the new ones” (p. 274). Vocabulary words, especially with a translated text or one of a different time period where English had different standards in writing, should be defined before the reading of a complex literary work. Knowing the diction used within the text will help more fluent reading and comprehension of the text. Students using these vocabulary words regularly in written and spoken language will be more inept to remember the words which were defined by the teacher as they read. Motivating students can seem like a daunting task to some teachers. Pardo (2004) suggests giving students texts they will enjoy. Book clubs, or literature circles, are also great ways to engage students. Students can write personal and critical responses to show creativity and engagement with the text over a selection of time.

Some teachers use a theme connection in order to engage students with an older text. Genre based connections are another way curricula support this type of teaching. Narrative texts

help students, “understand basic story grammar, including the literary elements that are common across narrative pieces, such as plot, characters, and setting” (Pardo, 2004, 276). Lastly, to help comprehension, teachers should supply younger students with independent reading time.

Bushman and Hans (2005) make a good point when they comment on Applebee’s (1989) study. The literature contained in the school curriculum is not diverse. It has few, if any, women or minority writers included in the listing. Many of the students from Bushman’s (2005) study repeated that they enjoyed reading but literature had made them dislike it because it did not relate to their lives. It is important for teachers to remember that students have different interests and they should diversify the genres of reading given to the students. Bushman (2005) reports, “Students seem to be saying that what they are asked to read in school is far removed from their experiences out of school and far removed from what is of interest to them. When students have something to read that reflects their interests, most will read. When they do not, students either do enough to get by or simply give up and stop reading” (p. 170). When students read for entertainment they relate to it on a deeper comprehensive level.

Bushman (2005) creates a list of pairings for classic and YA novels for use in the literature classroom at the middle and high school level. He strives to focus on how society and universities will expect students to be able to comprehend classic novels. Due to this thought, there cannot be a complete disregard of classic literature. Students need the building blocks to make the association between literatures. YA novels with a connecting theme are used before or at the same time as the reading of classic literature. Bushman (2005) states, “our suggestion is that teachers precede study of the classics with selected young adult literature that is similar in theme or focus to the classics. In this way, students can succeed at discovering meaning and

understanding the literary craft at a higher level. He demonstrates this suggestion by giving examples of pairings for *The Scarlet Letter* (Hawthorne, 1984), *Romeo and Juliet* (Shakespeare, 1599), *Brave New World* (Huxley, 1931), and others.

Herz and Gallo (2005) show that YAL can be incorporated into the classroom in the textbook, *From Hinton to Hamlet*. He gives strategies and multiple pairings for the classical canon found in American schools. These two researchers found ideas from students and suggest that teachers ask their students what they want to read in order to make them more engaged in the classroom. They ask, “Shouldn’t a major purpose in teaching literature be to help students find pleasure in reading and to become lifetime readers?” (Herz & Gallo, 2005, Ch. 3 para. 14) Through the text, Herz and Gallo reiterate that the goal of English Language Arts teachers is to make “lifetime readers.” They also suggest to “provide a comfort level in student’s reading choices by providing quality literature that is accessible to them regardless of whether it fulfills our notion of what great literature is” (Herz & Gallo, 2005, Ch. 3 para. 20) The authors thrive on group discussions and how working together helps students learn better. They provide a guideline for restructuring the classroom and strategies to help teachers make reading fun for their students.

Herz and Gallo (2005) describe how students will complete the reading of YAL faster than they will a classical novel. As such, incorporating a YA novel into the unit does not take up more time. Also, the students focus on the details of the classical novel because they learned the basics while covering the YA novel. The authors want teachers to focus on major themes and main points in classical literature rather than the chapter detail which is normally incorporated in order to keep students engaged.

This thesis shows that YAL integrated with classic literature can help to improve engagement and comprehension. In the following sections, the methodology and findings will include how lesson plan samples and units directed in a student oriented manner will help these students to learn the literary works.

Chapter 3: Methodology

Bushman (2005) states that pairing classic and YA novels create a step to help find a deeper level of learning. There need to be building blocks for the students to work off of. This thesis gives techniques and resources for teachers to put into their own classrooms.

I have created four units with three to four lesson plans which exemplify the pairings of four canon novels with young adult literature. These lesson plans incorporate the value of engagement and increased comprehension. The novels paired to a variety of YAL include: *Heart of Darkness* (Conrad, 1899), *The Adventures of Sherlock Holmes* (Doyle, 1892), *Jane Eyre* (Bronte, 1847), and *Hamlet* (Shakespeare, 1603). I have found several pairings which work with each of these texts and have incorporated them into the units I developed (listed below). There are between one and three novels for students to choose from to use as YAL before or during reading of the related classic.

I have used what Bushman (2005) has said in his studies about the pairing of YAL and classic literature to find similar themes. The research shown in the literature review commented on thematic units using YAL. I have paired the novels depending on the themes found in the classic novel selected. Figure 2 below shows a list of fiction YA novels I found that can be used as substitutes for the novels inside the units. I have taken some of these titles from the “Young Adults’ Choices 2012” list by The International Reading Association.

The lesson plans/units are derived from research into planning and executing a lesson, as well as other strategies helpful in the classroom to increase engagement and comprehension.

Many of the lessons I used were either a template or an original point from which to adapt. An average of three lesson plans has been placed in each unit.

As each unit is based off of a classic, I would like to state the effectiveness of keeping the classics in the thesis presented here. The classical canon will help students in the long run reference other works of literature. Many pieces of literature are based off of other pieces of literature such as what Porter states when he writes about intertextuality. Students will be able to use the classics as a basis for other novels. As seen with these pairings, the YAL of modern day is based either completely or partially on a classic novel plotline. Understanding the classic novel plotlines and literary elements are keys to future success in understanding any writing a student may come across. The goal of my thesis is to create lifelong readers and critical thinkers.

<p><i>Jane Eyre</i> (Bronte, 1847)</p> <ul style="list-style-type: none"> • <i>Dark Companion</i> by Marta Acosta (2012) • <i>Jenna Starborn</i> by Sharon Shinn (2002) • <i>Jane Slayre</i> by Sherri Erwin (2010) • <i>Jane</i> by April Lindner (2010) • <i>Exposed</i> by Kimberly Marcus (2011) • <i>Ripple</i> by Mandy Hubbard (2011) • <i>Matched</i> by Allie Condie (2010) • <i>Vampire Academy</i> by Richelle Mead (2007) • <i>Out of Control</i> by N. F. Mazer (1993) <p><i>Heart of Darkness</i> (Conrad, 1899)</p> <ul style="list-style-type: none"> • <i>Enclave</i> by Ann Aguirre (2011) • <i>The Eleventh Plague</i> by Jeff Hirsch (2011) • <i>Divergent</i> by Veronica Roth (2011) • <i>The Awakening</i> by L.J. Smith (2009) • <i>The Hunger Games</i> by Suzanne Collins (2008) <p><i>The Adventures of Sherlock Holmes</i> (Doyle, 1892)</p> <ul style="list-style-type: none"> • <i>The Near Witch</i> by Victoria Schwab (2011) • <i>Between</i> by Jessica Warman (2011) • <i>Shelter</i> by Harlan Coben (2012) • <i>The Card</i> by Jim Devitt (2011) • <i>Confessions of a Murder Suspect</i> by James Patterson (2013) • <i>Death Cloud</i> by Andrew Lane (2011) <p><i>Hamlet</i> (Shakespeare, 1603)</p> <ul style="list-style-type: none"> • <i>Falling for Hamlet</i> by Michelle Ray (2011) • <i>Dangerous Skies</i> by Suzanne Staples (1996)
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Figure 2: Potential Reading List Pairings

Timeline:

1. Collect Research for Literature Review –April 2013
2. Proposal accepted – April 2013
3. Collect data on different pairing options – May 2013
4. Collect data on proper strategies for implementing literature in the classroom – May 2013
5. Collect data on improving engagement and comprehension strategies – May 2013
6. Create units for classroom use (one for each pairing) – June 2013
 - a. Use different strategies for each unit
7. Create a minimum of four sample lesson plans to correspond with each pairing. – June 2013
8. Submit thesis for editing – June 2013
9. Submit thesis for review – June 2013
10. Defend thesis – July 16, 2013

Chapter 4: Findings

Hamlet Unit

Hamlet (Shakespeare, 1603) will be taught as the first classical cannon because it takes up the most time and is quite difficult for students to understand. As such, the students will spend one week reading the YA novel entitled *Falling for Hamlet* (2011) by Michelle Ray. The YA novel is a retelling of *Hamlet* from Ophelia's point of view in modern day.

The novel is accompanied by a lesson for discovering themes inside of YA novels. The students become prepared for the rest of the units incorporating theme comparisons between classic novels and YAL. A lesson such as this gives the students a chance to review what theme is and how to find it. Throughout the reading of every YA novel for the AP Literature course, the students keep a reading log. The reading log contains students' thoughts and questions about the reading with textual evidence as support. Students become accustomed to the response pattern *Falling for Hamlet* (Ray, 2011), using it during discussions and to refer back to when going over *Hamlet* (Shakespeare, 1603). Students create a literary reference card for the YA novel-and later for *Hamlet* (Shakespeare, 1603). At the end of *Falling for Hamlet* (Ray, 2011), the students get into groups and create story boards. The story board covers the main topic for each chapter with a picture and a short description. Students use these later as they delve into *Hamlet* (Shakespeare, 1603) and check for similarities.

Unit Schedule:

Day One	Introduction to <i>Falling for Hamlet</i> (Ray, 2011)
Day Two	Discover Themes of Betrayal and Revenge lesson
Day Three	Literature Circles
Day Four	Literary Elements lesson (theme, setting, characterization, plot, etc.)
Day Five	Class Discussion of themes
Day Six	Introduction to <i>Hamlet</i> (Shakespeare, 1603)
Day Seven	Begin Act 1 (scenes one and two)
Day Eight	Finish Act 1 (scenes three and four)
Day Nine	Act 2
Day Ten	Review what has happened so far and begin Act 3 (homework over weekend)
Day Eleven	Go over Act 3, <i>Hamlet</i> and the Elizabethan Revenge Ethic in Text and Film
Day Twelve	Act 4
Day Thirteen	Act 5
Day Fourteen	Story Boards
Day Fifteen	Theme Connections between <i>Falling for Hamlet</i> (Ray, 2011) and <i>Hamlet</i> (Shakespeare, 1603)

Day One: Introduction to *Falling for Hamlet* (Ray, 2011)

The lesson, page 44, focuses on what students can expect from reading *Falling for Hamlet* (Ray, 2011). The novel holds much humor and uses that same humor to connect with the

themes of betrayal and revenge which are found in Shakespeare's (1603) play, *Hamlet*. The lesson goes over setting, characters, and a brief summary of the novel as well as where the students should focus while reading.

The story is held in modern-day Denmark where Ophelia is a high school senior and daughter of the Danish king's advisor. She is also Hamlet's girlfriend. The story follows the same type of plotline as the play, *Hamlet* (Shakespeare, 1603) but uses television interviews of Ophelia to help tell the story.

This is an introductory lesson to a YA novel. The lesson allows the teacher to start talking about *Hamlet* (Shakespeare, 1603) without having students read the play yet. The lesson has students read a piece they will be more engaged in and the plot coincides with that of *Hamlet* (Shakespeare, 1603). This will be useful when the theme connection lesson comes around at the end of the unit.

Day Two: Discovering Themes of Betrayal and Revenge

The discovering themes lesson, page 47, is completed at the end of the first week where the students read *Falling for Hamlet* (Ray, 2011). Students look into the themes of betrayal and revenge which have been found in *Falling for Hamlet* (Ray, 2011). Students connect their own lives with that of what Ophelia narrates in the story and later what Hamlet goes through in Shakespeare's play. The focus of this lesson is on where in the YA novel students find the two themes of betrayal and revenge. A group is arranged to discuss the reactions of Hamlet and Ophelia to revenge and another group will be given the theme of betrayal. These characters are seen as individuals when discussing the significance of the reaction to the theme designated.

The lesson plan, which this current one was based, came from PBS online. The lesson plan centers on the themes of grief and loss in the play *Hamlet* (Shakespeare, 1603). I adapted this lesson to work for the themes of betrayal and revenge in the YA novel of *Falling for Hamlet* (Ray, 2011). I transferred the main idea into more identifiable steps which work with a novel over a play. The students work with fewer characters and do not have to write a short essay. Instead students are graded on how well they understood the theme assigned to that particular group and on a set of notes taken among the group. I added ESOL accommodations and an extension to the lesson plan just in case there is time to share what each group learned. I used the website's objectives, switching out the needed novel and themes, and the standards listed for Common Core.

The lesson is focused for the YA novel so that it can be easily translated when the students learn about *Hamlet* (Shakespeare, 1603). Connections are made between this lesson and those which are done later in the unit will help with engagement and comprehension while completing the play at a later date.

Day Eleven: *Hamlet* and the Elizabethan Revenge Ethic in Text and Film

I chose the lesson, "Hamlet and the Elizabethan Revenge Ethic in Text and Film," on page 50 because in the previous YA novel the focus included the theme of revenge and betrayal (EDSITEMENT, 2010). This is a great tie in to the unit in order to help students make connections among the two texts and gain greater comprehension. I only included the Act III procedures but the website has a version for all five acts to relate to the theme of revenge.

As this is a standard lesson on *Hamlet* (Shakespeare, 1603), I used all of the same material as found on the EDSITEment website (2010). The only aspect which has been added is

at the end of the lesson where the teacher asks for a brief connection to the YA novel the students read in the previous week. I changed the format to work with how I have written the other lessons and added the Common Core State Standards to work with the lesson; but the content is all the same.

Day Fourteen: Story Boards

I used the base template of the story board lesson plan, page 53, from Jan Purnell (1999) where it was posted on the teachers.net website. I wrote in an overview to pertain to *Hamlet* (Shakespeare, 1603). Also included is how this lesson will be used for both *Hamlet* (Shakespeare, 1603) and *Falling for Hamlet* (Ray, 2011) in order to keep consistency when referring back to either text. The lesson plan is in the midst of the unit where *Falling for Hamlet* (Ray, 2011), a YA novel, is read preceding *Hamlet* (Shakespeare, 1603). Students use the completed story board later to refer back to when connecting themes between the two texts. Students gather in groups of two or three for this activity and discuss what they have learned in the novel. They then plan out the important points of each chapter so that the ending product is a story board. Each student creates his or her own board on the paper provided but the group can work together to pinpoint the important events of the chapters. Incorporating hands on activities increases engagement of the students participating. Teachers can also choose to incorporate digital resources such as Animoto or other electronic applications to make the students' storyboards into full movies.

I added in the standards which would be used both from Common Core and from the Next Generation Florida State Standards so that teachers may incorporate a standard from any

particular state. The objective has been changed from the original to incorporate an assessment phrase and to look like a standard objective in Florida.

Purnell made the procedures vague to incorporate many different uses but for my purposes these procedures need to be concise. I focused on the number of students for each group and rearranged some of the procedures to become clearer. I thought it would be more efficient to have students discuss their thoughts on the novel while the teacher hands out papers. Students are inclined to speak once in a group and this keeps the conversation focused on learning. I rephrased many of the procedures in this lesson plan to follow my own writing style. I found that the idea of keeping the story boards in the room was a worthy idea because it enables students to view their own work and makes the work less likely to be lost. The students come back to their work at a later date and use it to make connections with another text thus increasing the amount of comprehension within a text.

I made the assessment based on accuracy of order so that a teacher understands that the students read the novel and grasped the main points. I also added a section for ESOL accommodations and a section for expansion if needed. I would encourage teachers to have *Hamlet* (Shakespeare, 1603) available so that the students can begin making connections to the play from the YA novel.

This lesson is used to help students organize their thoughts about the novel and work with peers to gain different perspectives. The students will also use this later when they go over *Hamlet* (Shakespeare, 1603) and will find it useful to refer back to. By using creative methods the students gain a better understanding of the novel and are able to use other skills.

Jane Eyre Unit

Jane Eyre (Bronte, 1847) is taught side by side with the YA novel of the students' choosing. I narrowed down these pairings to; *Dark Companion* (2012) by Marta Acosta, *Jane Slayre* (2010) by Sherri Erwin, and *A Great and Terrible Beauty* (2003) by Libba Bray. There is a reading log and a set number of chapters to read by specified dates of the YA novels. *Jane Eyre* (Bronte, 1847) is discussed in class on Tuesdays and Friday. Literature circles are used to discuss the YA novel in class on Mondays and/or Thursdays. The students are given a topic to discuss for each meeting in order to keep them focused and engaged with the content. Students will also create an alternate ending at the end of the unit.

The reading schedule for *Jane Eyre* (Bronte, 1847) was taken from AP Literature teacher, Jane Jens in St. Johns County Florida which was given for use through email. I added a choice of three YA novels and changed the when assignments and readings are due toward the end of the schedule to incorporate the reading and assignments of the young adult novel. On days that we are working on *Jane Eyre* (Bronte, 1847), labeled as JE for the schedule, the class focuses on the selected chapters in class. The students get into their literature groups for YAL days to discuss the chapter they have read. This heavy schedule may be adjusted for what the individual teacher needs. It approached this schedule as though the context is for Advanced Placement readers.

Unit Schedule:

Day One	JE Chapters 1-6, plus handout	Tuesday
Day Two	YAL Chapter 1-3 reading log and literature circles	Thursday
Day Three	JE Chapters 7-10	Tuesday

Day Four	YAL Chapter 4-7 reading log and literature circles	Thursday
Day Five:	JE Chapters 11-16	Tuesday
Day Six:	YAL Chapter 8-12 reading log and literature circles	Thursday
Day Seven:	JE Chapters 17-20	Friday
Day Eight:	YAL Chapter 13-18 reading log and literature circles	Monday
Day Nine:	JE Chapters 21-25	Tuesday
Day Ten:	YAL Chapter 19-25 reading log and literature circles	Thursday
Day Eleven:	JE Chapters 26-30	Friday
Day Twelve:	YAL finish novel reading log and literature circles	Monday
Day Thirteen:	JE Chapters 31-38	Tuesday
Day Fourteen:	YAL and JE Theme Comparisons	Wednesday
	Alternate Ending Assignment due	
Day Fifteen:	<i>Jane Eyre</i> essay test	Thursday
Day Sixteen:	<i>Jane Eyre</i> multiple choice test	Friday

Day Four: Literature Circle Guide/ Handout

The literature circle guide, page 57, is an example of one of the YA novels which can be selected. This is a great resource for the first two weeks of literature circles until the students are accustomed to the format of this group work. I have taken the template of this reader response from Jeffrey Kaplan of University of Central Florida and have adapted it to work in a literature circle setting as well as for a variety of novels. The questions are different for every novel and teachers must stress to their students that this is just the beginning of the conversation. The

students use their reading logs to come up with questions as well as individual thoughts on the reading. The guide begins with a quote from one of the selected chapters and includes its placement as well as which character is quoted. Underneath, lays questions for the group to start off discussing. The last sentence says, “These are just starting points for your conversation. Please start with this quote and then find other textual evidence to answer the questions.” I added this in last because it is a reminder that the discussion must move on from that quote. Students begin coming up with their own questions and using textual evidence to support answers.

A literature circle is a great way for students to discuss what they have learned and what they think about a novel. This type of group work has students focus on what the students think are the “most important issues to discuss and explore, with [the teacher] recommending others if the students have missed any [the teacher] deem[s] important” (Herz and Gallo, 2005, Ch. 4, para. 12).

All of the literature guides included in this document are of the same format and are used in the beginning of each unit. They are used with the YAL of that unit and should be given for the first week or two of class. After this time, the students should understand what to do and how to accomplish their discussion goals adequately.

Day Fourteen: Alternate Ending Assignment Outline

After students have read the chosen YA novel, they take the last section of the novel and recreate it. The lesson, page 58, enables students to gather their thoughts about the novel and change how they think the novel would end.

This lesson enables students to use their creative side while giving the teacher adequate knowledge of what they have learned. The lesson individualizes students to incorporate higher engagement and comprehension of the novel. The assignment will be given to be done as homework.

Day Fourteen: Analyzing Gender Roles: Theme Comparison

I created this lesson, page 60, with a colleague, Kyle Parker. We adapted it from a lengthy lesson by Jacqueline Podliski of Milwaukee, Wisconsin. The lesson was written for middle school level and we changed items throughout to make it work for twelfth grade AP Literature students. The structure is only modified for simplicity. The students choose two characters from two different books of the same gender and analyze the dialogue of those characters. Students evaluate the author's diction to find implied meanings of gender roles in the text.

The students do most of the same activities as mentioned in the original lesson plan such as answering questions about gender roles and writing their answers on a Venn Diagram on the board. We pointed out where the ESOL accommodations are for the entire lesson as they were not mentioned in the original lesson plan and added some accommodations where they were needed-such as use of a Heritage dictionary. The students use their classical cannon novel and their YA novel of choice. They will take a character from each novel-of the same gender-and use them to compare and contrast. The original lesson plan only used one novel. The discussions help for the students to talk about their individual novel's characters and how gender roles are the same or different between the classical novel and the YA novel.

The original lesson plan had four sessions. We decided to bring this lesson down to one or two days depending on how well the students are able to finish in one class period. The assessment is the same as the original lesson plan but put into different phrasing to make it easier to comprehend.

This is an introspective lesson. Students are not only asked to examine the behavior of characters in a novel, but are asked to question their own examples of gender identity. This further may lead to students critiquing popular culture and how it affects gender roles and their application. The lesson is relevant because students can actually apply it to their own life, instead of being content that they will “never use later in life.” The lesson also adds on the benefit of having students pull specific textual evidence to support their arguments, building on the foundation of creating arguments and forming a thesis.

The Adventures of Sherlock Holmes Unit

As for *Sherlock Holmes* (Doyle, 1892), the students decide between *Samurai Mystery* series (1999) by Dorothy Hoobler, *Between* (2011) by Jessica Warman, and *Confessions of a Murder Suspect* (2013) by James Patterson. The same type of set up is shown here as it was for the *Jane Eyre* (Bronte, 1847) unit with the reading logs and opposite days to go over the different novels. The reading log will be a little different from the others because it is to help them focus on how the mystery moves through the story. In addition to these assignments, there is also a group theme comparison presentation to be made toward the end of their readings. The literature circle groups work on a presentation which incorporates theme comparisons between the desired YA novel and *Sherlock Holmes* (Doyle, 1892).

Unit Schedule:

Day One	Introduction of YA novels and Unit: Choose novel	Monday
Day Two	YAL Chapter 1-2 reading log and literature circles	Tuesday
Day Three	YAL Chapter 3-5 reading log and literature circles	Monday
Day Four-Six	Sherlock Holmes “The Adventure of the Speckled Band”	Tu. –Th.
Day Seven	Literary Terms defined and turned in during class	Friday
	YAL Chapters 6-7 log and literature circles	
Day Eight	YAL Chapters 8-10 log and literature circles	Monday
Day Nine-Eleven	Sherlock Holmes “The Redheaded League”	Tu.-Th.
Day Twelve	YAL Chapter 11-12 reading log and literature circles	Friday
Day Thirteen	YAL Chapters 13-15 reading log and literature circles	Monday
Day Fourteen-Sixteen	Sherlock Holmes “The Adventure of the Blue Carbuncle”	Tu.-Th.
Day Seventeen:	Finish YA Novels reading log and literature circles	Friday
Day Eighteen:	Sherlock Holmes essay test	Monday
Day Nineteen-Twenty	Theme Presentations	Tuesday-Wednesday
Day Twenty-One	Review for test	Thursday
Day Twenty-Two:	Sherlock Holmes multiple choice test	Friday

Turn in Reading Logs

Day Two: Introduction of YA novels: Choose Novel

This lesson, page 64, is of my own hand. I thought about how when some teachers give a choice for reading a novel, the students do not necessarily know what it is about before reading

and then they are bored and/or frustrated because they did not choose the correct book. I think that students need the independence of choosing their own novels so that there can be increased engagement in the classroom. This lesson will be held on the first day of the YAL portion of the unit, day one of the unit overall. The teacher begins by discussing the summaries of the YA novels at hand and then split the students into groups to have them read the first few pages of each novel. Once the students are done reading, about five minutes per novel, they create a preference list by writing down the novels in their own order from one (highest) to three (lowest). The students are randomly called up by group to write down his or her name on the board under the novel each individual would like to read. Once a novel has all of its spaces filled up, the students must choose one of the other two novels.

The lesson gives the student a choice in what they will read. It allows students to gain a taste for what is in store and increase their engagement of reading both presently and in the future. By having students read a part of the novel beforehand they may feel more inept to read further due to the catching hooks laced in the beginning of YA novels. The lesson is also a start to many group activities the students will see within the unit.

Day Three: Literature Circle Guide/Handout

The literature circle guide, page 67, is another example of how one of the YA novels can be formatted. For more information, see the previous description of literature circle guides under the *Jane Eyre* Unit.

Day Nineteen: Theme Comparison Presentation

The students work in their previously established literature circle groups defined by which YA novel he or she chose to read. The presentations, page 68, will compare the themes

found in a Sherlock Holmes mystery and the YA novel of choice. Each group will pick a specific theme or two to focus on for the presentation.

The lesson will incorporate the theme connection which has been pushed throughout the entire lesson. Students are given the opportunity to work together and share what they have learned with the entire class. They are able to incorporate the YA novel into the lesson and share what they liked about the novel as well as how it relates to the mystery about Sherlock Holmes. As such, the connection between novels is made and students find more engagement in sharing what they have learned.

Day Twenty-Two: Reading log assignment

The reading log template, page 71, was adapted from Anna K. Grasse's worksheet which was used in Bowler Middle/High School in Bowler, Wisconsin. This assignment was taken almost exactly from Grasse's version. It is very straight forward and easy to follow for a student handout. I added the novels which the students use and that the students should follow the reading schedule given in class.

The reading log allows students to stay focused during their readings and become prepared for class discussions. These logs are used to assess that the student has read and eliminates the use of quizzes in the classroom about the reading. The students use this log to refer back to when comparing the classical canon novel and the YA novel of choice. There is also an inclusion of vocabulary terms so that the unit can move smoother in transition to working on the canonical novel. Due to the fact that students have already learned these terms, they can focus on the complexities found in the canonical novel which will be read later. As Herz and Gallo (2005) writes, "because the class already will have examined the major themes and issues

of the unit during discussion of the YA novel and other shorter selections, the students will have a focus when they read the more complex classic” (Ch. 4, para. 10). The research proves the point that students can take their learning into their own hands and use the same skills and knowledge base between texts.

Heart of Darkness Unit

Heart of Darkness (Conrad, 1899) has been paired with *The Hunger Games* (2008) by Suzanne Collins and *The Awakening* (2009) by L.J. Smith. The YA novels are read before *Heart of Darkness* (Conrad, 1899). The students keep up with a reading log, build a literary reference card for the selected novel, and work on completing an effective literary analysis essay of the YA novel the student chose. The class completes a Socratic seminar about theme comparisons after *Heart of Darkness* (Conrad, 1899) is finished.

Unit Schedule

Day One-Four	Read <i>The Hunger Games</i> or <i>The Awakening</i>	Monday-Friday
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Students read either *Hunger Games* or *The Awakening* and discuss with peers reading the same novel. Prepare for a short presentation on select themes and characteristics of the novel with their groups on Friday

Day Five	Create Literary Reference Card about YA novel	Monday
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Day Six	Polish presentations with group	Tuesday
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(each group is given either a theme or literary element to teach about select novel to the class)

Day Seven	Groups <i>The Hunger Games</i> Present	Wednesday
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Day Eight	Groups <i>The Awakening</i> Present	Thursday
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Day Nine	Effective Literary Analysis	Friday
Day Ten-Eleven	Part One of <i>Heart of Darkness</i>	Monday-Tuesday
Day Twelve	Part Two of <i>Heart of Darkness</i>	Wednesday
Day Fourteen	Part Three of <i>Heart of Darkness</i>	Thursday-Friday
Day Fifteen	Theme Comparisons	Monday
Day Sixteen	Socratic Seminar	Tuesday
Day Seventeen	Formal Assessment of Unit	Wednesday

Day Two: Literature Circle Guide/Handout Example

This guide, page 75, has the same format as the others but is geared toward the YA novel *The Hunger Games* (2001) by Suzanne Collins. To hear more about the literature circle guide, please see the comments under the *Jane Eyre* Unit Literature Circle Guide.

Day Five: Building a Literary Reference Card

Students create a literary reference card, page 76, for each of the novels they read. This is used when the students are given the chance to compare and contrast the novels. The reference cards remain in the classroom so they are not lost whilst changing from one novel to the next. This particular literary reference card lesson plan is used for *Heart of Darkness* (Conrad, 1899). The card is created at the end of the unit after reading has been completed.

The lesson comes from Sarah Pierce a Sam Houston State University Student in Huntsville, Texas. Pierce used this brief lesson to create a reference card for *The Adventures of Huckleberry Finn*. I have used it to be adapted for *Heart of Darkness* (Conrad, 1899) and the YAL the students are reading within that unit. Also, the description of the lesson was very brief so I fleshed out the lesson to include standards, ESOL accommodations, assessment, and a more

concise objective. Pierce also had her lesson including transparencies and I changed the lesson to use a whiteboard and markers instead. A teacher may use transparencies instead but some classrooms may not be equipped with this technology and I found whiteboards to be more accessible. The procedures remained the same between Pierce's description and my own beside the use of the whiteboard. I also added that students will use the card on further assignments and that they are to turn in the reference cards before leaving the classroom. I added an extension where the students may engage in computer activities about Joseph Conrad's background.

The lesson is used to help students remember what they have learned as they are learning it. The literary reference card enables students to look back at the main aspects of a story and see how it relates to another novel such as the young adult novels which are used in this unit. Students are given the chance to focus on connections rather than remembering the story in its entirety on the spot.

Day Nine: Effective Literary Analysis Essay

Students work in groups and by themselves over the course of the unit to create an effective literary analysis essay. The lesson, page 48, focuses on interpretations of "literary ambiguities, language nuances, and author's style" (Ohio.gov). This is a several part lesson where students create and revise their essays in order to understand the writing process. The original lesson included pre-assessment, post-assessment, and instructional tips. For more information on these sections, I advise viewing it on Ohio.gov. For the purposes of this thesis, the lesson plan included in the appendix explains the procedures without the extra attachments shown from the original lesson plan. Much of the wording of the procedures and the overview are the same as the original lesson plan which was so thoroughly done. I added the Common

Core State standards because these would help a more diverse group of teachers rather than the Ohio Benchmarks listed in the original lesson plan. I integrated the YA novels into the procedures where the original lesson stated vague counterparts. I changed the final evaluation because I wanted it to be a more direct reflection of the objectives. I included ESOL accommodations to the lesson and used the original lesson's extension activities for the new lesson.

This lesson encompasses many different forms of learning and spans throughout the entire unit where the students read their YA literature novels. This helps students to identify the inner workings of their YA novels so that the students are able to connect the chosen novel to *Heart of Darkness* (Conrad, 1899) with a bit more ease. Students learn to work in groups, learn grammar, analyze a text, find textual evidence, and make inferences about the author's style.

Day Sixteen: Socratic Seminar

I took this idea, page 81, from the Scholastic website. The author is Mariama Sesay-St. Paul. I edited much of this lesson because I wanted all students to be a part of the discussion and learn about each of the YA novels while in the discussion. It could be expanded to two days as mentioned in the original lesson (I made a note of this in the extension) or can be used for one day as listed in the lesson provided in the appendix.

Students participate in Socratic Seminars as a new way of discussing and sharing ideas about a text. The students discuss what they have learned about their own YA novels in connection with *Heart of Darkness* (Conrad, 1899) by using the assignments they have done during the unit such as the reading log, literary reference cards, and the effective literary analyses essay. The Socratic Seminar is held on the last day of the unit.

I added that the students come to class with their previous assignments from the unit and at least one question from the YA novel choice. I used the original lesson's explanation of Socratic Seminars, where the teacher is a "silent facilitator," and how the students use three strips of paper to show that the students participate the minimum amount of times (Scholastic). I used the phrasing from the original lesson where students are given start off questions in order to get the conversation rolling and that the students are given a specific amount of time to complete the discussion. I added that the students should use textual evidence for at least one time of speaking and took out the notion of peer feedback so that the whole class could participate in the discussion. Instead, I kept that the teacher does an overall feedback to the entire class when the discussion is over. I included the student assessment as it was written in the original document but added a question about textual evidence being used. I also added ESOL accommodations.

The lesson sums up all other learning for the YA literature unit and the *Heart of Darkness* Unit. Students are given the chance to share what they know and what connections they have made between the two novels. Overall, the students use the conversational tone which comes with the Socratic Seminar to become engaged with the material and better comprehend both novels.

Chapter 5: Concluding Remarks

The lessons included in this thesis are examples of how to incorporate YAL into the classroom as a stepping stone for understanding classic literature. I was able to use all the research I found to make these lesson plans and increase engagement and comprehension. The lessons are used with the YA novels I chose but teachers may use a lengthy list of YA novels to use which pair nicely with the classic novels listed in this thesis. I have found that by increasing engagement among students, by giving them something they would like to read, they can learn on a higher level than if they were uninterested in the subject matter.

Instead of focusing on a release from the classical canon and replacing it with only YAL teaching, I chose to keep classic literature in the classroom for the purpose of this thesis. I believe that these classics are useful for students but are not yet understandable to them. By including classic literature in the classroom students are given the ability to understand the literary elements and plotlines found in many of today's novels. As shown with similar themes, especially the manipulated plotlines of *Jane Eyre* (Bronte, 1847), novels use intertextuality. Writings are repeated through history in some way or another. It would be helpful for students to understand the original writing so that any text in the future can be understood.

I chose this thesis idea because it has the possibility to help many teachers where much of the research focuses on middle or elementary level schooling on many online websites. It was difficult to find research based strategies which were for the higher grades. But, as I have observed in classrooms, this age group is where students begin to lose focus in schooling and especially in literature. The excuse about having no time to read what they want or how teachers

are giving them classic novels they do not understand is given by multiple students I have met. Unit plans, with included sample lessons, can change those excuses to be null and void.

I included many different lesson plans and how I adapted them to work with YAL so that other teachers can use the information to take any lesson plan and adapt it as well. Each of these lessons can be used within different units or with a different classical novel or YA novel. The versatility is the most helpful aspect of the thesis.

The thesis can be used as a starting point or used directly with the lesson plans and units supplied. In the methodology, a list of other pairings can be found to diversify what YA novels are used with each classic novel. A teacher may even take on the option of having the students see the available pairings and having the students select what they want to read. I write about the engagement advantages of this strategy in the Findings section. I also want to note that these are not the only pairings which can be made between the classical novels selected. I was able to find many other pairings by focusing on themes between the novels. I selected pieces which were more recent (within the past few years) than the others novels I had found in my research. I urge those who read this to find the multiple books which can also be used for the classic novels selected here.

I found among my research and building lesson plans that when students are interested in the subject matter and have a chance for autonomy in selecting what they learn, the students will focus more on the content. The students learn more because they pay more attention to what is set in front of them. But, I also know that my pairings do not cover all genres. I tried to keep items balanced but also use novels I knew were entertaining and popular among adolescents. One of the disadvantages of my pairing options is that the pairings encompass mostly fantasy or

fiction novels. I suggest seeing what each particular class likes when it pertains to genres before choosing the YA novels so that every student can find something that he or she enjoys.

I included lesson plans which do not focus on formal assessment. I did this so that students can concentrate on the learning as it happens instead of the end result of passing a test. A test can limit what the student focuses on during the lesson. Many of the assessments follow informal strategies of teacher observation, writing, or group submissions. I also am partial to group learning because I have seen in multiple classrooms that students are more engaged and comprehend more of the curriculum when working with a group. Students learn from each other as they work through problems. I added higher order questions within the literature circles so that students begin to think in this way. I used multiple areas for discussion so that students will be challenged among their individual groups and as an individual. I wanted to give the opportunity for students to share ideas. Also, the guides and questions throughout the assignments ask for students to practice finding text-based evidence. Students learn to support arguments and then practice it while in discussion. They will then be evaluated on this while in a larger group at the end of a unit such as in a Socratic Seminar.

Each unit is set up a little differently to show how novels can be incorporated depending on the class and the novel chosen. But, the assignments and the lesson plans are a starting point for twelfth grade AP Literature teachers to incorporate YAL in their classrooms. Students become more engaged with the assignments and develop skills without becoming too stressed with the learning process.

The Common Core State Standards were used throughout all of the lesson plans. I used these instead of the Next Generation Sunshine State Standards because they are more diverse.

The CCSS are used throughout the country and are prevalent especially for English Language Arts courses. The lesson plans used many of the standards over and over again because there are quite few for the twelfth grade level in regard to literature. I incorporated standards for writing, reading, and literature analysis. The CCSS focus on the knowledge of American writers and Shakespeare so I had to keep veer toward the use of standards based on literature elements and skill bases.

Each lesson also includes a section for ESOL accommodations which are similar throughout the lessons but are useful to remember in any classroom. The lessons incorporate a variety of extensions as well so that each can be defined closely with the Universal Design for Learning Plan.

Overall, I think that the lessons and unit schedules provided here will help students become more interested in the content being learned. The result will be a greater amount of comprehension among the students because they are gaining background knowledge to help the learning of more complicated materials.

Appendix A: *Hamlet* Unit Lesson Plan Samples

Day One: Intro to *Falling for Hamlet*

Grade Level: 12th Grade

Content Summary/Overview:

This lesson focuses on what students can expect from reading *Falling for Hamlet* (Ray, 2011). The novel holds much humor and uses that to connect with the themes of betrayal and love which are found in Shakespeare's (1603) play, *Hamlet*. The lesson goes over setting, characters, and a brief summary of the novel as well as what the students should pay attention to while reading.

Standards:

CCSS.ELA-Literacy.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Objectives:

Students will understand the themes in the novel *Falling for Hamlet* (Ray, 2011).

Students will exhibit and hone active listening skills.

Students will gain knowledge about setting and characters of the novel.

Materials:

Falling for Hamlet (Ray, 2011), paper, pen/pencil, projector, computer, PowerPoint of lesson

Procedures:

1. Have students take out their copies of *Falling for Hamlet* (Ray, 2011).
2. Have students read the back of the book and scan through the pages briefly (1-2 minutes).
3. Ask a student to read the summary from the back of the novel to the class.

4. Ask students what thoughts they have about the novel.
5. Explain what setting is and then ask if someone can find what the setting is for this novel from what they have skimmed. (Denmark)
6. Ask if the students know anything about Denmark before showing a short PowerPoint Presentation on what Denmark looks like and how it is run politically.
7. Define theme. Give examples of some themes which may come up in the novel without giving too much away (betrayal and love).
8. Ask students what they know about the play Hamlet and have them remember that they will be asked to find such connections when we move on in the unit.
9. Go through a brief explanation of the characters the students will read about during the week. If possible show pictures within the slideshow from the projector.
10. Assign students to read the first three chapters for that night's homework and write a short response to what they read.

Unit Evaluation Assessment:

Answer the following questions informally:

- Did students participate in the discussion?
- Were they paying attention?
- Could they answer questions asked in class?
- Did they bring their book and use it to answer questions?

ESOL Accommodations:

There are many uses of both audio and visual with this lesson which will help ELL students to follow along with the lecture based lesson. The students are given many opportunities to talk with ample waiting time before being called on. The teacher should stand beside an ELL student while asking the question slowly before calling on the particular student in order to help the student prepare and give a longer wait time.

Resources:

This is an introductory lesson to a young adult novel. The lesson allows the teacher to start talking about Hamlet without having students read the play yet. It lets students read something they will be more engaged in and the novel coincides with that of *Hamlet*

(Shakespeare, 1603). This will be useful when the theme connection lesson comes up at the end of the unit.

Reflection: This is an introductory lesson to a YA novel. The lesson allows the teacher to start talking about *Hamlet* (Shakespeare, 1603) without having students read the play yet. It lets students read something they will be more engaged in and the plot coincides with that of *Hamlet* (Shakespeare, 1603). This will be useful when the theme connection lesson comes up at the end of the unit.

Day Two: Discover Themes of Betrayal and Revenge

Grade Level: 12th Grade

Content Summary/Overview:

This lesson will be completed at the end of the first week where the students read *Falling for Hamlet* (Ray, 2011). Students will look into the themes of betrayal and revenge which have been found in *Falling for Hamlet* (Ray, 2011). Students will connect their own lives with that of what Ophelia narrates in the story and thus later what Hamlet goes through in Shakespeare's play. The focus of this lesson will be on where students found the two themes of betrayal and revenge in their young adult novels. A group will be arranged to discuss the reactions of Hamlet and Ophelia to revenge and another group will be given the theme of betrayal. These characters should be seen as individuals when discussing the significance of the reaction to the theme designated.

Standards:

CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Objectives:

Students will describe how Ray explores the themes of betrayal and love.

Students will draw connections between the students' experiences with betrayal and revenge (personal or otherwise) with the betrayal and revenge experienced by the characters in *Falling for Hamlet* (Ray, 2011).

Students will analyze themes, plot, and characters in *Falling for Hamlet* (Ray, 2011).

Materials:

Falling for Hamlet (Ray, 2011), paper, pen/pencil

Procedures:

11. Have students take out their copies of *Falling for Hamlet* (Ray, 2011).
12. Identify what theme is to students.
13. Ask students what they understand about betrayal. Have they ever felt or seen betrayal?
14. Ask students where they have viewed betrayal in the novel.
15. Repeat step three and four with the theme of revenge.
16. Split class into groups of four or five and have half of the groups discuss the theme of revenge while the other groups discuss betrayal.
17. Have students use textual evidence to support claims of where the imagery and significant reactions of characters are found in the novel to substantiate where they have found the themes.
18. Have students identify how the characters of Hamlet and Ophelia react to either revenge or betrayal (with textual evidence).
19. Have students cooperatively write a list of notes on how the selected theme drives each of the characters mentioned.

Unit Evaluation Assessment:

Gather notes from students and see how well they connected the themes identified with the given characters. Make sure to note if all students participated in the group discussion.

ESOL Accommodations:

Students will be working in groups to make it easier to understand in a smaller setting. The students will have access to a Heritage dictionary and the teacher will move around the classroom to assess any struggles which may happen in groups.

Resources:

As an extension to this lesson, students may share what they have learned with the rest of the class or have them identify other themes they found while reading.

Reflection: The lesson is focused for the young adult novel so that it can be easily translated when the students learn about *Hamlet* (Shakespeare, 1603). The connections made between this lesson and those which will be done later in the unit will help with engagement and comprehension while completing the play at a later date.

Idea adapted from: <http://www.pbs.org/wnet/shakespeare-uncovered/education/suits-of-woe-grief-and-loss-in-hamlet-lesson-plan/>

Day Eleven: *Hamlet* and the Elizabethan Revenge Ethic in Text and Film

Grade Level: 12th Grade

Content Summary/Overview:

This lesson seeks to sensitize students to the complex nature of revenge as it is portrayed in Shakespeare's *The Tragedy of Hamlet, Prince of Denmark*. Students learn how Shakespeare's play interprets Elizabethan attitudes toward revenge, as reflected in the structure of the Elizabethan revenge tragedy, one of the most popular forms of drama of that era.

Standards:

CCSS.ELA-Literacy.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Objectives:

After completing this lesson, students will be able to

- Describe Elizabethan attitudes toward revenge from documents of the period
- Recognize Elizabethan theatrical conventions and their impact on the play
- Analyze the playwright's use of characters' language and actions to motivate the avengers in the play
- Compare the text with modern film interpretation
- Recognize the acts of revenge in the play as attempts to satisfy the characters' longing for justice but as destructive forces on the avengers and those whose lives are affected by them
- Analyze Hamlet's desire to reduce his situation to a matter of right versus wrong and action versus inaction and evaluate the dangers of such a reduction

Materials:

Hamlet (Shakespeare, 1603), paper, pen/pencil, projector, computer, internet access

Procedures:

- Have students read this scene aloud, in which Claudius coerces Laertes to murder Hamlet. Compare Claudius's coercion of Laertes with the Ghost's commands to Hamlet. While both father figures play on the son's love of and loyalty to his father, the Ghost motivates Hamlet with the description of King Hamlet's death and Gertrude's seduction yet provides no guidance to Hamlet's revenge other than to avoid tainting his mind and hurting his mother. Claudius, however, does not dwell on the father's death but instead on what Laertes can do to show his love for his father by punishing Hamlet; he generates a dishonorable plan of revenge for which Laertes can "be the instrument" of Hamlet's destruction.
- Once students read aloud this coercion scene, they can identify the steps that Claudius uses to goad Laertes into revenge. If they refer to Act I, scene v or to their charts from Act I, they can then compare Claudius' techniques with Laertes to those of the Ghost with Hamlet. Of particular interest is a comparison of Laertes' versus Hamlet's attitudes toward revenge, including the basic similarities and differences in their evaluations of self and personal commitment. Ask students to refer to the worksheet, *The Language of Revenge*, provided here as a downloadable PDF document. Students can use the blank chart in this worksheet to compare Laertes' comments in Act IV, scenes v and vii, with Hamlet's earlier comments in his talk with the Ghost and his soliloquies throughout the play. Using the MIT online Hamlet and their own texts for line numbers, students can search out and paste into the chart parallel quotations from the two avengers that exemplify their similarities and differences. This activity is also possible for comparing the Ghost's techniques with those of Claudius
- Ask students about how this theme and what they have learned in class relate back to *Falling for Hamlet* (Ray, 2011). What happened in those moments where the theme or revenge was present?

Unit Evaluation Assessment:

Suitable assessments for this unit include tests for content specific to the lesson, an essay comparing elements of Hamlet's character with the attributes of the typical Elizabethan revenge tragedy or to the other avengers in the play, or an essay worksheet placing students as directors

of the "consummate" film version of Hamlet and the choices and justification they would make for actors, setting, costuming, and focus of the film.

ESOL Accommodations:

There are many uses of both audio and visual with this lesson which will help ELL students to follow along with the lecture based lesson. The students are given many opportunities to talk with ample waiting time before being called on. The teacher should stand beside an ELL student while asking the question slowly before calling on the particular student in order to help the student prepare and give a longer wait time.

Resources:

Additional questions for students may include the following:

- What have we learned about the nature of revenge in Elizabethan culture and our modern American culture?
- What has made this play and story live on?
- What are some ways modern film has changed this play?
- What do these film changes imply about directors' expectations of their audiences?

Lesson from: <http://edsitement.neh.gov/lesson-plan/hamlet-and-elizabethan-revenge-ethic-text-and-film#sect-extending>

Day Fourteen: Story Boards

Grade Level: 12th Grade

Content Summary/Overview:

The lesson plan will be in the midst of a unit on *Falling for Hamlet* (Ray, 2011), a young adult novel the students will read preceding *Hamlet* (Shakespeare, 1603). The students will use this storyboard later to refer back to when connecting themes between the two novels. Students will gather in groups of two or three for this activity and discuss what they have learned in the novel. They will then plan out the important points of each chapter so that the ending product is a story board. Each student will create his or her own board on the paper provided but the group can work together to pinpoint the important events of the chapters.

Standards:

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

LA.8.2.1.2: The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

Objectives:

Students will be able to understand a chronological sequence and decipher the main points in a story at least 90% of the time.

Materials:

Construction paper, markers, crayons, colored pencils, scissors, plain white paper, glue, *Falling for Hamlet* (Ray, 2011).

Procedures:

1. Split up the class into groups of two or three and have them discuss their individual thoughts on the young adult novel. Have them write down what they thought were main events throughout the novel.

2. As the students are communicating with one another, pass out a piece of construction paper to each student.

3. Have the students create a box for every chapter of the novel by folding the paper.

4. Tell the students that they are going to recreate each chapter in the novel and draw what the main event in the chapter was in the respective box.

5. Remind the students that the events must stay in chronological order and to keep with what is happening in each chapter. In each box, have the students write a sentence about what they drew.

6. Have students keep the story boards in the room (such as pinned up on the wall) so that the story boards are not lost before it is time to go over *Hamlet* and compare.

Unit Evaluation Assessment:

The assessment will be based on the accuracy of the main points and order depicted in the assignment. The students will then use this knowledge as a reference when connecting with Shakespeare's *Hamlet*.

ESOL Accommodations:

The ESOL students will be able to share their thoughts and knowledge without using many words. The use of pictures by the student and his or her peers will also help with comprehension of the novel and practice with vocabulary.

Resources:

Students will be provided with most materials to complete the storyboards. If an extension is needed, the student can begin to look at Hamlet to see if the stories coincide or go online to make the storyboard into a movie with an application such as Animoto.

Reflection:

This lesson is used to help students organize their thoughts about the novel and work with peers to gain different perspectives. The students will also use this later when they go over *Hamlet* (Shakespeare, 1603) and will find it useful to refer back to. By using creative methods the students gain a better understanding of the novel and are able to use other skills.

Appendix B: *Jane Eyre* Lesson Plan Samples

Day Four: Literature Circle Guide/ Handout

“The air has grown very still. A storm isn’t far off in the distance, I can hear frantic activity in the marketplace, last-minute bargains being struck before everything is closed down for the afternoon shower. I follow the sound and end up where I started. The old men smile at me, an English girl lost and alone on Bombay’s streets. I could ask them for directions back to the marketplace, though my Hindi isn’t nearly as good as my Father’s and for all I know where is the marketplace may come out as I covet your neighbor’s fine cow. Still, it’s worth a try.”

“‘Pardon me,’ I ask the elder man, the one with a white beard. ‘I seem to be lost. Could you tell me which way to the marketplace?’”

The man’s smile fades, replaced by a look of fear. He’s speaking to the other man in sharp bursts of a dialect I don’t understand. Faces peek from windows and doorways, straining to see what’s bringing the trouble.”

Gemma Doyle, main character in A Great and Terrible Beauty by Libba Bray (Ch. 2, paragraph 4)

After reading this passage, read the following questions and answer in your group:

- 1. What is the setting of the first and second chapter? Summarize what you have learned so far about the plot, setting, characters, and atmosphere of the novel.**
- 2. What cultural context is found within the passage? What does it suggest about the atmosphere of the novel at this point?**
- 3. Do you relate to Gemma’s feeling of being lost? Of being confused? Of feeling like there is a language barrier?**
- 4. How would you relate what has happened in these chapters to what has happened in the beginning of Jane Eyre? What themes do you see coming about in this text?**
- 5. How does Gemma Doyle solve her problems? Would you have done the same thing in her position?**
- 6. How does the author use humor within the passage to abate the seriousness of the situation?**
- 7. These are just starting points for your conversation. Please start with this quote and then find other textual evidence to answer the questions.**

Day Fourteen: Alternate Ending Assignment

Grade Level: 12th Grade

Content Summary/Overview:

After students have read the chosen young adult novel, they will take the last section of the novel and recreate it. The lesson enables students to gather their thoughts about the novel and change how they think the novel would end.

Standards:

CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3.)

Objectives:

After completing this lesson, students will be able to

- Write a cohesive amount of creative fiction
- Use appropriate style in writing toward a direct audience
- Submit a copy with few to no errors.
- Understand how the ending of a novel has an important role in the entire piece
- Draft, revise, and polish writing

Materials:

Selected young adult novel, pen/pencil, computer to type final draft, paper

Procedures:

- After students have read the young adult novel all the way through, they should change the ending to fit what they thought would happen.
- Students can use research or just the novel to complete this task.
- The ending should not be more than five pages double spaced and no less than two pages.
 - You do not want them to rewrite the entire story but instead to show their thought process throughout the novel.

- Have students explore their imagination and what they know about the novel to incorporate setting, theme, and plotline into the new ending.

Unit Evaluation Assessment:

Ask the following questions:

- Did the student stay within the page limits?
- Does the new ending seem plausible?
- Does the new ending relate to the novel?
- Does the new ending incorporate literary elements which were found in the novel?
- Can you tell that the student read the novel?

ESOL Accommodations:

This lesson helps ELL to better understand how to write the English language and use grammar properly. The students will be able to work by themselves and use a Heritage dictionary in order to translate some difficult words. The work is creative and uses imagination which allows for more expansion in the learning process for ELLs.

Resources:

For an extension, have students recreate another main event in the story.

Reflection: This lesson enables students to use their creative side while letting the teacher know what they have learned. The lesson individualizes students to incorporate higher engagement and comprehension of the novel.

Day Fourteen: Analyzing Gender Roles: Theme Comparison

By: Jacqueline Podlksi

Grade Level: Grade 12

Content Summary/Overview: After an introduction, the students will choose two characters from two different books of the same gender and analyze the dialogue of those characters. Students evaluate the author's diction to find implied meanings of gender roles in the text.

Standards:

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

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Objectives:

- Students will examine stereotypes that society holds for both men and women.
- Students will compare and contrast the dialogue of both male and female characters so as to identify the discussed gender stereotypes.
- Students will analyze what the author is saying about the two characters through the use of specific tags.
- Students will determine and list how some authors use and/or rework gender stereotypes.

Materials:

- Venn Diagram/Worksheets, Pencils/Pens, Paper/Chart paper, Projector Screen/Computer, Whiteboard, *Dark Companion* (2012) by Marta Acosta, *Jane Slayer* (2010) by Sherri Erwin, *A Great and Terrible Beauty* (2003) by Libba Bray, *Jane Eyre* (1847) by Charlotte Bronte

Procedures:

- Begin by displaying the question "What does it mean to be male/female?" on the whiteboard. Underline the words male and female (*ESOL accommodation for visual-based learning*). Ask students to write their responses to this question on their paper,

giving a bulleted list of phrases. Ask male students to answer the male portion, and vice versa.

- When students have successfully answered the question (1-2 answers), create a Venn diagram on your projector/Smartboard (*using a graphic organizer is an ESOL accommodation*), taking answers from an equal portion of males and females. Have students actually write their own answers if possible (allows for student engagement). After all answers have been listed, have students read them aloud. Ask students to keep their opinions to themselves, as they may or may not agree, but note that they may list their comments. Critical Thinking: How can students evaluate their own behavior in terms of gender roles?
- If students have not adequately defined gender roles in this activity, give a definition: “The expected roles for men and women.” Write this on the board, and read it aloud (*visual and audio ESOL accommodation*) Use a base novel (one listed in the materials) that the class is previously familiar, and ask students about specific instances where characters exhibit gender stereotypes. Put students together in small groups to discuss. Allow ESOL students to use a Heritage dictionary.
- After students have come up with stereotypical (or non-stereotypical) behaviors that characters displayed in the base novel, have the students make a comparison/contrast graph on their chart paper. Note any characters that fit a stereotypical gender role on the charts, and compare and contrast their behavior.
- Write a prompt question: “Do you agree or disagree with results?” Have students voice their opinions. While still in their literature circle groups, have students bring out their literature novel and *Jane Eyre* (Bronte, 1847), from which they shall each pick one character; both characters should be of the same gender. Ask students to examine the gender identities of both characters, comparing and contrasting their results in another Venn diagram. Have students list specific character dialogue that fits their findings.
- Have students analyze specific words used – does the word usage of the word “roar” versus the word “plead” change when genders are changed? The goal for the group is to decide whether or not their characters can be defined by gender stereotypes. If time allows, let students share their findings.
- Finish up with an overview of gender roles, how males and females are “expected” to act, and how certain descriptors in dialogue may or may not fixate a character into their gender role. Collect the students’ Venn diagrams, which will be used for evaluation.

Evaluation/Feedback:

Assessment for this lesson plan will be based on students’ participation in group discussion and their completion of the original prompt and ending Venn diagram. One way to offer constructive feedback is to note if students used vague instances to fit gender roles (XXX

character went to work and YYY didn't) or used specific dialogue tags to identify gender roles. Students that listed specific textual evidence and contributed to their group discussion will be given full credit for this lesson.

ESOL Accommodations:

- Write prompts/questions on the whiteboard, allowing for greater understanding of what you're asking.
- Use a Venn diagram and chart paper, as graphic organizers condense and streamline information.
- Use small group, so that ESOL students may feel more comfortable sharing in a small group, opposed to out loud amongst the entire class.

Resources:

- <http://www.readwritethink.org/classroom-resources/lesson-plans/said-said-analyzing-gender-287.html?tab=1#tabs> (adapted lesson plan) by Jan Podolski
- <http://www.readwritethink.org/classroom-resources/student-interactives/venn-diagram-30973.html> (Venn diagram)
- Kyle Parker (UCF) helped with the writing of this lesson adaptation

Reflection:

This is an introspective lesson. Students are not only asked to examine the behavior of characters in a novel, but are asked to question their own examples of gender identity. This further may lead to students critiquing popular culture and how it affects gender roles and their application. This is a relevant lesson because students can actually apply it to their own life, instead of being content that they will “never use later in life.” This lesson also adds on the benefit of having students pull specific textual evidence to support their argument, building on the foundation of creating arguments and forming a thesis.

Appendix C: *The Adventures of Sherlock Holmes* Lesson Plan Samples

Day Two: Introduction of Novels: Choice Group Work

Grade Level: 12th Grade

Content Summary/Overview:

This will be the second day of the Sherlock Holmes Unit. The first day will go over Sherlock Holmes and day two will encompass which young adult novel the student chooses to read. The teacher will give a summary of all the young adult novels and then read the first paragraph of each novel. The students will then get into groups of three and read the first page or two of each novel before switching to a new novel to taste. The students will then write down which novel they would like to be their first, second, and third pick. Being called in groups of three the students will sign up for their choice on the board. Once there all of the spaces are filled for one group (to make for equal groups) then that novel group is closed and the students will have to pick between the other two novels.

Standards:

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Objectives:

Students will read the first few pages of each young adult novel to sample it.

Students will identify the novel which they would like to read.

Students will participate in groups to create a well-mannered environment.

Materials:

Pen/pencil, paper, whiteboard, markers, (depending on class size) at least five copies of: *Samurai Mystery* series (1999) by Dorothy Hoobler, *Between* (2011) by Jessica Warman, and *Confessions of a Murder Suspect* (2013) by James Patterson

Procedures:

1. Set up classroom so that desks are arranged in groups of three.

2. Move students into groups of three and have them sit at the desks provided with a copy of each young adult novel at each group.
3. Begin by giving a summary of *Samurai Mystery* series (1999) by Dorothy Hoobler and read the first paragraph of the novel to the class.
4. Then give a brief summary of *Between* (2011) by Jessica Warman and read the first paragraph of the novel to the entire class.
5. Give a summary of *Confessions of a Murder Suspect* (2013) by James Patterson and read the first paragraph of the novel to the class.
6. Give the students instructions to read the first few pages of one novel they find an interest in. They will be given 5 minutes to read before passing the novel to the person on their right and repeating this step for all three novels.
7. Once all students have read, have them write their preferences of novels labeled one, two, and three on a sheet of paper.
8. Write the name of the novel and author on the board with a selected number of lines underneath each author (at least 5-6 lines depending on class size divided by three).
9. Call students up by group and have them fill out their name under the chosen author.
10. Once all the lines underneath a novel have been filled, students must choose the remaining two until all spaces are filled. Calling up groups should be done in a random order.
11. Have students move desks around so that they can meet with their group.

Unit Evaluation Assessment:

Informal assessment of participation.

- Have students created a preferences list?
- Did they read the first pages?
- Did they interact with peers about the new reading?
- Did they choose a novel?

ESOL Accommodations:

The ESOL students will be able to share their thoughts and knowledge with peers to better understand the content. The teacher will be observing to see if students need any extra help with the discussion. Students may follow the model given by other peers while working within groups. Students will have the option of using a Heritage dictionary in order to help with any needed translations.

Resources:

If an extension is needed, the students may start reading the chosen novel aloud to the group and switch as needed.

Reflection: This lesson gives the student a choice in what they will read. It allows students to gain a taste for what is in store and increase their engagement of reading both presently and in the future. By having students read a part of the novel beforehand they may feel more inept to read further due to the catching hooks laced in the beginning of young adult novels. This lesson is also a start to many group activities the students will see within the unit.

Day Three: Literature Circle Guide/Handout Example

“He may not have been on the best terms with our parents, but I wouldn’t be able to entirely focus until he had been informed of their deaths. And Matthew, I was sure, would know how to deal with these police officers.

Sergeant Caputo shoved his sleeves up farther on his forearms and said, ‘The penthouse is a crime scene. It’s off-limits until I say otherwise. Are we all clear?’

I thought about how my parents would have wanted us to behave in this situation.

My mother was like a perpetual-motion machine, never stopping, hardly sleeping at all. She seemed to barely notice people – even her children. Her strength was in analyzing financial markets and managing the billions in her exclusive hedge fund.

My father co-owned Angel Pharmaceuticals with his younger brother, Peter. He was a chemist with a gigantic brain and enormous gifts. Unlike my mother, Malcolm engaged with us so intensely that after a few minutes of contact with my father, I felt invaded to the core.”

Tandy Angel, main character in Confessions of a Murder Suspect by James Patterson (Ch. 4, paragraph 12)

After reading this passage, read the following questions and answer in your group:

- 1. What has happened in this passage? Is there any important information that the reader may need for future reference? Explain.**
- 2. What did the author use as a hook to keep you reading at the beginning of the novel? Was it effective? How would you make it better?**
- 3. Summarize what has happened so far in the novel. What is the problem? What is the setting? Where does the main character fit in to all of it?**
- 4. How do the first four chapters relate to Sherlock Holmes? What aspects of mystery have already been portrayed?**
- 5. What is your favorite scene of the novel so far? What is your favorite literature element which has been shown so far (Imagery, setting, characterization)?**
- 6. What characters have been shown so far? Give an explanation of each character in detail with your group. How do you think that these characters will work together to solve the problem?**
- 7. These are just starting points for your conversation. Please start with this quote and then find other textual evidence to answer the questions.**

Day Nineteen: Theme Comparison Presentation

Grade Level: 12th Grade

Content Summary/Overview:

The students work in their previously established literature circle groups defined by which young adult novel he or she chose to read. The presentations will compare the themes found in a Sherlock Holmes mystery and the young adult novel of choice. Each group will pick a specific theme or two to focus on for the presentation.

Standards:

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Objectives:

After completing this lesson, students will be able to

- Understand and analyze themes within multiple works of literature
- Work in groups to create a thorough project
- Put together a succinct presentation and get a specific message across to an audience
- Find themes in both classic and young adult novels

Materials:

Selected young adult novel, copy of Sherlock Holmes mystery, paper, pen/pencil, projector, computer, internet access

Procedures:

- Have students meet in groups and discuss what theme they would like to connect between the novels. Make sure that every group has a different theme or a different book with said theme.
- Tell the students that you as the teacher are a silent facilitator in this project and will help only with clarification as you walk around the groups.
- Give students a specified amount of time to polish presentations. This is an out of class project and should be ready at this point of presentation.
- Have each team go up to the front of the class and discuss specific textual evidence to support where the group found the chosen theme in each text. Have the students identify why they believe the author used this theme in the presentation.
- Students who are sitting at desks should be diligently listening and taking notes on the other themes connections being presented.
- Give overall feedback to the entire class once every group has gone. Ask what the students learned from the lesson.
- Have students turn in a short paragraph about what they did in the project and how they believe the group worked together during the out of class work.

Unit Evaluation Assessment:

Ask the following questions:

- Did the student participate in constructing the project?
- Did the student participate in the presentation of the project?
- Was there textual evidence for both novels presented?
- Was there adequate evidence for connections presented?
- Does the student understand what a theme is and how it relates to both novels?
- Did the student group give thoughts on why the author incorporated a particular theme?

ESOL Accommodations:

There are many uses of both audio and visual with this lesson which will help ELL students to follow along. The students will be working in group and ask questions without the risk of being embarrassed in the middle of the entire class. The student may have more time to construct a speech in front of the class.

Resources:

Instruct the students to ask questions at the end of the presentations to clarify what was talked about. Bring up notes which were taken during presentations to help comprehension of theme connections.

Reflection: The lesson will incorporate the theme connection which has been pushed throughout the entire lesson. Students are given the opportunity to work together and share what they have learned with the entire class. They are able to incorporate the young adult novel into the lesson and share what they liked about the novel as well as how it relates to the mystery about Sherlock Holmes.

Day Twenty-Two: Reading Log Assignment Example

Name _____ Period _____ Date _____

Reflecting on Theme

For the novels Sherlock Holmes and your young adult novel choice (*Samurai Mystery* series (1999) by Dorothy Hoobler, *Between* (2011) by Jessica Warman, and *Confessions of a Murder Suspect* (2013) by James Patterson) you will be keeping a notebook called a reading log. These pages will give you directions on how to keep that reading log.

Your reading log will allow you to take part in discussion during class. Without the reading log, you will have a difficult time with the discussions. You will also be down-graded.

For both novels you will define literary terms as part of the reading log. These definitions can be found in your brain, the glossary of your literature book, or in a dictionary. Make sure that the definition is for literature if you get your information from a dictionary. You will need to be responsible for the meanings of these words at all times, so write your definitions by December 13. I will be checking for them at that time.

Follow the schedule given out in class for when selected chapters are to be read and a reading log submitted.

The 42 literary words you need to define:

setting
conflict
plot
resolution
point of view
symbolism
irony
internal conflict
foreshadowing
imagery
characterization
theme
moral

dialect
genre
novel
metaphor
simile
allusion
motive
character
style
dynamic
character
antagonist
protagonist
static
character
dialogue
diction
author's purpose
falling action
rising action
exposition
structure
suspense
title
voice
tone
fiction
first person point of view
external conflict
climax
third person point of view

Each entry in your reading log will follow a required format. Here is what it should look like:

Name(s) /number(s) of chapter(s) and pages read for entry

Vocabulary words (at least five words defined from the reading that you consider important for that section)

A description of **characters** or changes in characters

A description of **events** in the plot of the story

A description of **setting** or changes in the setting

A description of the **story** in terms of one of the remaining literary terms

A **personal reaction** to what you read (similar to reading responses)

Reading log edited from: Anna K. Grasse, Bowler Middle/High School, Bowler, WI.
<http://teachers.net/lessons/posts/1423.html>

Appendix D: *Heart of Darkness* Lesson Plan Samples

Day Two: Literature Circle Guide/Handout Example

“Gale spreads the bread slices with the soft goat cheese, carefully placing a basil leaf on each while I strip the bushes of the berries. We settle back in a nook in the rocks. From this place, we are invisible but have a clear view of the valley, which is teeming with summer life, greens to gather, roots to dig, fish iridescent in the sunlight. The day of glorious, with a blue sky and soft breeze. The food’s wonderful, with the cheese seeping into the warm bread and the berries bursting in our mouths. Everything would be perfect if this really was a holiday, if all the day off meant was roaming the mountains with Gale, hunting for tonight’s supper. But instead we have to be standing in the square at two o’clock waiting for the names to be called out.

‘We could do it, you know,’ Gale says quietly.

‘What?’ I ask.

‘Leave the district. Run off. Live in the woods. You and I, we could make it,’ says Gale.”

Katniss, the main character, *The Hunger Games* by Suzanne Collins (Ch. 1. Paragraph 22)

After reading this passage, read the following questions and answer in your group:

- 1. Summarize what has happened in the novel so far. What is the setting? Who are the characters? What is the conflict at this point in the novel?**
- 2. How do you relate to the characters? Which character do you best relate to?**
- 3. How would you react if you lived in District Twelve? Where do you think you would live? How would you view the capital?**
- 4. From what Gale has said in the passage, what do you think of his runaway plans? Do you think they would make it? How would you plan the runaway?**
- 5. How does the first few chapters of *The Hunger Games* relate to the first few chapters of *Heart of Darkness*? What are some ways we can compare/contrast the two? What themes have been shown?**
- 6. Where do you think the story will go from here?**
- 7. These are just starting points for your conversation. Please start with this quote and then find other textual evidence to answer the questions.**

Day Five: Building a Literary Reference Card

Grade Level: 12th Grade

Content Summary/Overview:

The students will create a literary reference card for each of the novels they read. This will be used when the students are given the chance to compare and contrast the novels. The reference cards will remain in the classroom so they are not lost whilst changing from one novel to the next. This particular literary reference card lesson plan will be used for *Heart of Darkness* (Conrad, 1899). The card will be created at the end of the unit after reading has been completed.

Standards:

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

LA.8.2.1.2: The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

Objectives:

Students will be able to understand the literary elements of a story by creating a literary reference card 90% of the time.

Materials:

Heart of Darkness (Conrad, 1899), 5x7 ruled index card, pen or pencil, whiteboard and marker.

Procedures:

1. Pass out a 5x7 ruled index card to each student.
2. Create a mock index card drawn on a whiteboard with lines.
3. Have students create, with guided practice from teacher and whiteboard mock up, a literary card which includes: title, author, setting, list of characters, main summary, theme, tone, dialect, and symbolism.

4. Both sides of the card may be used. Encourage students to write small so that they may include as much detail as they can.
5. Teacher will model how the card will look and how to fill it out by using the whiteboard version and by taking student responses.
6. The card will be used on future assignments to compare and contrast with the young adult novels.
7. Have students turn in their literary reference cards (with names on them) before leaving the classroom.

Unit Evaluation Assessment:

The assessment will be based on the accuracy of the literary elements in the assignment. The students will then use this knowledge as a reference when connecting with the assigned young adult novels.

ESOL Accommodations:

The ESOL students will be able to share their thoughts and knowledge without using many words. Visuals are used on the whiteboard to follow along. ESOL students will be given a Heritage dictionary to be used for minor translations and spelling.

Resources:

If students finish early, they may use the computers/or read a printed copy of Joseph Conrad's biography from <http://www.biography.com/people/joseph-conrad-9255343>, to learn more about the author of *Heart of Darkness* (Conrad, 1899).

Reflection: This lesson is used to help students remember what they have learned as they are learning it. The literary reference card enables students to look back at the main aspects of a story and see how it relates to another novel such as the young adult novels which are used in this unit. Students are given the chance to focus on connections rather than remembering the story in its entirety on the spot.

Idea adapted from: Sara Pierce, Sam Houston State University Student, Huntsville, TX
<http://teachers.net/lessons/posts/3598.html>

Day Nine: Effective Literary Analysis Essay

Grade Level: 12th Grade

Content Summary/Overview:

Independently and collaboratively students demonstrate an interpretation of literary ambiguities, language nuances and author's style by creating a written response to either *The Hunger Games* (2008) by Suzanne Collins or *The Awakening* (2009) by L.J. Smith. The students draft, revise, and polish their essays; to reflect an understanding of their writing processes and writing conventions.

Standards:

CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Objectives:

Students will be able to create a thorough essay with textual evidence of author's style, literary ambiguities, and language nuances 80% of the time.

Materials:

The Awakening or The Hunger Games, journal, paper, pens or pencils, and/or computers for creating final essays.

Procedures:

Part One

1. Provide students with fictional text, *The Hunger Games* or *The Awakening*, for in-depth study.

2. Throughout the reading and discussion, identify passages, which highlight author's style, language nuances, and textual ambiguities.
3. Encourage students to use details within their ongoing reading journal.
4. Have students discuss the novel within literature circles.
5. Review, as necessary, in mini-lessons, grammatical conventions and effective sentence development.
6. Teach development of analytical essay: thesis statement, introduction, body and conclusion.
7. Upon completion of fictional text reading, brainstorm with students possible topics for an analytical essay.

Part Two

8. Provide instruction and time for students to engage in the writing process as they develop a literary topic into an analytical essay.
9. Confer with students individually about their essay's content before they revise.
10. Teach collaborative group format:
 - After forming collaborative-response groups, hand each student one Group Response Guide. Clarify each point or question on the rubric so that all students understand how to respond to their peers' papers.
 - Give students in the group enough copies of the rubric so they can read and respond on that rubric to each group member's individual essay. For example, if the response groups are composed of five students, each student receives four copies of the Response Guide for responding to peer essays.
 - The students exchange essays during the process, or each writer could bring enough copies of the paper so that each member receives a copy. Each group member reads the drafts of all members of the group. (This response process could take as many as two or three days to complete.)
 - When all students have read their peers' essays, they return the completed rubrics to the student writers. This process needs to be monitored and student groups assisted to develop revision skills.
12. As students read and respond in writing to each other's drafts, circulate among the groups to informally assess understanding of collaboration and revision processes.

Final Day

13. Provide students the opportunity and encouragement to present their essays in class.

Unit Evaluation Assessment:

Formally assess student analytical reading and writing by using a rubric and look for a minimum of 80% consistency.

ESOL Accommodations:

The ESOL students will be able to share their thoughts and knowledge with peers to better understand the content. The teacher will be circulating among the groups in order to help students with any questions and to observe that students understand. Students may follow the model given by other peers while working within groups. The groups are done over time so the ESOL students may follow the pattern.

Resources:

- To enrich literary comprehension and writing strategies, direct students to published analyses for deeper reading and understanding.
- To develop students' revision and editing skills, elicit completed essays from selected student volunteers and duplicate for whole class "dissection."

Reflection: This lesson encompasses many different forms of learning and spans throughout the entire unit where the students read their young adult literature novels. This will help them to identify the inner workings of their young adult novels so that the students are able to connect the chosen novel to *Heart of Darkness* (Conrad, 1899) with a bit more ease. Students learn to work in groups, learn grammar, analyze a text, find textual evidence, and make inferences about the author's style.

Idea adapted from: Ohio.gov

<http://dnet01.ode.state.oh.us/IMS.ItemDetails/LessonDetail.aspx?id=0907f84c80532834>

Day Sixteen: Socratic Seminar

Grade Level: 12th Grade

Content Summary/Overview:

Students participate in Socratic Seminars as a new way of discussing and sharing ideas about a text. The students will discuss what they have learned about their own young adult novels in connection with *Heart of Darkness* (Conrad, 1899) by using the assignments they have done during the unit such as the reading log, literary reference cards, and the effective literary analyses essay. The Socratic seminar will be held on the last day of the unit.

Standards:

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Objectives:

Students will respond verbally to open-ended questions.

Students will exhibit and hone active listening skills.

Students will incorporate textual evidence into answers.

Materials:

Heart of Darkness (Conrad, 1899), *The Awakening* (Smith, 2009) or *The Hunger Games* (Collins, 2008), text-based open-ended questions, slips of paper

Procedures:

12. Set up classroom into one large circle with the desks in your room

13. Have students come with at least one question about one of the young adult texts before coming into class.
14. Explain that Socratic Seminars are question-driven discussions, named after the great philosopher, Socrates, who used questions to teach his students. In these discussions people don't talk over one another; they listen to each other's comments respectfully; they don't attack anyone's opinions and they agree to disagree.
15. Pass out at least three strips (depending on size of class it may be brought down to two slips per student) of paper to each person and instruct them to write their names on each slip. When a student wants to make a comment, he or she must drop a slip of paper on the floor inside the circle. In order to get full credit for this activity, each person must use all of his or her slips.
16. Explain that you are a silent facilitator: students should not look to you for justification or a change of direction for the discussion. They are responsible for answering each of the questions, and they may not move on to a new question if the one at hand hasn't been thoroughly addressed.
17. Pass out a list of open-ended questions that refer to the text and have students get out questions relating to their young adult novel of choice.
18. Give the students a specific amount of time for the discussion and let them begin.
19. Remind them to use their novels for textual evidence in supporting their claims at least once throughout the discussion.
20. When the discussion is over, give overall feedback to the whole group.

Unit Evaluation Assessment:

Answer the following questions:

- Did students use all of their slips?
- Did they answer your questions thoroughly?
- Did they look to you less and less for guidance during the discussion?
- Did they use textual evidence for at least one of their discussion slips?

ESOL Accommodations:

The ESOL students will be able to share their thoughts and knowledge with peers to better understand the content. The teacher will be observing to see if students need any extra help with the discussion. Students may follow the model given by other peers while working within groups. Students will use previous knowledge set in front of them to help answer

questions. Students will have the option of using a Heritage dictionary in order to help with any needed translations.

Resources:

This lesson plan can also be used for two different days and separate the young adult novels into two concentric circles. One day, *The Hunger Games* group will have their discussion while the other group observes and gives feedback. On the second day, *The Awakening* group will have their discussion while the previous group observes and gives feedback.

Reflection: This lesson sums up all other learning for the young adult literature unit and the Heart of Darkness Unit. The students will be given the chance to share what they know and what connections they have made between the two novels. Overall, the students will take the Socratic seminar and use its conversational attitude to become engaged with the material and better comprehend both novels.

Idea adapted from: Mariama Sesay-St. Paul

<http://www.scholastic.com/teachers/lesson-plan/socratic-seminars-english-class>

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