THE ROLE OF THE PROGRAM IMPLEMENTATION SPECIALIST IN THE PROMOTION OF ADOLESCENT LITERATURE

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THE ROLE OF THE PROGRAM IMPLEMENTATION SPECIALIST IN THE PROMOTION OF ADOLESCENT LITERATURE

by

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ABSTRACT

This internship report considers the role of a district school board program implementation specialist in promoting the use of adolescent literature in junior and senior high schools in Newfoundland and Labrador. It consists of a case study in which one particular program implementation specialist discussed his beliefs about the meaning of this role and about how it might be achieved best.

It concludes that the participant believed strongly in the importance of adolescent literature, including how the use of it in junior and senior high classrooms helps meet the learning outcomes of the new Atlantic Canada Language Arts Curriculum: Grades 7-9. (hereafter referred to as English 7-9). The case study revealed that, driven by these beliefs, this program implementation specialist was of key importance in promoting adolescent literature through encouraging its use in diverse ways to administrators, teachers, and parents. Giving teacher support as a facilitative leader in this curricular initiative, especially through related in-service, was of particular importance and received positive reaction from teachers overall. However, time restrictions disallowed this participant to do the in-depth promotion desired.

The program implementation specialist believed the promotion of adolescent literature could be achieved best by teachers becoming well read in adolescent literature;

by a program specialist who is credible and enthusiastic about his or her knowledge related to adolescent literature and who concentrates on providing meaningful and related in-service; and by some changes being made, especially in an arrangement whereby a school board program implementation specialist for Language Arts can focus on this subject at a particular level, (e.g., junior and senior high school), thus enabling the time needed to do in-depth work.

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CHAPTER 1
INTRODUCTION

Background of the Internship

As partial requirement of the Master of Education in Teaching and Learning Program at Memorial University of Newfoundland, this candidate chose the internship route from the four choices available, that is, from the internship, thesis, paper folio, or project routes. The resulting internship report, as presented here, poses and answers questions regarding a program implementation specialist's self-perceived role in the promotion of adolescent literature, which is literature written specifically for the young adult reader (aged 13-18 years).

The rationale for the internship follows logically from an examination of the growth of the reader response movement; the realization of the values of adolescent literature in the lives of young adults; the perception that both student and teacher awareness of adolescent literature is low overall; the need for a curricular change to facilitate greater promotion of adolescent literature in junior and senior high schools; and the key role that a district school board program implementation specialist must play in this process.

Until the early 1980s, the literature taught in schools consisted mainly of a prescribed canon of classics that it was believed would expose students to the great cultural tradition (DeKay, 1996). However, Dekay maintains that influential movements in reading instruction and curriculum, as well as in psychology, have begun to affect the

teaching of literature. Most notably, he asserts "Rosenblatt's (1978) transactional theory which distinguishes between aesthetic and efferent reading processes has provided an important theoretical rationale for advocates of literature instruction" (p. 8). Reader response pedagogy derives from Rosenblatt's transactional theory, and currently, research specifically concerning adolescent literature "comprises a respectable body of knowledge in the area" (Poe, Samuel, & Carter, 1995, p. 48). In fact, many educators (Benton, 1993; Bishop & Blazek, 1994; Dugan, 1997; Langer, 1994; Stover, 1996; Monseau, 1996; Probst, 1984, 1988; Purves & Beach, 1972; Zarillo, 1991) have advocated the use of strategies intended to nurture an engaged, personal approach to literature instruction.

Furthermore, the rationale for the effectiveness of reader response pedagogy as it relates to adolescent literature is rooted deeply in theories of adolescent cognitive and affective development (Donley, 1991). Erikson (1984) claimed that the central task of adolescence is the formulation and reformulation of one's personal identity, and Kohlberg (1984) theorized that adolescents are developing from self-centredness into an ability to adopt principles for moral reasoning and actions. Such researchers as Donley (1991), Langer (1995) and Probst (1988) have argued that, because adolescence is a period in which substantial intellectual, physical, and social-emotional developmental changes are occurring, it is essential to consider what types of curriculum will enhance growth in these areas.

Significance of the Internship

The role of the program implementation specialist of Language Arts for junior and senior high schools at the district level in Newfoundland and Labrador will be one critical factor in the important initiative to promote extensive use of adolescent literature in the classroom. Although, many researchers (Adams, Bicknell-Holmes, & Latta, 1998; Bishop & Blazek, 1994; Blenkinsop, 1991; Bohannan, 1993; Brown, 1994; Campbell, 1985; Dare & Maddy-Berstein, 1997; Ford & Herren, 1993; Harwood, 1992; Heckard, 1993; Kennard & Carter, 1989; Lingo & Henry, 1990; Marcovitz, 1998; Moore, 1994; Newell & Holt, 1997) acknowledge the importance of a coordinator's role in curricular change in general, there remains a general dearth in the educational literature in this area. Despite the obvious need, there is a complete absence of theoretical constructs or substantive research specific to the program implementation specialist's role as it pertains to promoting and supporting wider use of adolescent literature in the classroom.

Furthermore, there is a gap in the literature specific to a program implementation specialist's perceptions of his or her role in the promotion of adolescent literature. This internship study has attempted to begin to fill that gap by expanding and extending research traditions and foundational literatures in new ways and areas (Marshall & Rossman, 1994). Research which explores and describes the program specialist's self-perceived role in this regard, because it helps identify those tacit, often hidden areas fuelling successful curricular change, may stimulate further exploratory research or may identify variables for predictive research. It is hoped that the participant's perceptions

will identify some psychological, social, and organizational variables that are a significant part of this process, since the way in which a program specialist perceives such roles as the promotion of adolescent literature must be integral to the complex melding of elements which create a 'culture' supporting curricular initiative.

Also, the values of adolescent literature will be realized only if teachers are motivated to select such literature for their classroom use. In order to promote adolescent literature, a program implementation specialist's role will be essential in creating an openness for this curricular change and a support for teachers as they experience it through teacher education via professional development. It is hoped that this study will add to the growing awareness of the importance of a program implementation specialists's function in the entire process. Moreover, because the role of a program implementation specialist is more closely investigated, determined, understood, and communicated in this internship study, especially from the point of view of such an individual, other educators may benefit from the experience of another who holds an integral position in the initiative to promote adolescent literature amongst junior and senior high school teachers. Therefore, there are two main arguments for the significance of this internship study: its exploratory purpose and its commitment to improving literature programs for junior and high school students.

The Purpose of the Internship

Some researchers conclude that there is a need for more detailed case studies of a `coordinator's (program implementation specialist) role (Bohannan, 1993; Harwood, 1992; Kennard & Carter, 1989). Furthermore, given that adolescent literature is necessary for teachers and students to experience effective literature programs and a coordinator's role in implementing curriculum initiatives in general is critical in constructive teacher education and support, clearly a study was needed that specifically considers the role of the program implementation specialist in this regard. It was, then, the goal of this internship to consider the program implementation specialist's role in promoting the use of adolescent literature in junior and senior high classrooms. Since it was a qualitative study, a main objective was to explore and describe the perceptions of a program implementation specialist on his or her role in the promotion of the use of adolescent literature in junior and senior high classrooms specifically from that individual's point of view.

Because the intern is a junior high Language Arts teacher, another goal was that the study might provide in some way, a furthering of -- or even a catalyst for -- research in the area of the roles of key figures, such as that of the program implementation specialist, in the promotion of adolescent literature. More generally, as a teacher who appreciates the extraordinary values of using literature written specifically for young adults in the classroom, this intern hoped that a greater awareness and promotion of adolescent literature would be extended.

Data collection for the internship was conducted over a 10-week block through qualitative methods. There was in-depth interviewing at the school board office of one program implementation specialist responsible for Language Arts; participant observation at the site, especially as it related to that individual's professional development interactions with teachers on the issue of adolescent literature use in their classrooms; and content analysis of related documents.

The internship questions, which are focused on a specific population -- in particular, that of one district school board program implementation specialist responsible for intermediate and senior high Language Arts -- came logically from the discovery of processes, everyday realities, and perceptions which the literature review indicated had not been explored adequately up to that point. They were general enough to allow exploration, yet sufficiently focused to delimit the study (Marshall & Rossman, 1994).

The questions for the internship study were:

Research Question 1: How does one program implementation specialist at the school district level perceive his role in the promotion of extensive and effective use of adolescent literature by junior and senior high teachers in their English classrooms? (i.e. What is his daily experience with it, how does he understand it, and what meanings does it hold for him?)

Research Question 2: Within one program implementation specialist's experiences of his role, how does he believe that the promotion of adolescent literature can be achieved most effectively?

Definition of Key Terms

The following terms are crucial to this discussion of the program implementation specialist's role in the promotion of adolescent literature.

Adolescent literature(or young adult literature):

Adolescent literature is literature which involves a youthful protagonist and employs a point of view that presents the adolescent's interpretation of the story. It is characterized by immediacy of exposition, dialogue, and direct confrontation between main characters. These characters are highly independent in thought and action and depict adolescents as reaping the consequences of their behaviours and choices. Drawing upon the writer's sense of young adult development, adolescent literature strives for relevancy by attempting to include current attitudes and issues. It includes the main character's gradual growth to awareness, and it is, above all, hopeful (Small, 1992; Brown & Stephens, 1995; Stover, 1996). Adolescent literature includes trade books such as picture books, picture storybooks, informational books, biographies and autobiographies, and fantasy books such as science fiction, as well as books of poetry, traditional literature, historical fiction, and realistic literature (Mayer, 1989).

Language Arts program implementation specialist (or program specialist):

A program implementation specialist is a member of the Newfoundland and Labrador district school board personnel who is responsible for coordinating curricular programs and teacher professional development in the area of Language Arts for junior and senior high schools within that district. .

English 7-9 (1999)

English 7-9 (1999) was developed by the Atlantic Provinces Education Foundation which, in 1993, began work on "the development of common curricula in specific core programs" (Foundation for the Atlantic Canada English Language Arts Curriculum, n.d.,

p. 3) for the purposes of improving education by sharing expertise and resources, and by ensuring that it is equitable across the Atlantic provinces region. As a result, both students' and society's needs are met. The development of a common curriculum for Language Arts, as for mathematics, science, and social studies "follows a consistent process. Each project requires consensus by a regional committee at designated decision points; all provinces have equal weight in decision making" (p. 3). The contents of English 7-9 (1999) are largely based on the groundwork of the preceding document, Foundation for the Atlantic Canada English Language Arts Curriculum (n.d.), hereafter referred to as Foundation.

Essential Graduation Learnings (EGLs):

Essential Graduation Learnings are "statements describing the knowledge, skills and attitudes expected of all students who graduate from high school" (Foundation, n.d., p. 5).

Curriculum Outcomes:

Curriculum outcomes are, "statements articulating what students are expected to know and be able to do in particular subject areas.... Through the achievement of curriculum outcomes, students demonstrate the essential graduation learnings" (Foundation, n.d., p. 5).

General Curriculum Outcomes:

General curriculum outcomes are "statements which identify what students are expected to know and be able to do upon completion of study in a curriculum area" (Foundation, n.d., p.3)

Key-stage Curriculum Outcomes:

Key-stage curriculum outcomes are "statements which identify what students are expected to know and be able to do by the end of grades 3, 6, 9 and 12 as a result of their

cumulative learning experiences in a curriculum area" (Foundation, n.d., p.3)

Specific Curriculum Outcomes (or Grade Level Outcomes):
Specific curriculum outcomes are "statements that identify what students should know and be able to do at a particular grade level" (English 7-9, 1999, p. 28).

SSR:
SSR is the acronym for sustained silent reading, sometimes referred to as USSR or uninterrupted silent sustained reading.

PD:
PD is the acronym for professional development, specifically the professional development of teachers.

Limitations of the Internship

This internship study is sound according to the standards against which qualitative studies are usually judged, that is, Lincoln and Guba's (1985) criteria for judging trustworthiness.

To increase the credibility of the internship study, the intern declared carefully defined boundaries around it. Therefore, the results do not claim an understanding of all program implementation specialists' perceptions of their roles as to curricular change, but rather, through detailed description, give a credible case study of one program implementation specialist who has volunteered to participate from his point of view on the subject of his role perceptions, specifically as it applies to curricular change involving use of adolescent literature. Only within these parameters is the internship report valid. Under these conditions, "in-depth description showing the complexities of variables and interactions will be so embedded with data derived from the setting that it cannot help but

be valid" (Marshall & Rossman, 1994, p. 143).

In fact, since the internship involved qualitative methods in which the intern was a participant observer in the daily setting for a fairly long period, it allowed opportunity for continued data analysis which increased the likelihood of the intern's categories matching with what was reality for the participants (LeCompte & Preissle, 1993). Likewise, the constant comparison method (Glaser & Strauss, 1967), which was used for data analysis, helped distinguish maturation influences from intervening other phenomena, thus guarding against internal validity (LeCompte & Preissle). In the same way, the member checks whereby the participant periodically checked the data analysis to see that it 'rang true', increased validity (Fetterman, 1989; Harwood, 1992; LeCompte & Preissle; Marshall & Rossman, 1994).

Because this is a case study that did not involve random sampling, as is typical of qualitative, naturalistic inquiry in context, it makes no promises of generalizabiltiy to a broader population (LeCompte & Preissle, 1993; Marshall & Rossman, 1994; Tite, 1996). Also, since findings may differ in a school district comprised totally of rural schools or low socioeconomic status families, generalization is limited. Additionally, because this internship study focused on a program implementation specialist for intermediate and secondary schools, results may vary for case studies involving primary and elementary level program implementation specialists. As well, since no attempt was made to control other variables, there is less generalizability and validity (LeCompte & Preissle, 1993; Marshall & Rossman, 1994). On the other hand, the internship study's generalizability is enhanced by triangulation from multiple data collection methods which substantiate, clarify, and illuminate the internship, and which can "greatly strengthen the study's usefulness for other settings" (Marshall & Rossman, 1994, p.) In any case, "the burden of demonstrating the applicability of one set of findings to another context rests more with the investigator who would make that transfer than with the original investigator" (Marshall & Rossman, 1994, p.). Therefore, as indicated by the definition of this internship study's boundaries, the description of the sampling strategy, and the

demonstration of how the internship is connected to theoretical constructs, other researchers are provided with the necessary information to determine transferability to other settings.

Unique conditions of the study which may affect future attempts to replicate it (LeCompte & Preissle, 1993: Tite, 1996) include the current implementation of English 7-9 (1999) which necessitates extra discussion, interaction, and perceptions among the program implementation specialist, other administrators, and teachers. Also, since this internship occurred in a time of general government cutbacks, the participant's program implementation specialist position, which a few years ago had been totally devoted to Language Arts and titled 'Language Arts program coordinator', now is responsible for other areas as well (i.e., all secondary school programs). Replication would require similar conditions. As well, schools in Newfoundland and Labrador are undergoing massive restructuring with the move away from denominational education. Therefore, although overall it is a time of great flux and change in our education system, and thus, was a unique opportunity to research such an important area as curricular change related to adolescent literature, true to qualitative inquiry which assumes the social world is constantly being constructed, replicatability is problematic (LeCompte & Preissle, 1993; Marshall & Rossman, 1994).

However, LeCompte and Preissle's (1993) suggestions for internal reliability were undertaken, that is, use of a tape recorder for interview data collection; use of low inference descriptors (verbatim accounts which are concrete, precise descriptions and kept separate from the intern's inferences); use of direct quotes; inclusion of discrepant data as well as supportive; and inclusion of multiple examples coming from thick descriptions. Finally, to ensure against concerns about replicatability, from the beginning of the internship, the intern kept thorough and systematic notes, giving the rationale for design decisions and keeping all collected data organized and retrievable for the possible analysis of others (Marshall & Rossman, 1994).

Nonetheless, since the intern purposefully avoided controlling the internship

conditions in order to focus on the complex nature of interrelations as they occur, in realization that the real world is not static, "the researcher's goal of discovering this complexity by altering strategies with a flexible research design, moreover, cannot be replicated by future researchers, nor should it be attempted" (Marshall & Rossman, 1994, p. 146).

To increase confirmability, the intern consistently and regularly did a self-analysis of personal bias (Marshall & Rossman, 1994). That she is a middle school Language Arts teacher who values adolescent literature allowed understanding and insight into the internship in that it increased the ability to understand and describe the complex perceptions and interactions occurring; however, at no time were these values projected onto the participants . Similarly, the intern guarded against "going native" (Pollard, 1985), that is, identifying so greatly with the participants that all objectivity is lost.

As well, to increase confirmability she built " in strategies for balancing in interpretation" (Marshall & Rossman, 1994, p. 145). The intern believed these realizations and strategies would establish objectivity in the data collection and analysis (Tite, 1996). The data was triangulated within each category by comparing field notes, by content analysis of documents, and by interview data (LeCompte & Preissle, 1993; Tite, 1996). For example, interview data relevant to the program implementation specialist's perception of his role in promoting adolescent literature was compared with job description documents and with the intern's observations of the program implementation specialist's role in field notes. As well, the intern made contexts as explicit as is possible while keeping anonymity safe. Additionally, further to LeCompte and Preissle's (1993) suggestions for increasing internal validity, the intern ensured effective and efficient retrieval of data. Moreover, she believed in the benefits of qualitative inquiry, that is, in the potential for rich, detailed description of natural phenomena in context.

In conclusion, given its internship framework, this internship study provides a needed case study investigating the program implementation specialist's self-perceived role in promoting teachers' classroom use of adolescent literature. It gives quality,

richness, and depth in its findings, as well as a systematic, detailed analysis which yielded valuable explorations, descriptions, and explanations of processes (Marshall & Rossman, 1994).

Summary

Chapter One of this report is an introduction to the framework of the internship and includes the rationale as well as it's significance within the context of research in adolescent literature. Chapter Two will present a review of literature related to the promotion of adolescent literature . Chapter Three covers the methodology of the internship and Chapter Four reflects the conclusions and recommendations based on the internship.

CHAPTER II
REVIEW OF RELATED LITERATURE

Introduction

Through an overall orientation to symbolic interactionism and ethnomethodology, formal theories which focus on the meanings humans attach to behaviours and interactions (LeCompte & Preissle, 1993), this literature review develops "a conceptual framework that will ground the ... study in ongoing research traditions" (Marshall & Rossman, 1994, p. 22). Marshall and Rossman assert that formal and tacit theory will help to bring the research questions into focus, raising them to a more general level. The theoretical background will include a review of opinion literature on coordinator-type roles; a review of arguments for teachers' need of professional development education and support in this regard; a summary of current, general leadership models; and some models specific to leadership roles in curricular change. Included as well are the substantive background, research on the role and value of adolescent literature, and a brief content analysis of current Newfoundland and Labrador Department of Education government policy documents relevant to use of adolescent literature in the classroom.

A Review of Opinion Literature on Coordinator-type Roles

A coordinator, like a program implementation specialist, is a catalyst for effective educational program delivery and is essential as a means to providing teachers with

information, guidance, and support in their professional development in this regard (Adams, Bicknell-Holmes & Latta, 1998; Blenkinsop, 1991; Dare & Maddy-Bernstein, 1997; Marcovitz, 1998; Scarino, Vale, McKay, & Clark, 1988). Although there is a noticeable gap in the education literature as to the role of the program implementation specialist specific to curricular change in the area of adolescent literature, many educators, including Kachur (1997), do assert that teachers will need support and guidance in making the change to effective use of adolescent literature in the classroom. Garcia (1994) claims that the changes discussed, of themselves, require major shifts from traditional ways of thinking and teaching, and that these changes are occurring so rapidly that it is often difficult to keep pace. Furthermore, she claims such changes involve teachers' self concepts as well as their teaching behaviours.

Leadership Models

Currently, according to Lashway (1996), educational leaders, such as program implementation specialists, can choose from at least three broad paradigms of leadership strategies. Hierarchal leaders use a rational analysis approach to decision making and then assert formal authority to carry it out; transformational leaders use idealism, persuasion, and the prospect of a shared vision to motivate; and facilitative leaders actively engage teachers in decision making, inviting them to commit to a partnership towards vision.

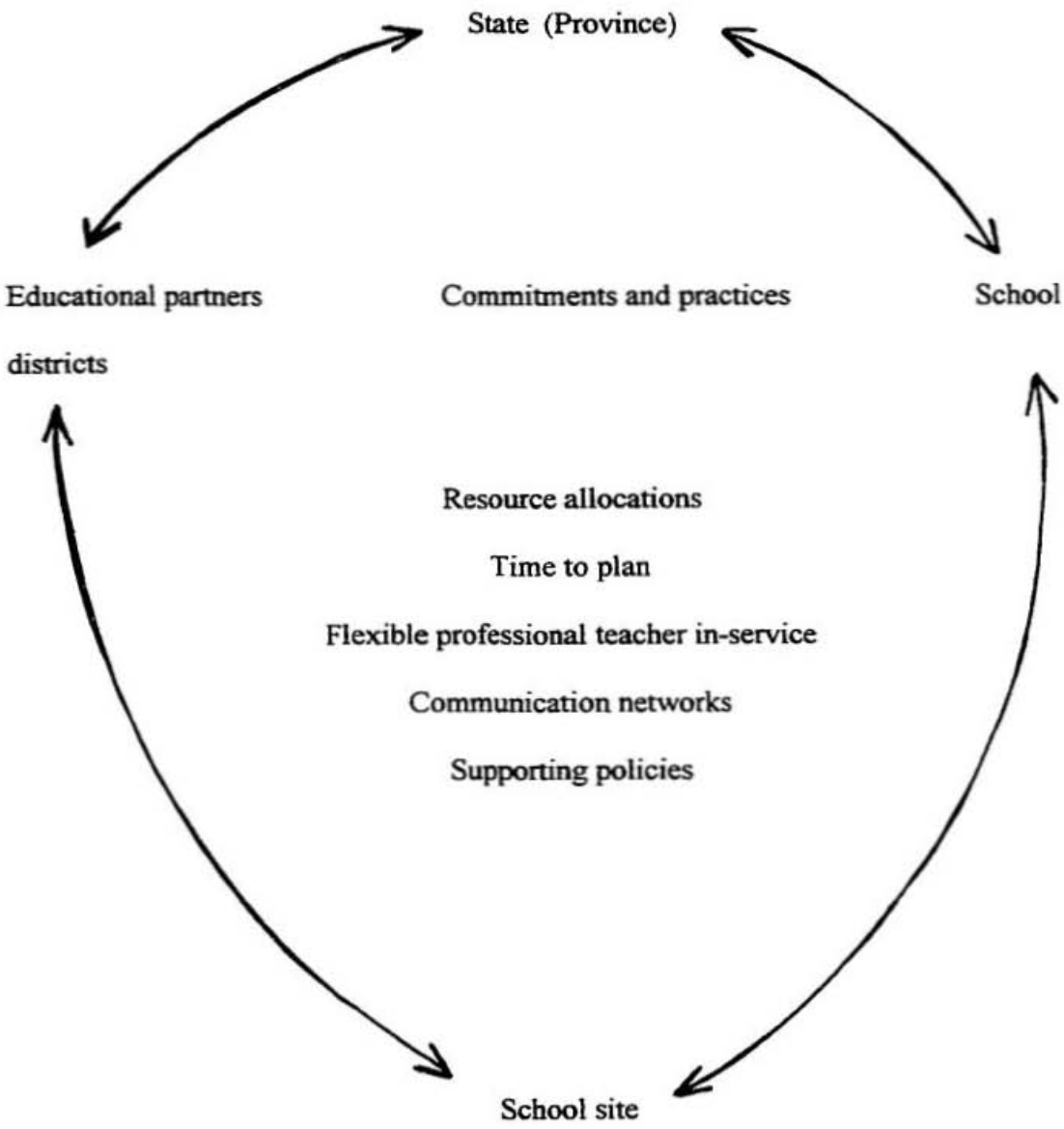
Some educators (e.g., Garcia, 1994; Hosking & Teberg, 1998) have proposed

models more specific to leadership roles that involve working with teachers on curricular change involving literacy practices. Garcia (1994) theorizes that educational leaders must realize that staff development should be client-centred if program innovations, such as greater use of adolescent literature in the classroom, are to have lasting effects on practice. Derived from the theory of psychologist Carl Rogers (1969), as well as from Gestalt psychology (Perls, Hefferline, & Goodman, 1951) and modern cognitive psychology, this 'affective', client-centred approach to guiding curricular change refers to active listening as an essential part of the leader's role. It is believed that a leader's supportive 'reflecting back' of ideas as teachers are expressing concerns will encourage an environment in which these teachers will come up with their own solutions. The client-centred staff development model is: self-assess, self-direct, self pace. In such a dialectic model, the process of facilitating teachers' growth in literacy practices consists of identifying the teachers' positions on an issue, leading a discussion to determine the balance of enthusiasm for each side of the issue, and letting the solutions emerge by facilitating a synthesis through full exploration of each aspect of the dilemma.

Hosking and Teberg (1998) present a model (Figure 1) that offers both flexibility and direction and is designed to help administrators achieve successful program change through support for partnership, shared ownership, and responsibility between teachers and district staff. The province, district, and school are 'an extended family' of

Figure 1. Model of support for changing literacy practices:

(Hosking & Teberg, 1998)



educational partners. The coordinator, such as a program implementation specialist, plays an imperative role as a liaison, supporting teachers to align current literacy expectations and ensuring that teachers know the changes will be better for their students' needs, and further, that what is being asked of them is manageable.

Other researchers and practitioners offer opinions on ways that a coordinator role, such as that of a program implementation specialist, can support teachers in successful curricular change. Dare and Maddy-Bernstein (1997) suggest that a coordinator should possess the ability to articulate a vision, the insight to be able to see diversity as positive, and the capacity to understand and empower others. Blenkinsop (1991), Mertz (1993) and Peterson (1996) stress the need for encouraging more discussion among teachers for it is "the regular everyday conversations which help establish and reaffirm shared meanings" (Blenkinsop, 1991, p. 3). Kachur (1997) emphasizes that a program coordinator must encourage teachers to keep well-informed. In the same way, a coordinator must develop in-depth knowledge in the specific area concerned, including an understanding of national curriculum standards on the curricular program (Blenkinsop, 1991; Kachur, 1997; Lingo & Henry, 1990). Coaching through support groups, one-to-one expert modelling, feedback, and mentoring are imperative (Kachur, 1997).

In-service and follow-up are crucial parts of the process (Kachur, 1997; Kennard & Carter, 1989; Lingo & Henry, 1990). Scarino et al. (1988) assert that a program coordinator needs to ensure that professional development is an ongoing, evolutionary processes. It must be coordinated to provide for continuity; to ensure that teachers are

allowed to identify their own needs; to involve teachers directly and actively in a collaborative process; to build in sufficient flexibility to allow for differing levels of teacher experience and needs; to give support in the form of constructive guidance; to create a forum for discussion where there is shared responsibility, trust, and openness; and to ensure that there is a sense of achievement.

In summary, although much has been written on the significance of a coordinator-type role in bringing about curricular change in general, this literature review does not uncover models or theories specific to the role of a program implementation specialist in the effective promotion of (and the inherent teacher education on) the use of adolescent literature in the classroom. Moreover, although Campbell (1985) refers to the complexity and ambiguity of a coordinator-type role, there is no mention of the perceptions of such an individual as to specific functions in this regard.

Substantive Background

A review of the substantive findings confirms the pattern obvious in the theoretical review. Although there are no studies specific to a coordinator-type role such as that of the program implementation specialist in promoting adolescent literature, and a definite shortage of case studies which explore individuals' perceptions of their roles in these regards, many studies (Brown, 1994; Bishop & Blazek, 1994; Harwood, 1992; Kennard & Carter, 1989) have indicated the essential role that a coordinator plays in program change and development in general. For example, Newell and Holt's (1997) study of a high

school's English department undergoing a change from a culture of individualism to one of cooperation and collaboration during a movement beyond the traditional literary canon, concluded that there needs to be a central position "for discussion, debate, and the hard work of developing a coherent and thoughtful English curriculum from which individual teachers might fashion their own practices" (p. 36).

Furthermore, several studies indicate that a program coordinator's role is strongly affected by teachers' beliefs about the support required in curricular change. For example, Lickleig (1995) found that the administrative efforts teachers rated most highly were those which made the development of literacy a priority and which provided moral support in the process involved. In another study by Bulach, Boothe, and Pickett (1997), 375 graduate Education Leadership students, themselves teachers in school settings, when given a questionnaire which asked them to list the mistakes educational administrators make, identified most frequently poor human relations skills, poor interpersonal skills, and lack of vision. Also, Moore's (1992) survey of 222 United Kingdom head teachers on aspects of primary science coordinators' work revealed a preference for coordinators to be fellow workers and helpers rather than authoritative decision makers. Likewise, Hosking and Teberg's (1998) survey of teachers indicated that visible support from district personnel is one of the crucial elements which will make the difference in desired program changes towards increased literacy. Obviously, then, a key figure, such as a program implementation specialist, will need to be aware of the importance of developing optimal communication with teachers and of maintaining a consistent vision for program

change within a collaborative atmosphere.

Several studies have indicated techniques used by successful coordinators. For example, Brown's (1991) study collected qualitative data on staff developers' explicit and implicit roles in structuring a multicultural staff development program for teachers that required linking curriculum and staff development and maintaining teacher interest. Similarly, in a study by Prosser and Levesque (1997), where college undergraduate Education students tutored urban elementary school children in an after-school literacy program, all those involved, including administrators, teachers, parent volunteers, were able to achieve more working collaboratively as a community than individuals could have done on their own. For example, the Grade 3 students being tutored increase their self-confidence and reading abilities, adult tutors experienced personal growth and satisfaction and parents became more involved in their children's learning. Clearly, to implement any literacy program, "cooperation, input, participation, and constant communication" (p. 37) are essential. Successful change takes place through collaboration and partnerships.

Likewise, Bishop and Blazek's (1994) case study on the role of the school library media specialist in a literature-based reading program suggests that a consultant or coordinator role is integral to the success of the program since it supports teachers undergoing curricular change through the provision of intensive in servicing, classroom observations, relevant professional materials, and one-to-one personal suggestions. As well, Brown (1994), in her case study of staff developers' roles in implementing a multicultural education program, found that role functions included those of curriculum

developer, facilitator and change agent. The staff developers were responsible for ensuring a variety of teacher training activities including in servicing, study groups, seminars, observation, one-to-one meetings and feedback; extensive curriculum planning and revision, including piloting, assessing, and evaluation of curriculum; and significant curricular research and development.

Moreover, although many teacher educators still use a transmission model which conflicts with the holistic nature of reader response pedagogy and the effective use of literature in the classroom, research shows that teachers led to see the value of teaching directly in their own learning begin to understand theory and practice for implementation in classroom (Lehman & Scharer, 1995-96; Ross, 1992). For instance, Ross (1992) found that, when 129 children's literature university students using MacLachan's (1985) Sarah, Plain and Tall discussed and responded as they read, their deepened and broadened awareness of literature positively influenced teaching ability. Similarly, when Fisher and Shapiro (1991) looked at how nine secondary teachers and 15 elementary teachers came to experience literature study, findings indicated that their exposure and response to quality children's or adolescent literature extended their own literary knowledge in ways that would, in turn, encourage their students' understanding of literature.

A few studies have noted coordinators' perceptions and feelings about their roles. Kennard and Carter's (1989) study indicates that coordinators felt that the lack of time to develop a truly proactive approach to curriculum coordination was a major constraint, as was the lack of guidance as to how they should interpret and develop their roles. In their

experience, a clearly defined role, especially during times of great curricular change, should be priority. Similarly, Harwood (1992) indicates, in his case study of curriculum coordinators for supported self-study program implementation in secondary schools, that these individuals experienced problems of role definition, as well as feelings of vulnerability and defensiveness. Notably, Duignan and Bhindi (1997) have surmised from their substantive findings, that

> there is an increasing use of the concept of 'spirituality' by managers and leaders, not in any narrow or religious sense of the term but more in a sense of questioning as to the deeper purpose or meaning of their actions .... we interpret this concern for spirituality, to at least partly, reflect an attempt to understand the 'connectedness' of their work, their relationships, indeed their life [sic], to something beyond self and to something that demonstrates to them that they do, in fact, make a difference. (p. 198)

Despite what is known about young people's need for quality literature and about effective teacher education in time of curricular change, then, surprisingly few studies have explored the perceptions of a program implementation specialist involved in this process by describing that individual's daily experiences and feelings or meanings regarding that function, and none have looked at this essential aspect of the role integral to curricular change specific to the promotion of adolescent literature in the classroom.

Role and Value of Adolescent Literature

Some educators contend that adolescent literature belongs in the curriculum of our junior and senior high schools in a central rather than in a peripheral place (Abrahamson & Carter, 1998; Burke, 1993; Hipple, 1997; Israel, 1997; McGee, 1992). As reasons, they

cite the many values of using adolescent literature in the classroom. Bushman (1997), Huck, Healer, Hickman, & Kiefer (1997), and Stover (1996) believe that, because adolescent literature, like Avi's exciting historical fiction, The True Confessions of Charlotte Doyle (1990), and Gary Paulsen's suspenseful contemporary fiction, Hatchet (1987), provide powerful emotional and psychological connections, they give the necessary excitement for enthusiastic reading and allow young people to begin to understand the transactional nature of reading. As well, adolescent literature (Soto's A Summer Life and Johnston's Adam and Eve and Pinch Me), unlike classic literature, is effective because the characters, issues, and themes are relevant to today's young adults and are, therefore, interesting to them (Benton, 1993; Burke, 1993; Bushman, 1997; Donley, 1991; Israel, 1997; Stover, 1996; Robb, 1998). Some, such as Sanchez (1998) and Huck et al., remind us that adolescent literature such as Katherine Paterson's The Great Gilly Hopkins (1978) and Cynthia Voigt's Dicey's Song (1983), both examples of contemporary realistic fiction, can illuminate life for young people by allowing them insights into human nature and into the universality of human experience. Huck et al. and Stover claim that adolescent literature can develop the imagination, as when young people read Margaret Buffie's intriguing modern fantasy, Who Is Frances Rain? (1987) or Lloyd Alexander's high fantasy series The Book of Three (1964), The Black Cauldron (1965), The Castle of Lyr (1966), Taran Wanderer (1967), and The High King (1968). Many recognize the power of adolescent literature's historical fiction genre to transport students to other places and times, as do works like Karen Cushman's The Midwife's Apprentice

(1995) and Karen Hesse's Out of the Dust (1998) (Antonen, 1997; Brown & Stephens, 1995; Huck et al., 1997; Sanchez, 1998). The notion that adolescent literature, like the multi-layered contemporary realistic fiction Walk Two Moons (1994) by Sharon Creech or the high fantasy A Wizard of Earthsea (1968) by Ursula LeGuin, allows a vicarious 'trying on' of roles, and as a result, a better understanding of self in the search for identity, is supported by scholars and educators (Brown & Stephens, 1995; Huck et al., 1997; Stover, 1996). Much has been written about how adolescent literature such as Katherine Paterson's historical fiction, Lyddie (1991), and Will Hobbs' exciting contemporary realistic fiction, Bearstone (1991), can enhance empowerment for their teenage readers (Bushman, 1997; Donley, 1991; Kachur, 1990; Louie & Louie, 1992). Of primary importance say many, for instance, Huck et al. and Stover, is the sense of hope adolescent literature offers young people when they read such works as Betsy Byars' The Burning Questions of Bingo Brown (1988) or Walter Dean Myers' Scorpions (1988), in these particular cases, both examples of contemporary realistic fiction. Several writers, including Hipple (1997) and Mertz (1993), reassure that adolescent literature like Lois Lowry's science fiction, The Giver (1993), and Katherine Paterson's contemporary realistic fiction, Jacob Have I Loved (1980), offer the same pedagogical tools, such as setting, character, and theme, that we have always used with classical literature. Finally, others are of the opinion that exposure to adolescent literature, from absorbing fantasy novels such as Katherine Paterson's Bridge to Terabithia (1977) to quality poetry by such writers as X. J. Kennedy and Dorothy M. Kennedy, Myra Cohn Livingston, or Eve

Merriam, can lead to a lifelong love of reading and experiencing literature (Bushman, 1997; Huck et al., 1997; Mayer, 1989).

However, even though the intrinsic values of literature should be sufficient to give it a major place in the curriculum, for "it can educate the heart as well the mind" (Huck et al., 1997, p. 11), when literature-based language programs are brought into classrooms, often the focus remains on the efferent, 'one right answer' approach whereby literature is treated as information to be tested, not as an experience to be appreciated and enjoyed (Huck, 1992; Langer, 1994; Perfect, 1997; Purves, 1992; Raphael et al., 1992; Rosenblatt, 1995). In fact, LaBonty (1990) surmises that teachers' reading and awareness of adolescent literature are low. Huck (1992) conjectures that this may be due to teachers' lack of confidence in their knowledge of literature to generate adolescents' responses, and "that many teachers do not know children's (adolescent) literature and yet are being expected to use it with little or no in-service work" (p. 534). Furthermore, because Traw (1993) concludes that adolescents still read a great deal of low quality literature, even though, Bushman (1997) and Marlow (1994) report that, when young people are exposed to adolescent literature, they show increased desire to read more trade books, it would lead us to surmise that our teenage students are not being exposed to the vast array of quality, interesting, and relevant literature that is now available.

Bringing more adolescent literature into the Language Arts classrooms of our schools, then, is an important curricular initiative. However, support and guidance for teachers in gaining the necessary knowledge, skills, and perspectives will be imperative

for it will require major changes in teaching philosophies and behaviours (Hade, 1991; Lehman & Scharer, 1996; Monseau, 1996; Scharer, 1992). Teachers will need to be informed of the availability of adolescent literature, inspired as to its powerful potential, and guided in its use (Langer, 1998). Shared leadership and responsibility between educational leaders and teachers will be the key components to such successful literacy curricular change (Manning & Manning, 1994). In fact, a coordinator-type role, such as that of the program implementation specialist at the district school board level, offers a rare opportunity to cultivate strong partnerships with teachers in this area. Since this function must be integral to the successful and effective promotion of adolescent literature in the classroom, research into the nature of such a role is essential.

Review of Recent Policy Documents

During data collection and analysis of this internship case study, the intern undertook content analysis of current Newfoundland and Labrador Department of Education government policy documents relevant to use of adolescent literature in the classroom. These documents, which the Language Arts program implementation specialist at the school district level was closely involved with implementing, reveal some relevant issues which will be covered in more detail in the "Research Findings" section in Chapter IV of this report. For example, the Program of Studies: Kindergarten, Primary, Elementary, Intermediate and Senior High (1997-98) emphasizes that literature experiences are, "in addition to developing their knowledge and strategies, designed to

enhance students' awareness of the richness of life" (p. 72), and that there is need for a balance of transactional, expressive, and poetic writing. Likewise, the Department of Education's Teacher's Guide: English - The Intermediate School (1988), recommended by the Program of Studies (1997-8), although dated, alludes to the need for students to enjoy the experience of literature, to understand it in relation to self, and to respond to it emotionally and reflectively. Also, English 7-9 (1999), crucial in its demand for curricular changes to guarantee Essential Graduation Learnings, alludes to the need and provision for professional growth of teachers in support of this new curriculum in order to enable them to allow students "to respond personally to a range of texts" (p. 34) and to do so using various strands -- speaking, listening, reading, viewing, writing, and others. These emphases suggest a need for a reader response philosophy with more invitation to aesthetic response, all of which use of adolescent literature can help enable and which a program implementation specialist is integral in promoting.

CHAPTER III
METHODOLOGY

Introduction

Although research is limited, some general and theoretical models for a coordinator-type role in curriculum development such as that of a program implementation specialist have been proposed. The results of this internship may or may not reflect such models as presented in the literature review. Therefore, the internship report, informed by relevant theoretical and substantive literature, was more inductive than deductive although it also had deductive elements. Inductive research begins with the collection of data which the researcher examines in a search for categories and relationships. The intern used this approach in which the "qualitative researcher tends to regard theory as something that is 'grounded' in the data" (Tite, 1996, p. 25). Thus the intern began with data and searched for patterns and themes. Deductive research, on the other hand, starts with a theoretical system which it relates to a body of data which supports or negates the propositions of the theory. Also, this internship study was closer to the generative end of the generative-verificative continuum since it was more concerned with the generative approach of discovering theoretical propositions from the evidence (generative) than in verifying theory with the data (LeCompte & Preissle, 1993; Tite, 1996). The study was very near to the constructive end of the constructive-enumerative continuum since it was involved more with eliciting constructs through its observation

and description than in systematic counting (LeCompte & Preissle, 1993; Tite, 1996). The intern's approach was midway on the subjective-objective continuum because while she valued insight as integral to understanding, she ensured her values were not projected onto the participants or onto her analysis of the data. In fact, she strove to 'make the familiar strange' (LeCompte & Preissle, 1993; Tite, 1996) and to look for surprises (Shank, 1994). She did so by taking objective observer notes on a regular basis without interpretive or emotional comments. She attempted to see the participants from a consultant-like perspective.

Many scholars assert that positivism is inappropriate for human behavioural science inquiry (LeCompte & Preissle, 1993; Marshall & Rossman, 1994; Morrison, 1991; Tite, 1996) and emphasize that qualitative studies are especially valuable for "research that delves in depth into complexities and processes" (Marshall & Rossman, p. 43). A qualitative (as opposed to a quantitative) study of a program implementation specialist's role in the promotion of teachers' use of adolescent literature, therefore, was needed. Also, uncovering the tacit aspects and individual perceptions involved in curricular change are important because they have been largely overlooked. In such a complex area as curricular innovation in support of literacy, the intern's qualitative approach enabled a glimpse beyond mere variables into the real-life problems and perceptions within the arena, and reaped a thorough, and richly detailed description. In fact, Marshall & Rossman (1994) claim that, for any phenomenon, it is crucial to understand how people perceive their part in it. Qualitative methods were chosen for this

internship study, then, because they allow research which is exploratory and descriptive within the natural occurrence of contemporary phenomena; because they recognize the importance of setting and context; and because they value and search for a deeper understanding of lived experiences of the particular phenomenon.

Setting and Participants

Preferring an in-depth case-study of a single program implementation specialist for the role analysis, the intern sought a typical or average case of a Newfoundland and Labrador school board program implementation specialist responsible for Language Arts. This was a form of purposive, criterion-based selection (LeCompte & Preissle, 1993; Miles & Huberman, 1994; Tite, 1996). The decisions involved were theoretical ones based on the perceived gap in the literature as well as on the intern's commitment to the need for qualitative research on a role crucial to the process of curricular change in middle school Language Arts. Furthermore, the intern was not interested in generalizability, but rather, in providing thick description of one program implementation specialist's role in this regard.

Only one program implementation specialist fitting the criteria was located within suitable distance for the daily access required for the internship. The particular candidate, who will remain anonymous, when approached by the intern's university supervisor, Dr. E. Strong, volunteered to participate both as the site supervisor for the internship and as the key participant for the internship. Also, since the specific school board district

involved is implementing presently the new English 7-9 (1999), it gave excellent opportunity to study the program implementation specialist's perceptions of the role involving the promotion of adolescent literature with teachers during a time of tremendous curricular change in Language Arts for the province.

Therefore, although the study was limited to one case, the selected site for internship was one that provided significant potential to reveal an in-depth understanding of the program implementation specialist's perceived role in this regard. The case study gave the "intensity, amount, and variability of the data" (Marshall & Rossman, 1994, p. 47) that encouraged full response to the intern's questions. This particular site, a school board office, responsible for approximately 80 schools ranging from kindergarten to Grade 12 in a district with both urban and rural schools, was more appropriate then others because entry was possible; because there was a high likelihood that the researcher would find "a rich mix of the processes, people, programs, interactions" (Marshall & Rossman, 1994, p. 51) in which the program implementation specialist's role is embedded; because, as a part of an internship setting there, the intern would be able to build rapport and trust with the participants; and because data would be rich and detailed, thereby lending high credibility to the internship (Marshall & Rossman, 1994).

Time Frame of the Internship

The internship portion of this study consisted of a 10-week block during Memorial University of Newfoundland's 1998 spring semester. It occurred from April 20, 1998 to June 29, 1998.

Roles of the Intern

The intern maintained full awareness of the responsibilities that accompanied her role as the main research instrument. To increase the comfort of participants, she fully disclosed her role, including purposes for the internship, description of likely activities, possible ways the internship findings would be used, and how the participants could take part in the internship (Morse, 1994; Marshall & Rossman, 1994; Tite, 1996).

In the first two to four weeks, the intern gave priority over data collection to the development of trusting relationships with participants (Marshall & Rossman, 1994). She accomplished this by actively and thoughtfully listening, and by showing "empathetic understanding of and profound respect for the perspectives of others" (Marshall & Rossman, p. 65). She was reminded of Marshall and Rossman's advice that "researchers should be sensitive to the need for time to pass, flexibility in their role, and patience, because confidence and trust emerge over time through complex interactions" (p. 66). Also, in the early weeks of the internship study, with the purpose of refining her ability to deal with ethical problems, she took some time to read other researcher's discussions of ethical problems.

Furthermore, as a participant observer, the intern attempted to be as unobtrusive as possible, and to this end, maintained a somewhat low profile so as to allow natural interactions and to avoid participants feeling any discomfort. She made every effort to ensure minimal disruptions to the participants' everyday lives and privacy, so as to not violate their human rights in any way.

The intern was especially sensitive to ethical considerations present (LeCompte & Preissle, 1993; Tite, 1996). For example, she obtained the program implementation specialist's written consent before interviews. The key participant, the particular program implementation specialist in this case study, as well as all other participants during participant observation, including the provincial Department of Education's program implementation specialist for Language Arts, remain anonymous. Also, although content analysis of the program implementation specialist's master's thesis (unpublished) was conducted to gain further insight into his beliefs regarding adolescent literature and its promotion, to further protect the program implementation specialist, the thesis will remain unidentified specifically and instead will be referred to as the 'participant's master's thesis, 1989'. As well, sites of the various in-services at which participant observation occurred are not disclosed; instead, in-services are labelled In-service A, B, C, D, E, or F. The intern hoped that this protection of participants would encourage disclosure of perceptions and feelings without fear of public scrutiny and accountability (LeCompte & Preissle, 1993; Tite, 1996).

To reciprocate the participants' inconvenience, time, support, and tolerance, the intern helped out where possible. For example, she assisted the program implementation specialist's usual tasks related to Language Arts, gave informal feedback, provided thoughtful listening, and obliged any other demands of reciprocity that were a typical part of the internship (LeCompte & Preissle, 1993; Marshall & Rossman, 1994; Seidman, 1991).

In all situations involving interactions among participants, the intern took care to remain neutral, looking for ways "to display skill and sensitivity in dealing with complexities in relationships that inevitably emerge during fieldwork" (Marshall & Rossman, 1994, p. 66). Also, the intern heeded LeCompte & Preissle's (1993) advice to handle tension in the field by identifying and sympathising with the participants while maintaining some social distance.

Data Collection

Field Notes

Additionally, the intern, as a participant observer, took account of the program implementation specialist's interactions with teachers on issues related to using adolescent literature. Typical of qualitative research, this participant observation involved immersion in the everyday life of the setting; sought to discover and value the perspectives of participants on their worlds; viewed inquiry as a collaborative, interactive process between the intern and the participants; was both analytic and descriptive; and depended on people's words and behaviour as the primary data (Marshall & Rossman, 1994). The intern focused on the program implementation specialist's interactions involving teacher education and professional development such as in servicing, and other relevant interactions such as demonstrations pertaining to use of adolescent literature, and even brief, informal encounters, such as an in-service coffee break, which involved help requests, supportive gestures, and so forth.

The intern took both objective, descriptive field notes (referred to as Descriptive

Field Notes from In-service A, B, C, D, E, or F) and interpretive, analytical field notes (referred to as Analytical Field Notes from In-service A, B, C, D, E, or F; or denoted within descriptive field notes by brackets [as so]) (Glesne & Peshkin, 1992). From various perspectives (Jorgensen, 1989) and using all the senses, the intern began by observing everything, but, after the first week or two, upon 'getting a feeling' for what sorts of basic social processes were occurring (Hutchinson, 1988), continued participant observation with a clearer focus.

Midway on the participant-observation continuum, observation allowed the intern understanding of aspects of the program implementation specialist's role implicit in interactions, thus providing triangulation, while participation from immersion in the setting allowed her to hear, see, and begin to experience reality as the participant did, so that interviews, combined with observation, allowed the intern to understand the meanings that individual held for everyday activities (Marshall & Rossman, 1994). Furthermore, although the scope of this study within the internship framework did not allow in-depth interviewing with other parties, (e.g, teachers, principals, etc.), the participant observation gave some overall insight which could stimulate other researchers to explore such angles in more depth at another time.

Taped Interviews

As a primary method of data collection to discover the program implementation specialist's perceptions specific to the promotion of adolescent literature, what personal

meaning this role possesses, day to day experiences with it, and personal beliefs regarding how the task may best be achieved, the intern conducted four in-depth interviews with the program implementation specialist (referred to as Interview 1, 2, 3, or 4) during the 10-week period of the internship. Interviews occurred at the school board offices and lasted from 1 to 1½ hours each. Since these interviews were tape-recorded, they did not proceed without written permission. On a regular basis, the interviews were transcribed and recorded without change to the participant's wording or grammatical structure so as to maintain integrity to the conversational tone of this qualitative inquiry, and especially, so as to maintain integrity to his meaning. Also, the intern made all necessary attempts to keep confidential the information collected; interviews, transcripts, and tapes will be destroyed one year following acceptance of the internship report.

The intern used a semi-structured interview format that provided a set of possible issues and questions that should be explored, yet remained very flexible and did not prescribe wording (Merriam, 1988). Employing a combination of Patton's typology (in LeCompte & Preissle, 1993) and some models (Kennard & Carter, 1989; Heckard, 1993) discovered in the review of the literature (see Appendix A), the intern planned some general questions aimed at discovering the participant's meaning perspective, but placed emphasis on letting "the participant's perspective on the phenomenon of interest ... unfold as the participant views it, not as the researcher views it" (Marshall & Rossman, 1994, p. 80). As Patton's typology suggests, the interview contained several of each type of question: experience-behaviour, opinion-value, and feeling. As well, the intern gave

appropriate attention to content, scripting, and ordering of questions.

This interview method promised richer data than would a questionnaire. The intern could probe, use open-ended questioning, and explain the questions when necessary. Rapport with the participant led to the revelation of more in-depth information concerning that individual's perceptions of the program implementation specialist's role in promoting adolescent literature, and thus, provided data that answered the questions set.

Documents

As a means of further triangulation (LeCompte & Preissle, 1993; Tite, 1996), the intern reviewed documents related to use of adolescent literature while working with the program implementation specialist and teachers during professional development interactions. These included teacher in-service documents such as Language Arts In-service (1997) (see Appendix C) and materials concerning adolescent literature; curriculum units using adolescent literature that were suggested by the program implementation specialist; and Department of Education related policy documents such as Teaching the Novel (See Appendix D). The intern also reviewed and analysed the participant's Master's thesis (1999) which was on the subject of adolescent literature.

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

Introduction

The intern in this internship used definite and organized methods of data analysis, realizing at all times the limitations of the internship. Data analysis was an ongoing and continuous process from the beginning. Daily, the intern transcribed, labelled, organized, and coded interview data, field notes, and memos to herself, including summaries, insights, perceptions, and so forth, all the while searching for patterns in the data. A computer file listing the available data, time of interview or field notes, and the participants involved was kept. The intern organized the data in these ways consistently so that large quantities of data did not become unmanageable.

The intern followed a form of Marshall's (cited in Marshall and Rossman, 1994) organizational techniques such that, during transcription of data onto computer files, initial analysis in italics were added, keeping the literature review, previous data, and earlier analysis notes in mind. This process of preserving data, along with interpretive meanings soon after collection, expedited the analysis process, although it did not replace the overall constant comparison method (Glaser & Strauss, 1967) of sorting, looking for overlapping categories, and identifying more abstract themes. However, these organizational methods ensured retrievable and manipulable data. At the same time, they were not so rigid as to disallow flexibility (Marshall & Rossman).

Utilizing the theoretical perspectives and approaches indicated in the literature

review, the intern analysed data from this internship study to answer the main research questions. As Marshall and Rossman (1994) point out, the literature review in a grounded theory development helps provide categories, theoretical constructs, and properties that may assist data organization and the discovery of new links between real-world phenomena and theory. Placement of the program implementation specialist's perceptions of and experiences with the role of promoting adolescent literature against the theoretical reasons to do so (i.e., reader response pedagogy, and adolescent development theories) and within models of a coordinator-type role, illuminated for the intern the participant's meanings, so that, in effect, previous theory and models provided "guiding hypotheses". Nonetheless, these premises were, as Marshall and Rossman reflect, "merely tools used to generate questions and to search for patterns, and may be discarded when the researcher gets into the field and finds other exciting patterns of phenomena" (p. 37). This approach maintained the essential flexibility required to permit the precise focus of the internship to unfold during the research process itself. The intern, then, "retained her right to explore and *generate* hypotheses in the general area of the problem statement" (p. 37).

To this end, general analytic procedures such as the constant comparison method and typological analysis were used to derive grounded theory from the data (Glaser & Strauss, 1967; Hutchinson, 1988; LeCompte & Preissle, 1993; Tite, 1996). Here, to expedite the process, the intern used Burnard's (1994) method of focusing on the identification of 'meaning units' as a basis of developing categories for analysis using WordPerfect. While coding and analysing links for patterns, incident (or behaviour) was

compared with incident, "incident with category, and finally, category with category or construct with construct" (Marshall & Rossman, 1994, p. 135), allowing a distinguishing between similarities and differences among categories. Themes and patterns emerged, through careful attention to the data, categories, and any underlying basic social processes that occurred (Hutchinson, 1988). Some analyst-constructed typologies created by the intern were used, but only as 'sensitizing concepts' to guide further analysis (Tite, 1996). Furthermore, data analysis involved a constant checking and rechecking, as emergent themes were tested against the data in a constant back and forth movement amongst theory, patterns (or categories), and data, for negative cases, discrepant cases, and alternative explanations, all in an attempt to understand how things fit together (LeCompte & Preissle, 1993; Marshall & Rossman; Tite, 1993).

Content analysis involved locating the desired documents, taking stock of what was there, analysing them, asking questions such as 'how is this used?', evaluating, and interpreting (LeCompte & Preissle, 1993; Tite, 1996;). This was important especially as a means of triangulation (LeCompte & Preissle). Analysis involved, also, writing the report since summarizing, reflecting, interpreting, and selecting are analytical processes (LeCompte & Preissle, 1993; Tite, 1996). The final report is in a third person, realist tale form, because this is the most recognized published form (Marshall & Rossman, 1994). The intern followed the advice of Lincoln and Guba (1985) who emphasize that the qualitative research report should engage the reader's interest and put the reader in the setting, allowing her to experience it as the participant does by viewing the world from his

or her perspective.

Internship Findings

Research Question 1: How does one program implementation specialist responsible for Language Arts at the school district level perceive his role in the promotion of extensive and effective use of adolescent literature by junior and senior high teachers in their English classrooms? What is his daily experience with it, how does he understand it, and what meanings does it hold for him?

Data analysis within this internship study revealed several categories into which the participant's perceptions and beliefs regarding his role in the promotion of adolescent literature fell. Included are his various philosophies regarding literature, especially adolescent literature; his opinions as to English 7-9's (1999) affect on this role; the various meanings and opinions he holds as to a program specialist's role in promoting adolescent literature; his perceptions of teacher reaction to the support given in this area; his frustration at the lack of time available for the efficient and in-depth focus the role requires if it is to be a meaningful one; and the problems he feels were caused when the Department of Education stopped providing free Grades 7 and 8 novels to schools.

The Philosophies of the Program Implementation Specialist

Knowing the underpinning philosophies held in high esteem by the participant was critical in understanding a program specialist's role in promoting adolescent literature. The intern noticed the participant's deep realization and appreciation of 'story' and of literature in general; of the cumulative positive effect of literature on reading and writing; of the unique relevance of young adult literature for adolescents because of its appropriate themes, issues and language levels; of the ability of adolescent literature to allow young people vicarious experience with and increased sensitivity to the human experience; of the transactional model's values; of adolescent literature being important in its own right, not merely as a bridge to the classics; of the value of adolescent literature in creating an educational classroom atmosphere; of the critical nature of adolescent literature in any quality Language Arts program; and of the students' readiness for university and the work-world of the future as a result of making adolescent literature a central part of any Language Arts program. Furthermore, the new English 7-9 (1999), as well as the more dated curriculum documents still used as resources, (e.g.), Teacher's Guide: English - The Intermediate School (1988), reveal similar philosophies.

Importance of Story

The program implementation specialist noted at several points in the interviews and in his master's thesis (1989), an appreciation of 'story' and of the importance of literature in general. These basic philosophies were obvious in statements such as the following one in which he clarified his belief in the significance of story through quoting

Isaac Singer:

> Isaac Singer who is a writer/storyteller says, "When a day passes, it is no longer there. What remains of it, nothing more than a story. If stories weren't told, if books weren't written, man would live like beast, only for the day. What's life after all; the future isn't here yet and you can't foresee what it will bring. The present is only a moment and the past is one long story. Those who don't tell stories and don't hear stories live only in that moment and that isn't enough. (Participant's master's thesis, 1989, p. 1)

As well, when asked later about the appreciation of story, the participant referred to the fact that our lives would be very narrow without it. (Interview 3, June 12, 1998)

Importance of Literature in the Curriculum

Moreover, the program implementation specialist stressed that he does not regard literature as "some sort of frill" (Interview 4, June 25, 1998). Rather, it is a very important experience that students should have for quite practical reasons. In fact, he felt that the leaders of the future will have to be those who have a knowledge of literature. He claimed that it makes them "wise people about the way human nature works" (Interview 4, June 25, 1998). Furthermore, the participant felt that literature "is important because if you look at the Learnings -- the Essential Graduation Learnings [from English 7-9]-- kids need to be able to read and understand and appreciate. It's a part of communicating ..." (Interview 4, June 25, 1998).

Later, in the same interview, he claimed that

> it's like something literature gives you rounds out that character. I don't believe that literature is the only subject in school, but I do feel really that we need a balanced curriculum. When you get someone like Lorenz [1987], who is a

> biologist, calling for an emphasis on humaneness, I think its time for us all to look .... Some people in this province, at the Department of Education level and at the university level, place too much emphasis on Math and Science. (Interview 4, June 25, 1998)

Also, English 7-9 (1999) emphasizes literature's central role somewhat, at least in the Language Arts curriculum, by making statements like "Literature plays a vital role in the English Language Arts curriculum" (p. 119); by incorporating literature in the use of writing portfolios, and response journals; and by emphasizing novel study through wider reading, response, and in-depth study.

Cumulative Effect of Reading and Literature on Writing and Learning

Additionally, on several occasions the program implementation specialist revealed his belief in the cumulative positive effect of reading and literature on writing and learning. For example, he claimed that he saw early on in his career, while still a teacher, that there was a major connection between the amount students read and the ability of these students to write (Interview 1, May 5, 1998). Also, during in-services, the participant emphasized that the well-read adolescents are those who are writing better on criterion tests because they have the ideas and the stories which are being built on from the beginning. Likewise, at four different in-services related to Language Arts (Descriptive Field Notes from In-services A, B, C, and E), he gave the example of how one Grade 12 student's reference in a scholarship exam essay to Sadako and the Thousand Paper Cranes (Coerr, 1977) -- a story which she had encountered in elementary school -- won her the

award. To teachers he emphasized, "See how the reading and content comes into all of this again and again? See how this cumulative thing is a major part of all this?" (Descriptive Field Notes from In-service A, April 20, 1998).

> In the same way, English 7-9 (1999) notes the role of literature in writing:
> Wide reading of literature provides exemplary models for students' writing as they internalize the structures and conventions of particular genres, get ideas for themes and topics, and notice interesting techniques they can try out in their own writing. Reading literature helps students to develop a sense of the importance of craft and awareness of audience in their own writing. (p. 119)

Adolescent Literature as Appropriate for Young Adults

Moreover, the program implementation specialist's beliefs about adolescent literature included its relevance for young people through its appropriate themes and language levels. This philosophy became clear directly through such statements as, "When I look at adolescent literature I think of themes that interest young people ..." (Interview 1, May 5, 1998), but also indirectly, as when he referred teachers to a sheet entitled "Teaching the Novel" (see Appendix D) included in each package given at an in-service for the new Grade 8 Language Arts program. The excerpt states, "The junior novel is a transition novel. Starting young people with the junior novel is probably the best way to get them to read adult novels" (Teacher's Guide: English - the Intermediate School, 1988, p. 71).

In fact, further discussion revealed that the program implementation specialist believed especially in the importance of starting with the junior novel in the Romantic Stage. Here, he referred to Whitehead's (1950) stages of which the Romantic Stage is the

first and the one in which students are "moving through an experience to be 'caught' not taught' (p. 61). In his master's thesis (1989), the participant alluded to the fact that "starting young people with the junior novel during the 'Romantic Stage' is probably the best way to get them involved in novel reading on a wide level" (p. 88).

Furthermore, the program implementation specialist's beliefs regarding the relevance of adolescent literature for young people were frequently and clearly stated in his 1989 master's thesis. For example, in it he refers to Ryan's (1964) suggestion that

> appreciation for the best in fiction evolves most surely from a carefully planned developmental program, a program in which students are brought face to face with fictional works meaningful to them at the moment. Teachers expect students to stretch in order to gain the fullest appreciation for any text prescribed; however, if the author's concepts and language are so far beyond their capabilities that they cannot respond actively as they read, the whole purpose is frustrated. (p.47)

Likewise, in his master's thesis, the participant referred to Storr (1969) who suggests that "there has to be a lock within us which the key of the book can fit, and if it does not fit, the book is meaningless for us" (p. 47); and to Rosenblatt (1968, cited in participant's master's thesis, 1989) who claims that "books must be provided that hold some link with the young readers' past and present preoccupations, anxieties, and ambitions" (p. 224). In fact, the program implementation specialist believed "the maturing student now wants texts that are linguistically rich but accessible, psychologically engrossing and capable of holding attention over a sustained period" (participant's master's thesis, 1989, p. 138). Furthermore, his thesis referred to Frank Whitehead's (1977, in Thomson, 1987, cited in participant's master's thesis, 1989) English Schools

Council study as finding that "teachers were imposing adult literary works on children before they were ready for them" (p. 138).

In fact, in one interview, the participant conceded that, because many of our young people are 'disengaged' today, we need the right literature -- adolescent literature -- to captivate them:

> I think that a lot of students are disengaged for a lot of reasons; I mean, family situations, just the way that they operate in their communities. It's not easy with all the competition out there, computers and video games and TV... and so, it's not easy to engage students. If literature is going to work -- if young adult literature is going to work -- it has to be something that speaks to that individual, speaks to him or her about his likes and dislikes, his woes and anxieties, his loves, etc.. I think if you give him the right book, it will be like a key to get him to read other things and to say 'Hey, this person understands the way I'm feeling'. To continue the metaphor, teachers are really locksmiths. They are supplying the key ... they're supplying it! You know, sometimes we're tampering with the locks to help students get in there and engage right? (Interview 4, June 25, 1998)

Similarly, the Department of Education's program implementation specialist, like the participant, showed a realization of adolescent literature's relevance with comments such as, "this curriculum is a response to calls for more texts including more relevant adolescent texts" (Descriptive Field Notes from In-service D, April 27, 1998). On the other hand, although Foundation for the Atlantic Canada English Language Arts Curriculum (n.d.) comments on the importance of "reading experiences appropriate to the developmental needs of the students ...", neglected is the direct mention of the values of using adolescent literature specifically (p.38).

Vicarious Experience through Adolescent Literature

There is, however, full realization by English 7-9 (1999) that, "All students need to see their lives and experiences reflected in literature" (p. 7). In the same way, the program implementation specialist emphasized to teachers at in-services related to Language Arts that our students can gain experience vicariously through literature as well as through actual experience in real life (Descriptive Field Notes from In-service C, April 24, 1998). Also, later during an interview, the program implementation specialist reiterated the same viewpoint by commenting

> The Bridge to Terabithia (Paterson, 1977) is an experience -- albeit it's a vicarious experience -- but it's part of the little spicks and specks of experience that makes us bigger people, wiser people. Some of the experiences we have are real life -- we see an accident or are involved in an accident and it changes us -- but sometimes our lives don't only change by real experiences, they change by vicarious experiences. (Interview 3, June 12, 1998)

Through further discussion, the participant discussed the point by way of specific example in Cynthia Voigt's (1981) Homecoming:

> It's the whole thing that Steinbeck talked about when he said,"A boy gets to become a man when a man is needed". Look at Dicey: it's a case of a girl becoming a woman when a woman is needed. She was left with these children and she was their only hope and she delivered. Kids need to see that, you know, that there's going to come a time when they have to ... there's no Mom around, no dad around, you're on your own. And so much of literature is about that; there's nobody else to blame it on, nobody else to turn to, and you have to make it on your own. (Interview 3, June 12, 1998)

Similarly, in an earlier interview, the participant noted that

> I've seen grade 5 students cry at the end of Bridge to Terabithia (Paterson, 1977). The vicarious experience of literature led them to an experience they might not

have had in their lives; let them see and make more sense of things. (Interview 1, May 5, 1998)

In the same way, this belief is discussed in the professional reading entitled "Teaching the Novel" from Teacher's Guide: English - The Intermediate School (1988), distributed by the program implementation specialist at a Grade 8 Language Arts program in-service:

> The junior novel illuminates the present for young people. Through identification with characters in a novel, students can bring themselves into clearer focus, maintaining, at the same time, a detachment that allows them to take an objective look rarely possible in real life until long after events have taken place. The novel provides students with a chance to try on different roles. This can help them clarify their own characteristics and attitudes (p. 71).

Likewise, English 7-9 (1999) states that:

> Literature provides a unique means of exploring the spectrum of human experience. It offers students the opportunity to experience vicariously times, places, cultures, situations and values vastly different from their own. The reader takes on other roles and discovers other voices. (p.119).

Furthermore, the program implementation specialist displayed a belief that the adolescent novel, in particular, is effective in these ways because students experience the characters for a period of time, thus living in the experience longer. In fact, the professional reading entitled "Teaching the Novel" from the Teacher's Guide: English - The Intermediate School (1988) distributed during In-services A, C, D, & E (see Appendix D) claims that

> The novel offers an opportunity for sustained reading; it provides an environment that becomes part of the students' experience in a way that shorter selections do not, simply because they are shorter and readers do not live in them very long. (p. 71)

Adolescent Literature Leading to Sensitivity and Responsibility

Moreover, the program implementation specialist thought that adolescent literature's vicarious experience helps lead to the development of our students' sensitivity. He stated

> I think that reading young adult literature makes us more humane people, and I think that novel study is an attack against the waning of humaneness. Some people are not sensitive because they've never been coached to be sensitive; they've never had the reason to be sensitive. (Interview 3, June 12, 1998)

Likewise, in his master's thesis, he referred to Ian Hansen (1984, cited in participant's master's thesis, 1989) in stating that "literature stands between us and statistical man (p. 3)" and to Lorenz (1987, cited in participant's master's thesis, 1989) in commenting on "the waning of humaneness in society" (p. 3). Also, as mentioned previously, in discussing Lorenz's ideas, he had commented that children's and adolescent literature "gives students during the sensitive phase of their youth, ideas and principles to advocate that are worthy of the complete commitment of human beings" (participant's master's thesis, 1989, p. 4).

Later, when asked whether now, with the age of the information highway and the way it is being pushed in classrooms, he feels the same need for adolescent literature in our classrooms, the participant responded affirmatively. He indicated that it is more true today then it was then; that part of our training should be in enabling students' sensitivity. Moreover, he felt that literature, by giving them an array of vicarious experiences, allows kids to see new and many sides to life, and that it is this that makes them more sensitive,

thoughtful individuals. He commented further that

> I know, in the future, we have to be able to produce engineers and we have to be able to produce these technical people but those people have to live in society and I say to the schools, look there's no point in teaching environmental science if, when they leave the school in the afternoon, they walk out through the door and trample the tulips.... They have to understand the beauty of the flower, you know ... which they could get from reading some literature, from reading a novel. (Interview 4, June 25, 1998)

Furthermore, the participant believed that adolescent literature promotes a sense of responsibility amongst our young people. He displayed a concern that some teenagers have so much that they may not realize how lucky they are, may be somewhat irresponsible. He mentioned once again that while reading Voigt's (1981) Homecoming, something that Steinbeck said about 'a boy becoming a man when a man is needed' dawned on him, that Dicey had to become a woman because her whole family depended on her. It was her ingenuity and perseverance that got them through. He concluded that, "all our young people, boys and girls, should be reading that kind of stuff" (Interview 4, June 25, 1998).

The participant revealed this belief also in his 1989 master's thesis when he claimed that "the significance for young readers is that some adolescent fiction poses questions and situations they need to consider while growing up, without pretending to offer easy solutions" (p. 92). Moreover, he wrote that, "For a teenager who has experienced cruelty, and who has escaped it, it may be comforting to see these experiences treated in literature and to see some of the victims mature and grow and survive" (p. 93).

Overall, the program implementation specialist voiced a philosophy about the importance of adolescent literature which may best be summarized in his own words:

> A classroom where teacher and children unashamedly shed tears together over Katherine Paterson's [1977] Bridge to Terabithia is the 'texture of experience' of the Romantic stage towards which teachers should strive. Such books give students images of family, of school, of friends, of love, of tragedy, carefully crafted in harmonious prose. Such books give both teachers and students revelation of the gems (like friendship) we get from life" (Participant's master's thesis, 1989, p. 92).

Interestingly, English 7-9 (1999) concurs with this philosophy, citing that "Literature shapes our conceptions of the world and is an unlimited resource for insights into what it is to be human" (p. 119).

Commitment to the Transactional Model

When asked specifically about the educational models that influence his beliefs regarding adolescent literature, the program implementation specialist emphasized the transactional model. He stated

> I think the transactional model influences the curriculum where students make connections between what they read. They respond to what they read -- where their first responses is their own response -- and listen to what other people say and that enriches their response. Then, they go back and make another response. I've seen that idea promoted. I see examples of Rosenblatt [L. M.]; I see examples of Iser [W.] (Interview 2, May 7, 1998)

Adolescent Literature More Than a Bridge to the Canon

Also, the program implementation specialist revealed the fervent belief that

adolescent literature should not take a diminutive role to the classics. He stressed

> Well, I say it's not only a bridge. I don't want to look at adolescent literature as some sort of bridge because I think some adolescent literature is the 'landing'. It's not a bridge; it's useful in itself. So we're not using this literature to lead to better literature because this is better literature in some cases; this is better than the classics. (Interview 4, June 25, 1998)

Likewise, the participant stated later in the same interview that

> I think some of the novels that we look at as young adult fiction are more contemporary. I think a lot more of these novels should be found in the high school and in the junior high, because I don't think they're of lesser quality or a more mediocre quality than the classics. Some of them are better than the classics. So, for that reason, they should be in there as well. They do tend to hook students on reading. (Interview 4, June 25, 1998)

Similarly, at an in-service held by the Provincial Department of Education for school board program implementation specialists regarding the new Grade 8 Language Arts program (In-service D), the Department of Education program implementation specialist reiterated this point, with statements such as, "We appreciate Robert Frost but we also want to give place to the many contemporary authors who have a voice" (Descriptive Field Notes from In-service D, April 27, 1998).

Moreover, the participant showed a desire to strive for a melding of adult with adolescent literature, of classics with contemporary, as evidenced in the following statement:

> I think that adolescent literature is important, but it all mixes together to give us an enriched experience. I really want to deal with more than one type of literature. If I were doing the theme of war, I would bring in Lois Lowry's [1989] Number the Stars, but I would also bring in the poem "Dunkirk" [Nathan, 1942]. (Interview 1, May 5, 1998)

In fact, the participant revealed a belief in the importance of making connections between various types of literature, including adolescent literature, and in doing so, showed a realization that "this is part of a process" (Descriptive Field Notes from in-service B, April 22, 1998). Later, in an interview he elaborated on the same point:

> I've seen some wonderful processes where for example, a teacher is working a traditional novel, say Lord of the Flies [Golding, 1955] or A Separate Peace [Knowles, 1959] which talks about conflict between young people, and then, as a pre-reading, they'll go out and pick up a piece of adolescent literature like The Chocolate War [Cormier, 1974] and read it; the spin offs, you know, always making the connections ... (Interview 2, May 7, 1998)

Classroom Atmosphere through Adolescent Literature

According to the program implementation specialist, then, the creation of a classroom atmosphere where there is much reading and writing going on is an essential part of an effective education (Interview 1, May 5, 1998). That this philosophy was held by the program implementation specialist also in 1989 when he wrote his master's thesis is clear as evidenced by the following excerpt:

> In a classroom and home where literature lives, plenty of children's books will be found -- a smorgasbord from which children freely select. There should be a rich mix of different authors (Scott O'Dell, Mollie Hunter, Jean Little, E. B. White), different genres (realistic fiction, biography, fantasy, historical fiction, humorous stories, adventure stories) ..." (p. 103)

Additionally, in one interview, the participant noted how now, in this role, he can detect an effective classroom atmosphere created through use of adolescent literature:

> I can tell a vibrant class in this job as program coordinator by going to a class and seeing a lot of books around, SSR's, journal entries, book talks going on, a lot of

> connections being made with poetry, classes where students love to read ... (Interview 1, May 5, 1998)

During another interview, the program implementation specialist explained further, noting that, in some classrooms he had visited, the lack of adolescent literature was producing classrooms that were not thoughtful ones, adding that, "I don't think you can do a book like Homecoming [Voigt, 1981] without generating thought" (Interview 3, June 12, 1998). He showed anxiety over this point when he commented, "So that worries me: I've been in classes and there doesn't seem to be a lot of discussion and group thought going on, you know, and that's what gets me upset" (Interview 3, June 12, 1998).

Importance of Adolescent Literature to Successful Programming

Knowing what a student needs to be able to do and value in literature at the end of Grade 12 and having a vision of "where the new program is going" (Interview 3, June 12, 1998) then, the program implementation specialist revealed concern and some anxiety as to whether we will be able to "bring the students to where they should be" (Interview 3, June 12, 1998), that is, to what they should know, achieve, and value. These are the Graduation Learnings from English 7-9 (1999), which he considers to be our mission statements now, our 'aims' of education. In his opinion, some of these goals are fairly lofty such as the goal for communication: "Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively" (p. 21) At

the same time, he acknowledged that reaching these Graduation Learnings are essential for students to succeed in the adult world. He stated, "So, you know, there are high stakes here and I feel that responsibility, and I take it very, very seriously" (Interview 3, June 12, 1998).

When questioned further about the meaning of his role in the promotion of adolescent literature as a program implementation specialist, he indicated that the fact that he is a parent of school-aged children makes his role all the more important and meaningful to him.

Overall, the participant revealed a distinct work ethic driven by the meaning he derives from knowing that the formulation and delivery of a good Language Arts program -- one in which adolescent literature has a central place -- is necessary for students' learning and future. He commented that

> I work very hard and sometimes I'd like to throw some of it aside but there are classes out there of thirty to forty kids each waiting for a good program. I think there's a saying by Herodotus, "The sword often provokes a man to fight" and I feel the right program and the right books and the right teacher and the right classroom provoke kids to learn. (Interview 3, June 12, 1998)

English 7-9 Affecting Promotion of Adolescent Literature

In the opinion of the program implementation specialist, English 7-9 (1999) reveals a new, expanded view of literacy and an overall positive promotion of adolescent literature with an appropriate balance of literature, albeit not enough emphasis on adolescent literature specifically. Also, revealed is a concern with promoting both

aesthetic and efferent responses to literature, and with an outcomes-directed approach.

Expanded View of Literacy

As expressed by the program implementation specialist, perhaps the most notable characteristic of English 7-9 (1999) (into which both the promotion and use of adolescent literature must fit) is that of an expanded literacy. At a Grade 8 Language Arts program in-service, the participant emphasized to teachers that this is "a new approach altogether"; that the "focus in the new curriculum is on literacy"; and that, the idea is to "read a range of texts" (Descriptive Field Notes from In-service E, June 1, 1998). This was emphasized at various other in-services as well (e.g., In-service A, April 20, 1998).

Moreover, the participant stressed continuously the need for students to have read widely in order to 'get' the allusions made in literary works. This would include the necessity for students to read across the curriculum (Descriptive Field Notes from In-service E, June 1, 1998). As the participant made clear in reference to the previous Grade 8 literature text, "Crossings [King, LeDrew, and Porter, 1982] is just one resource now" (Descriptive Field Notes from In-service E, June 1, 1998).

English 7-9 Provides an Overall Balance in the Language Arts Curriculum

When asked if English 7-9 (1999) provides a balance of literature with other areas of the Language Arts curriculum, the participant responded affirmatively although somewhat hesitantly:

> Yeah, I think there's a balance there. You know, English and literature are cutback some - - in fact, by 180 hours if you look at the writing -- but I feel that doesn't necessarily have to be a bad thing. It could be that reading is promoted across the subjects. (Interview 4, June 25, 1998).

In an earlier interview, he expressed a similar opinion:

> But as I went around to the pilot schools and teleconferences for the pilots, I realized that the outcomes had changed, that a lot of things that traditionally had not been in the curriculum had been put in -- speaking and listening, viewing and representing. The other thing is non-fiction writing -- magazine articles, things that kids would read in brochures and information articles -- there was a lot more of that cropping up in the curriculum ... so I had to say to myself, well, did we have a balance before? Did we have too much fiction and not enough non-fiction? Did we have too much reading and not enough viewing? So to answer your question, I feel now -- and I didn't feel this way -- I feel now there is a balance there that wasn't there before and I'm pleased with the balance. (Interview 2, May 7, 1998)

English 7-9's Promotion of Adolescent Literature

Likewise, the participant believed thatEnglish 7-9 (1999) fosters the reading of adolescent literature to some degree but not necessarily sufficiently. When asked if he perceived English 7-9 (1999) as effective in promoting adolescent literature, he claimed

> I think the new curriculum guides -- I've looked carefully at the Grades 4-6 guides and the 7-9 guides -- I think the new guides have suggestions on how to bring in more young adult literature and how to extend, how to link a novel ... how to do in-depth studies ... (Interview 3; June 12, 1998)

However, he conceded also that some of the more dated guides, like Teacher's Guide: English-The Intermediate School, Grades 7-9 (1988) were equally effective, having usable chapters on teaching the novel and teaching poetry.

At other times, the participant revealed anxiety and some indecision about the

promotion of adolescent literature through English 7-9's (1999) outcomes: "As a literature teacher I would have liked to see more emphasis on adolescent literature and more emphasis on fiction and drama. In the beginning when we were looking at the pilots, we were very critical ...." (Interview 2, May 7, 1998). This anxiety is apparent also in the following statement:

> It seems to me that it (English 7-9) is focusing on certain skills and it's focusing on precision but I'm not sure that literature and reading will be any better off in this than it is now. I'm worried that it won't be as well off and so I don't know. I'm worried about that. That's a question that I'm still asking. (Interview 4, June 25, 1998)

Indeed, the intern's content analysis of English 7-9 (1999) revealed an insufficient emphasis on adolescent literature. One of the outcomes listed in English 7-9 (1999) says to " ... read widely and experience a variety of young adult fiction and literature form different provinces and countries" (p. 48.), and, on occasion, English 7-9 (1999) actually encourages wide reading by advising that we might "have students set personal reading goals each month" (p. 49). However, not much specific to wide reading of adolescent literature is mentioned otherwise. For instance, the following statement from the same document alludes to wide reading and genres, but is not specific to adolescent literature: "students have easy access to a variety of print texts, including novels, short stories, plays, poems, mythology, and nonfiction, ..." (p. 71).

Likewise, although English 7-9 (1999) claims to promote wide reading, mentioning adolescent literature would have been key in such statements as the following:

> Since the Language Arts classroom must accommodate the varied interests and abilities of all students, a wide range of texts should be available from simple, generously illustrated texts for less capable readers to adult fiction and non-fiction texts that can engage and challenge more sophisticated readers. (p. 145)
>
> The more students can find to read that is purposeful, contains relevant information and provides reading pleasure, the greater the chance of their becoming lifelong readers/viewers. (p. 145)
>
> [Use] a range of print resources such as textbooks, novels, magazines, newspapers, World Wide Web texts and library reference works. (Foundation for the Atlantic Canada English Language Arts Curriculum, n.d., p. 39)

Clearly, in each of the preceding statements, adolescent literature is not mentioned specifically.

Similarly, although Foundation (n.d) gives the following criteria for selecting resources -- to which adolescent literature provides the perfect fit -- there is no specific mention of it:

- provide motivating and challenging experiences suitable for the learner's age, ability and social maturity
- elicit personal, thoughtful and critical responses
- represent a range of styles and structures
- have literary merit
- use language effectively and responsibly, and use language that is essential to the integrity of the work
- offer a variety of experiences and values which reflect the diversity of learners'

interests, needs and competencies

- broaden students' understanding of social, historical, geographical and cultural diversity
- develop a sensitivity to and an understanding that reflects individual differences such as age, gender, ethnicity, religion, disability, class and political/social values . (p. 54)

Indeed, there is more emphasis on non-print texts than on adolescent literature specifically. Consistently, statements such as the following are made in English 7-9 (1999): "A successful reading and viewing program implies the availability of a wide variety of texts, including non-print texts" (p. 145).

Likewise, although the MultiSource (Iveson and Robinson, 1993) curriculum, which is the new program for Grades 7 and 8, suggests some novels by writers of adolescent fiction such as A Wizard of Earthsea (1968) by Ursula LeGuin, Homecoming (1981) by Cynthia Voigt, and Winter Room (1989) by Gary Paulsen; the anthologies, and especially the magazines, have little representation by authors who write specifically for young adults. Some selections are adult fiction, (e.g.), an excerpt from The Grapes of Wrath by John Steinbeck and one from The Joy Luck Club by Amy Tan, and many are non-fiction stories and articles by such writers as Farley Mowat and Isabelle Allende. Although relatively few, some adolescent literature writers included are Phyllis Reynolds Naylor, Richard Peck, Ursula K. LeGuin, Walter Dean Myers, Katherine Paterson, Gary Soto, and Jean Little.

English 7-9 Suggests Aesthetic and Efferent Responses

If English 7-9 (1999) does not do an outstanding job of promoting adolescent literature and reading, content analysis by this intern revealed that certainly it does stress -- as did the participant -- both personal (aesthetic) and critical (efferent) responses to literature, including adolescent literature. In fact, Rosenblatt's transactional theory is obvious in English 7-9 (1999), as in the following statements :

> Each reader/viewer brings to the reading/viewing experience personal and linguistic experiences, personal knowledge about life, and individual social, familial and reading/viewing backgrounds. It follows that the meanings individuals derive from a text may vary ... (p. 144)

> The primary value of reading literature is the aesthetic experience itself -- the satisfaction of the lived-through experience, the sense of pleasure in the medium of language, the complex interaction of emotion and intellect as the reader responds to the images, ideas and interpretations evoked by the text. (p. 119)

> Students need opportunities to consider the thoughts, feelings and emotions evoked by texts and to make connections to their own experiences and to other texts. (p. 151)

Assuredly, the new MultiSource (Iveson and Robinson, 1993) program does not neglect the aesthetic response. English 7-9 (1999) and MultiSource suggest some ideas for inviting student aesthetic responses. For example, a Note/Vignette in English 7-9 (1999) cites a classroom activity by a Grade 8 teacher:

> My students enjoy drawing or sketching what comes to mind while I read parts of a novel to them. They begin with a blank sheet of paper and are free to use pictures, words, symbols, colours, etc.. When they share afterwards, students realize how colours and designs express their thoughts, feelings, and mood while

> listening to a selection. Students also realize that readers respond differently which makes for very interesting discussions! (p. 75)

English 7-9 (1999) also suggests that teachers use a variety of ways to engage students in personal responses, such as having students write about a similar event in their lives, write a letter to a character in the novel, design costumes or sets for the play, or write diary entries from the point of view of one of the characters, and so forth.

In the same way, teachers are advised to,"Have students keep a response journal where they are encouraged to respond personally to what they read" (English 7-9, 1999, p. 96).

English 7-9 (1999) also makes several references to efferent/ critical responses as is evident in the following excerpt:

> Help students go beyond personal responses to a text by involving them in activities that develop critical responses to what they read, activities such as the following:
>
> - Read the text two or three times, making notes each time. Compare your notes. How are they alike/different?
> - Choose two or three adjectives which describe a character and then find evidence in the text to back it up. (p. 96)

Some other references to efferent response in English 7-9 (1999) encourage it through students' use of response journals: "Use students' Response Journals ... to monitor their reading/viewing comprehension" (p. 49).

The program implementation specialist promoted aesthetic and efferent responses to literature (and adolescent literature) at times; for example, by directing teachers at a

Grade 8 Language Arts program in-service (In-service E, June 1, 1998) to the professional reading, "Teaching the Novel" from Teacher's Guide: English - The Intermediate School (1988) which cites methodology for a novel study, including the fact that "discussion should focus on the human experience and manner of presentation. How does the author want the reader to feel here? Why should s/he want to arouse that feeling? How does s/he try to do it?" (p. 74).

Moreover, content analysis of MultiSource (Iveson and Robinson, 1993) revealed occasionally a promotion of adolescent literature -- and eliciting students' responses to it -- as when Nancy Atwell is quoted from In the Middle: Writing, Reading, and Leaning with Adolescents (1987, cited in the Teacher's Guide: MultiSource):

> The first twenty years have witnessed an explosion in the number of novels and short stories written expressly for young adults, adolescent literature of such breadth and depth no teacher need ever apologize for building a curriculum around kids' responses to their own books. (p. 14)

This promotion is achieved also in Teacher's Guide: MultiSource (Iveson and Robinson, 1993) with quotes from teachers such as the following one from Sam Robinson, Saskatoon, Saskatchewan, in answer to the question, "How has using reader response changed the way you teach literature?:

> When I first started teaching, over thirty years ago now, I used literature in the same way that my own teachers used it -- either as content for reading practice or as a literary heritage. Using reader response has encouraged me to consider the range of student reactions to literature and the reasons for their responses. Students explore their response and meaning-making through dramatization, art work, dance and video production, as well as through writing. I find that my concern for student response directs the content that I choose, and my teaching is the better for

it. (p. 35)

Overall Concern with Outcomes

Likewise, although adolescent literature itself is not emphasized sufficiently, in contrast, the outcomes presented in English 7-9 (1999) underscore the entire curriculum, as they did the participant's beliefs. In fact, the Department of Education program implementation specialist at an in-service for program specialists regarding the new Grade 8 curriculum stressed that a discussion of Keystage and Grade Level Outcomes preface all in-services (Descriptive Field Notes from In-service D, April 27, 1998). The participant adhered strictly to these guidelines. Indeed, each in-service he led began with an overview of the English 7-9 (1999) outcomes for Language Arts. For example, the agenda document from an in-service given by the participant (In-service A, April 20, 1998) depicts a typical start, in that from 9:30 - 10:00 a.m., Activity 1 is "Keystage vs. Grade Level Outcomes" (see Appendix E) .

Furthermore, the participant was very concerned with integrity to curriculum outcomes, that teachers not leave gaps (Analytical Field Notes from In-service A, April 20, 1998). He made comments such as, "teachers will not have the right to overlook the outcomes..." and "literature must be connected to learning outcomes, thus aligning literacy expectations" (Descriptive Field Notes from In-service A, April 20, 1998). Also, during an interview, the participant stated clearly that

> When I'm out talking to parents or teachers, I talk in terms of the outcomes; and as you know, there are specific outcomes that deal with adolescent literature and

> there are specific outcomes that have to do with personal responses to adolescent literature and critical responses to it. For example, what are the components of an adolescent novel? Why is it that some novels suggest character and other novels, theme or situation? So there are different outcomes. (Interview 2, May 7, 1998)

Role of the Program Implementation Specialist in Promoting Adolescent Literature

According to the participant, the role of the program implementation specialist in the promotion of adolescent literature is pivotal. It is a role that is accomplished when a program implementation specialist ensures adolescent literature is included in the curriculum; provides effective leadership in the adolescent literature curricular initiative; and assists teachers in the discovery and use of adolescent literature.

Ensuring Adolescent Literature is Included in the Curriculum

Throughout the internship case study, the program implementation specialist showed an appreciation for the necessity of inclusion of adolescent literature in the curriculum through the promotion of adolescent literature with teachers and parents; through the promotion of novel study, especially in-depth novel study; through the appending of novels to other courses, especially at the senior high level; and through the inclusion of a range of adolescent literature.

Promoting adolescent literature overall.

With achieving English 7-9 (1999) outcomes as a priority and believing that "the best models are literature" (Descriptive Field Notes from In-service A, April 20, 1998),

the program implementation specialist regarded promoting adolescent literature as important. Making reference to English 7-9 (1999), he discussed several ways in which this promotion occurs both with teachers and parents:

> But in all the new APEF [English 7-9, 1999] documents, there are outcomes dealing with literature studies and obviously part of literature studies is literature relevant to teenagers, relevant to young people. Part of my job is to promote that. Now we promote that in different ways. For instance, as part of our in-service we promoted wide spread reading and Read Alouds. We've also promoted novel study and the reading of poetry and short story. So, as part of our work with schools as well, we encourage principals and teachers to put money aside for books and for department heads to not spend all their monies on software but that part of their responsibility is to purchase books and novels, etc. and to make up class sets. As well, I've been invited as part of my job to speak to parents as part of orientation meetings and in other various meetings. Also, as part of my role as program implementation specialist, I encourage parents to buy books for birthdays, and special occasions because, if you surround young people with books, they tend to read books. Often with junior high school and high school students what happens is we tend to buy them CD's, etc., but I think it is part of my role to remind them that buying a book for a student is still important .... (Interview 2, May 7, 1998)

Clearly, the Department of Education program implementation specialist agreed with the participant's approach, making such comments as, "I want parents, teachers, and departments buying books. It has to be done" (Descriptive Field Notes, In-service D, April 27, 1998). In fact, he stated as well that he is "putting together a document about working with young adult literature" (Descriptive Field Notes, In-service D, April 27, 1998).

Promoting an emphasis on novel study.

Moreover, throughout the internship, the intern noted the program implementation specialist's emphasis on novel study, especially in-depth novel study, as a part of his

promotion of adolescent literature. Content analysis of the "Grade 8 Content" sheet (see Appendix G) given teachers during related in-services, revealed a large emphasis on reading, calling for coverage of 25-plus poems, ten-plus short stories, ten-plus essays, and, notably, at least six novels in all: two in-depth, two wide independent reading, and two Read Aloud.

Although three types of novel reading were suggested by this school board, the participant seemed particularly concerned with the in-depth novel study. He stressed to teachers, "Choose two novels of good literature, Newbery Award-winners, etc. and do in-depth.... I want two novels done in-depth" (Descriptive Field Notes from In-service E, June 1, 1998). Likewise, during his prep talk to summer school teachers for high school English courses, he stipulated a full week of the four week duration to be spent on an in-depth novel study (Descriptive Field Notes from In-service F, June 26, 1998).

The second type of novel study suggested was wide independent reading of which the school board requires also a minimum of two per grade (Descriptive Field Notes from In-service E, June 1, 1998). Stressed to teachers was the fact that they cannot lose sight of fostering a love for reading. The program implementation specialist indicated, "Novels should be essential to help here" (Descriptive Field Notes from In-service A, April 20, 1998).

The third type was the Read Aloud, again, requiring a minimum of two per grade. The participant was specific regarding the Read Aloud novels:

> All this list [the Department of Education list of suggested Grade 8 novels (see Appendix G)] is a pretty good guide for picking books but you don't need to

> confine to this; for example, Sounder [Armstrong, 1969] is a good Read Aloud. It should not be your first time reading the novel.... just relax, enjoy 'story' .... Homecoming [Voigt, 1981] is too long for Read Aloud, too descriptive; something shorter for a Read Aloud, something that has cadence of language. Choose these novels wisely. It's two books in their repertoire even if they don't get the others (Descriptive Field Notes from In-service E, June 1, 1998).

Promoting adolescent literature across the curriculum.

Likewise, the participant, in promoting adolescent literature, revealed an appreciation for appending novels to other courses, especially at the senior high school level. Even as early as 1989, he upheld this belief as evidenced in the following excerpt from his master's thesis:

> Such novels offer a form of vicarious 'field trip' to areas and time when direct observation is not possible. By way of further example, novels like Riverrun (Such), Blood Red Ochre (Major), Winter of the Black Weasel (Dawe), Sooshewan (Gale), Copper Sunrise (Buchan) could complement any unit of study in social studies dealing specifically with the Beothuks or an issue involving native peoples. (Participant's master's thesis, 1989, p. 268)

When asked if schools are taking the recommendation to append adolescent literature novels to other courses, the participant noted that he has made the point in several in-services that in order to create a literate culture in the schools, it cannot be done in Language Arts courses only (Interview 4, June 25, 1998).

Promoting the inclusion of a range of adolescent literature.

The program implementation specialist recognized the need for a variety of literature – and of adolescent literature – in the schools. That the novel is not the only

genre he acknowledged as of value became clear in statements such as

> When I think of adolescent literature I certainly see the novel as an important part ... but I think we need to look at all the genres – novel, poetry, certainly drama (Interview 1, May 5, 1998).

> Establish a balance in the literature curriculum between traditional and new novels, realism and fantasy, historical and contemporary settings. At present, the curriculum needs more novels of the fantasy/science fiction mode included on the prescribed lists since this category is very popular with junior and senior high school students (Participant's master's thesis, 1989, p. 262).

Similarly, English 7-9 (1999) makes reference to the inclusion of various genres of literature in our Language Arts programs by making statements such as "engage students in a rich variety of literature types – poetry, science fiction, mysteries and autobiographies" (p. 150). In the same way, the Department of Education program implementation specialist cited the need for a variety of adolescent literature genres, commenting that, "Many schools don't have a good library. I'm going to send more novels, because I want realistic fiction, historical fiction, fantasy, etc.. We want to send out more novels" (Descriptive Field Notes from In-service D, April 27, 1998).

Interestingly, the participant perceived also a cry from teachers for a range of adolescent literature: "I get calls from teachers all the time wanting some input from me on the novel they should choose for Grade 8. They want to make sure that there is a range of novels ..." (Interview 2, May 7, 1998).

Leading the Adolescent Literature Curricular Initiative

The participant believed in the importance of leading the adolescent curricular initiative constructively, as evidenced throughout the internship study by his effective leadership of teachers, one in which the intern noted several types of supportive gestures.

Leadership style.

Throughout all of his promotion of adolescent literature, the program implementation specialist came across as a leader who was soft-spoken, fair and non-autocratic, but also, firm, commanding, and charismatic (Analytical Field Notes from In-service F, June 26, 1998). Of Lashway's (1996) three leadership styles (hierarchial, transformational, and facilitative), his was a facilitative leadership. Often, the intern witnessed his facilitative gestures and responses to teachers, such as, "Can we agree, then ..." (Descriptive Field Notes from In-service B, April 22, 1998).

Specifically, in this role, the program implementation specialist's leadership showed three categories or typologies of facilitative gestures: inspirational/motivational, emphatic/clarifying, and accessible/supportive.

Importance of being inspirational and motivational.

During in-services, the program implementation specialist came across as highly energized and motivational (Analytical Field Notes from In-service A, April 20, 1998). His body gestures accompanied the meaning of his words; for example, he used a broad sweep of hands while making statements such as, "Getting ideas from all over"

(Descriptive Field Notes from In-service A, April 20, 1998). Likewise, his adamant nature was reinforced with hand motions, bringing points home motivationally and inspirationally (Analytical Field Notes from In-service A, April 20, 1998). Consistently, this incentive came from a basic humanism obvious in such statements as,"Let's pat ourselves on the backs; we've done a lot of good things already", and "Reading is part of what we are as people" (Descriptive Field Notes from In-service A, April 20, 1998). Teachers reacted to the effect: one teacher exclaimed, "I think he's powerful" (Descriptive Field Notes from In-service A, April 20, 1998).

Importance of emphasis and clarification.

Often, the program implementation specialist used emphatic or clarifying gestures in his promotion of adolescent literature with teachers. He used reiteration for emphasis as with the use of the following phrases: "So your students should know .."; "Do you see how this is building, hey? Because that's what we're doing, building scaffolds"; "Back to outcomes. So you see the range .... You get my point ..."; "So, do you see the context?"; "What I'm saying is ... "; and "So why I am bringing up this example ..." (Descriptive Field Notes from In-service A, April 20, 1998).

In the same way, the program implementation specialist made a constant habit of clarifying points for teachers. For example, he used regularly phrases such as, "So why I'm showing you this is because ...."; and "In other words, I'm saying creating a context is important ..." (Descriptive Field Notes from In-service A, April 20, 1998). Almost always,

his speech revealed a responsive clarification in that he heard what teachers were saying and responded to it by clarifying; for example, "Now you see ..." (Descriptive Field Notes from In-service A, April 20, 1998); "What I'm saying is ..."; "I'll show you that in a few minutes .."; "One of the books is confusing on numbers but note that it is simply ..."; "Now what do I mean by that?"; and, "If I were department head, I would go through this booklet with teachers"(Descriptive Field Notes from In-service B, April 22, 1998). In fact, often the phrasing revealed a Rogerian reflecting back of ideas as with Garcia's (1994) model (see Literature Review in Chapter II); for example, "So what you are really saying ..." (Descriptive Field Notes from In-service A, April 20, 1998).

Furthermore, body movement accompanying emphatic, clarifying speech was appropriately reinforcing. For example, at times, the program implementation specialist kept beat to his emphasis with hand motion. Also, on occasion, he banged his fist, clicked his fingers, pointed out with his fingers, clapped his hands, or gave a sweep of hands as emphasis (Descriptive Field Notes from In-service A, April 20, 1998).

Importance of accessibility and supportiveness.

Many gestures displayed by the program implementation specialist were helpful ones. He often gave useful hints, such as "Now the books you get next year will help you with this..." (Descriptive Field Notes from In-service A, April 20, 1998), or "It may be helpful to give students practice..."(Descriptive Field Notes from In-service B, April 22, 1998). These gestures displayed the desire to provide relevancy for teachers on the issue

of adolescent literature, evidenced by the use of such phrases as "I show you this because ..." (Descriptive Field Notes from In-service A, April 20, 1998). Sometimes they encouraged active teacher participation, as typified by phrases such as "An interesting thing for you to do is for your school to ..." (Descriptive Field Notes from In-service A, April 20, 1998).

Supportive gestures were frequent. The intern noted, "Around is the drone of the overhead, dust floating, [anxiety on teachers' faces -- much to take in]. Often, teachers commented that they felt "bogged down" and "overwhelmed" (Descriptive Field Notes from In-service E, June 1, 1998), but the program implementation specialist responded expertly. As one frustrated teacher struggled to express her concern about trying to fit more novels into an already tight curriculum, he nodded, giving a word when she needed it (Analytical Field Notes from In-service A, April 20, 1998). Also, he set teachers at ease where possible with comments such as, "You don't have to worry about this ..."(Descriptive Field Notes from In-service B, April 22, 1998) and "We're not expected to get all this now; we'll work at it all through next year" (Descriptive Field Notes from In-service E, June 1, 1998); and "Don't panic in this. Start small. We'll be there to guide you" (Descriptive Field Notes from In-service E, June 1, 1998).

Noticeably, in all dealings with teachers regarding the promotion and use of adolescent literature in the classroom, the program implementation specialist was a personable leader. Always, as he spoke to teachers, he walked around the room and between tables, making direct eye contact, speaking to teachers individually, as well as to

the whole group (Descriptive Field Notes from In-service A, April 20, 1998; Descriptive Field Notes from In-service B, April 22, 1998). The intern noted, "He is very tuned into their needs and problems" (Analytical Field Notes from In-service B, April 22, 1998).

Through all interactions with teachers in the promotion of adolescent literature, the program implementation specialist showed genuine involvement (Analytical Field Notes from In-service F, June 26, 1998). Although he talked excitedly and quickly, it was always with concern in voice. The intern noted how the participant responded to teachers' worries with acknowledging comments such as, "I understand your point"; "Yes, ahem"; "It is overwhelming at times"; "I hear what you're saying."; and "I see your concern" (Descriptive Field Notes from In-service A, April 20, 1998).

Also, the program implementation specialist made himself accessible for teachers. For example, he told them, "If you have trouble with this, call me and leave a message, or call me at home" (Descriptive Field Notes from In-service B, April 22, 1998 and from In-service E, June 1, 1998).

Overall, the participant's facilitative, supportive leadership of teachers in the role to promote adolescent literature adheres to models uncovered in the literature review (see Chapter II of this report), including Hosking and Teberg's (1998) model of coordinator-type roles for supporting teachers through curricular changes whereby the coordinator ensures teachers understand the benefits, but also, that they feel it is manageable for them.

Assisting Teachers in the Discovery and Use of Adolescent Literature

For the participant, helping teachers in the discovery and use of adolescent literature involved suggesting various adolescent literature to teachers and making them aware of the resources available, as well as giving this support in an organized and prepared manner.

Suggesting Adolescent Literature to Teachers.

Recommending adolescent literature to teachers is an imperative part of a program implementation specialist's role in the participant's opinion, and involves cooperation with the Department of Education on recommending specific novels for specific grade levels, as well as distributing resources to teachers connected to this initiative.

When asked whether he suggested novels to teachers, the program implementation specialist claimed that, not only did he do this directly, but also indirectly through the Department of Education:

> Well, we just suggested that [teachers] look at Homecoming [Voigt, 1981] in Grade 8, and we gave them a list in Grade 7 and 8. We've worked with the Department this year and made some suggestions that it might purchase for schools. They've been Newbery Award winners, nominations for the Newbery Awards, or they have won some sort of literary award. You can trust those if they've won awards; that either the style or the content of this novel has substance to it for discussion. (Interview 3, June 12, 1998)

At in-services for the new Grade 8 Language Arts program (In-services E), one such novel list was distributed (see Appendix G). Appropriately, it mentions adolescent literature authors like William Hobbs, Gary Paulsen, Kit Pearson, Cynthia Voigt, Kenneth Opel, Avi, Sharon Creech, Carol Matas, and Megan Turner.

Furthermore, during his discussion on novel study at a Grade 8 Language Arts program in-service, the program implementation specialist gave advice about some novels appropriate for this age level. One teacher asked him, "Which books on this list would you most recommend? I have to check them out, order, etc." The program implementation specialist answered, "I've read the six novels [shown on the overhead] .... You don't have to, but I suggest stay with what is recommended" (Descriptive Field Notes from In-service E, June 1, 1998). The novels to which he referred were Homecoming (1981) by Cynthia Voigt, The Winter Room (1989) by Gary Paulsen, Lisa (1987) by Carol Matas, A Wizard of Earthsea (1968) by Ursula LeGuin, The Wild Children (1985) by Felice Holman, and Far North (1996) by Will Hobbs. He stressed Homecoming especially, claiming, "Out of those, I would recommend Homecoming because it is the most academic" (Descriptive Field Notes from In-service E, June 1, 1998). One teacher asked if using Lois Lowry's The Giver (1993) was acceptable. The program implementation specialist assured him that this was quite appropriate, because "You can accomplish outcomes with The Giver" (Descriptive Field Notes from In-service E, June 1, 1998).

As well, to promote the use of adolescent literature, especially novels, in this case, the participant distributed "Teaching the Novel" (see Appendix D) from Teacher's Guide: English - The Intermediate School (1988) at a Grade 8 Language Arts program in-service. One section, entitled 'Generating an Interest in Reading' noted ways in which novels can be discovered, obtained, and used:

- Get the books: through inexpensive book clubs, through the library, through

> library grants, through School Supplies, through individual student buying, through community efforts, through club sponsorships, through school purchase of kits, through donations from home, through exchange with other schools ...
> - Make an effort to keep up with current publications. Collect information about books from reviews, annotated lists, rapid skimming, and from what students say. Read, but start where the students are.
> - Work cooperatively with teachers of other subjects to encourage reading. Many teachers of physical education encourage students to read stories about sports or well-known athletes.
> - Always have paperbacks available in the classroom.
> - Prepare attractive book displays.
> - Try uninterrupted sustained silent reading (USSR; also known as SSR, sustained silent reading). Suitable materials at a variety of reading levels are essential. Begin with a short session of five to ten minutes and gradually increase it. Insist that the reading be uninterrupted and silent. (p. 71-72)

> Interestingly, the English 7-9 (1999) makes reference to similar approaches: Students need experience with ... young adult fiction .... students and teachers together can build a bibliography or library of quality books that appeal to a range of reading abilities and reading interests; teachers may want to consult the young adult literature reviewed in each English Journal publication for reading suggestions ...." (p. 147).

However, as suggested previously, the intern's content analysis of English 7-9 (1999) reveal that such references are too few overall.

Making Teachers Aware of Resources Available.

Moreover, the participant regarded that part of his role in the promotion of adolescent literature is to make teachers aware of the resources available. He claimed, "I think my role is to make teachers aware of what the resources are that are out there and even some of the teachers' handbooks that go with the publishers' resources offer some

good suggestions as well ..." (Interview 3, June 12, 1998).

However, he cautioned that teachers not rely on publisher guides to adolescent literature:

> There's some good things available from the publishers, like approaches to particular novels. They have, I guess, a novel study guide done for each novel that you can already purchase. I think that you have to caution teachers that this is not the only way to look at this novel. I'm sure more teachers, after using a publisher's model, will adapt it to the needs of their own classroom and add to it. (Interview 3, June 12, 1998)

Nevertheless, the program implementation specialist indicated that his main objective in suggesting resources was to indicate specific quality adolescent literature. He stated, "Rather than tie-in pathways to a novel for teachers, I am more interested in making them aware of some good novels that are coming on the scene" (Interview 3, June 12, 1998).

During another interview, he expressed a similar opinion:

> So they [teachers] will call me tomorrow and I may be able to make some suggestions about a novel....They may not listen to me; they may say, 'No I'm going to go with this novel', or 'A teacher in my school recommended this novel'. So part of my role is all these chats on the phone .... and they invite me out to their staff meetings ... (Interview 2, May 7, 1998)

Importance of Being Organized

Furthermore, the attention that the participant showed to organization and preparation as an integral part of the role of assisting teachers in the promotion of adolescent literature was obvious. At each in-service, he had all the teacher information

laid out carefully, having prepared in detail. For example, for each teacher at the in-service for summer school preparation he had individual information packets provided. All teachers commented positively on the fact that their questions had been prepared for already (Descriptive Field Notes from In-service F, June 26, 1998).

Teacher Reaction

In explaining teacher reaction to his role as program implementation specialist, the participant referred to an overall positive teacher response to related in-service, to teachers' regular use of novel recommendation forms for suggesting adolescent literature they have read, and to teacher realization of his commitment to the role .

Response to In-service

When asked about teacher response to his role promoting adolescent literature, the program implementation specialist indicated it was positive in that it acted as a catalyst for dialogue between them and for related school improvement initiative. As well, teachers called for more in-service time; in fact, this was especially so after the in-services for the new curriculum. He explained:

> What I found was that calls were overwhelming after the in-service. I guess what I did was provide some sort of general overview to excite them into reading and writing and speaking and listening. They wanted to come back to me for more details and specifics. (Interview 3, June 12, 1998)

Indeed, the participant sensed that part of teachers' reaction was an excitement

generated from creating a dialogue between them about the curricular initiative involving adolescent literature:

> I had a package come from school yesterday that said "as follow up to the Grade 8 in-service, probably you could copy this for our teachers". Sometimes teachers don't need a lot of motivation before they come on stream .... It has really created a dialogue ... so it's been a really good response. (Interview 3, June 12, 1998)

Also, the teacher reaction included a defence of Language Arts in-services. One teacher commented, amidst a chorus of agreement, "You can see we are starving for PD" (Descriptive Field Notes from In-service C, April 24, 1998). Likewise, the Department of Education program implementation specialist indicated at the in-service for program specialists on the new Grade 8 Language Arts program that at a previous gathering, one teacher's comment left on an evaluation form was, "Need for In-service" (Descriptive Field Notes from In-service D, April 27, 1998).

The participant, himself, during two in-services, defended related in-service time, lamenting the lack of it: "We need the two [in-service] days to bring it together" (Descriptive Field Notes from In-service C, April 24, 1998), and, "We have the [in-service] day but there is too much maintenance for one day" (Descriptive Field Notes from In-service E, June 1, 1998).

As well, the program implementation specialist indicated that teacher reaction included school improvement initiative, in some cases connected to reading children's and adolescent literature:

After the Grade 7 in-service, individual schools called as part of their school

> improvement to focus on reading, to focus on children's literature, to focus on writing. So they wanted to have in-depth days which focused on one or two aspects of it, but we just haven't been able to get to all the schools. (Interview 3, June 12, 1998)

Teachers' use of Novel Recommendation Forms

Similarly, some teachers showed initiative by filling out novel recommendation forms (see Appendix H). These forms request a comment on setting, character, and plot, as well as remarks as to why the book is being recommended and whether it complements the present curriculum. The program implementation specialist distributed these forms at a Grade 8 Language Arts program in-service, asking for novel recommendations, especially Newbery winners (Descriptive Field Notes from In-service E, June 1, 1998).In the same way, at the Grade 8 Language Arts program in-service for program specialists, the Department of Education's program implementation specialist called for novel recommendations, saying, "Send in [a title of] a junior high novel that should be used" (Descriptive Field Notes from In-service D, April 27, 1998).

When asked specifically about the frequency of teachers' novel recommendations, the participant commented on the noticeable return of forms distributed during the Grade 7 Language Arts program in-service last year: "A lot came back actually. And some of the novels that we had in Grade 8 were the result of – now some are out of MultiSource, out of the curriculum – but some are out of the novel recommendation forms" (Interview 4, June 25, 1998).

Additionally, the program implementation specialist stressed an appreciation of the time it took for teachers to complete forms and return them as requested. It was his feeling that their recommendations would be taken seriously both at the school board level and at the Department of Education level:

> Everything is so fast-paced that if a teacher goes through the trouble of having a novel completed with a class or a couple of students, and they write up a novel recommendation form, they are so busy that I really welcome the fact that someone has done all this work. The Department [of Education] seems to be the same way and my experience is that, if it's a good rationale, he [the Department of Education's program implementation specialist] tends to go with the recommendations of teachers. (Interview 4, June 25, 1998)

Teachers Sensing a Commitment to the Role

Finally, in reference to teacher reaction to his role regarding adolescent literature, the program implementation specialist concluded that teachers do realize that it is important to him: "I think they get the message that I feel that this is important .... I think school's realize that I'm committed to this. So I think we've set some good directions" (Interview 4, June 25, 1998).

Lack of Time Available for the Promotion of Adolescent Literature

A major concern of the program implementation specialist regarding his role in the promotion of adolescent literature was the lack of time actually available for it. The participant spoke of the myriad other responsibilities as a program implementation specialist that detract from time spent promoting adolescent literature specifically; of the

lack of specific job description as a program implementation specialist; of the sense of direction provided by English 7-9 (1999); of the extreme frustration he feels at not being able to give adequate attention to the role; of the problems created by the change from program coordinators of the past to program implementation specialists of today; of the resulting lack of attention to such promotion of adolescent literature as ensuring a variety of genres are present and follow-up; and of the worry that teachers do not understand the change that has taken place.

Other Responsibilities Detracting From the Role

Unfortunately, the participant showed significant frustration due to the lack of time he has to give to the promotion of adolescent literature. Clearly, this lack of time is a direct result of the fact that Language Arts is only a small portion of his responsibilities as program implementation specialist. In fact, he is responsible for the program implementation of all subjects at the high school level. Thrown into the picture is Language Arts, Grades 7-9. On this, the participant commented:

> Well, first of all, the Department of Education in Newfoundland makes me a 'levels' person. So, I'm supposed to be monitoring curriculum in all subject areas across the high school [Levels 1, 2, and 3 (Grades 10, 11, and 12)]. Now this board has changed that a little and given me extra responsibilities – Language Arts, grades 7-12. (Interview 2, May 7, 1998)

Lack of Specific Job Description

When asked if his role in promoting adolescent literature is written into his job

description specifically, the participant indicated that it was not. This lack of guidance and role definition from the school board as felt by an individual in a coordinator role echoes the findings of Kennard and Carter (1989) and Harwood (1992) uncovered in the literature review. However, the program implementation specialist asserted that the APEF outcomes have influenced his role definition around the promotion of adolescent literature tremendously. He commented

> When I've gone to meetings related to the English Language Arts program in the high school, my job in promoting the program is articulated well although I haven't seen it on paper as such. But you can see it on paper if you look at the APEF [English 7-9, 1999] guides because the outcomes make it clear what we should be promoting. The outcomes have defined my job because I have to know -- it is my role to know -- the outcomes for each grade level and it is my job to try to articulate that to teachers. So the outcomes have made my job more specific. I know what I'm accountable for now, and teachers know what they're accountable for, and students know what they are accountable for .... (Interview 2, May 7, 1998)

As well, the intern's content analysis of Foundation (n.d) revealed that the importance of board personnel in the teaching and learning of Language Arts is stated clearly by grouping them with other organizations influential in this manner:

> While the structure of the education system varies from province to province, generally it can be defined as including the following: universities and community colleges; the department of education; school boards, superintendents and their professional staff; schools and school advisory committees. These organizations, collectively and separately, have various responsibilities and make important decisions which have an impact on the teaching and learning of English Language Arts, including decisions about
>
> - the allocation of personnel, time and materials, including technology -- to

ensure that all students have access to adequate learning experiences and appropriate resources

- provision for professional growth of teachers, administrators and curriculum personnel at school, district and department levels, in support of this curriculum (p.43)

From this description, it would seem important that board personnel, such as a program implementation specialist, have adequate time to give to the development of curriculum and to the professional education of teachers on the promotion of a specific curricular initiative such as the use of adolescent literature.

Frustration Coming From the Lack of Time

What was most evident in the interviews with the program implementation specialist, similar to Kennard and Carter's (1989) findings was his intense frustration at the lack of time he could give to a specific role, in this case, the role of promoting adolescent literature. According to the participant, the problem is with the way program specialists are assigned to school boards now. Each program implementation specialist is responsible for so much and so many different areas that he or she is literally 'spread thin' and thus, is not optimally effective. For example, the participant himself is responsible for all the high school subject programs as well as Language Arts, Grades 7-9. The participant claimed, "It does seem impossible and it is impossible ... You don't have the time to get in and do that in-depth work ...." (Interview 3, June 12, 1998).

Later, in the same interview, his frustration is clear:

> I try to explain it to them: sometimes it is frustrating in the sense of trying to answer all the calls, knowing that for a lot of it – the science and math at the high school level – I don't know the answers. You know, I try to find answers for them, (e.g.), if they're looking for a sample exam or looking for some materials, I try to get it for them. But before, I was an expert: I knew as much or more than teachers about a particular subject. Now I find I don't, you know; I'm more of a gopher really. So the roles have changed. (Interview 3, June 12, 1998)

Time Available for the Role Now as Opposed to Then

Indeed, according to the participant, the roles of program specialists have changed from the program coordinators of the 1980s, a change which has greatly affected such Language Arts curricular initiatives as the promotion of adolescent literature. In fact, the participant claimed that

> If you go back to the 1980s in Newfoundland at the board offices, there was a position known as program coordinator and mainly it was arranged along subject lines. So you had a Language Arts coordinator and a math coordinator and science coordinator and basically they could focus in on their own subject area. So you got a lot of in-depth work and you got a lot of help for teachers specifically, concrete help that teachers could use. However, with the changes that came with the new school boards, program coordinators are no longer in existence as such. For example, I'm a levels person; I am in charge of all the high school programs, all the subjects, and all the pilots. (Interview 3, June 12, 1998)

When asked how his role regarding adolescent literature has changed as a result, the participant surmised an overall negative effect:

> I think that it was more of a focus in my daily job in the old situation [as a program coordinator] than it is now. Now, it's probably one tenth of what I have to do and so therefore, its not getting the focus. So really, [the role to promote] young adult literature in many ways is probably less than one tenth. The amount of time you can actually hone in on young adult literature is probably minuscule really. (Interview 3, June 12, 1998)

When asked for a specific example of how the time he can devote to the promotion of adolescent literature is affected, he spoke especially of the lack of time to keep current with new adolescent literature:

> Well, when I did some work years ago as a program coordinator, we put together a list of novels -- Dr. Elizabeth Strong and I put together a list of novels -- and I took one summer and I read (and I enjoyed it) about forty to fifty novels. I won't be able to do that this summer because I have other things that I have to get ready for September and it won't be only novels. Now obviously, I can read a few novels over the summer but, at that time, it was a big priority for me and I read over forty novels. I won't be able to do that now because there are other roles that I have to serve .... (Interview 3, June 12, 1998)

Also, further to this problem, the program implementation specialist conceded that this lack of time to keep current on the reading of adolescent literature requires him to cut corners. For example, teachers' novel recommendation forms provide an invaluable help:

> Of now, I have a very selfish reason for giving that recommendation form. It's because, if two people recommended the same book, that gives me an idea that I should read it because I don't have time. If I read a book, you know it's got to be a book that's going to count because I don't have time. I've read about seven novels this year. That's all that I had time to read. [Therefore] it's a cue to me. A couple of teachers recommended Homecoming and then, I went from there and I read the book. (Interview 4, June 25, 1998)

Resulting Lack of Attention to Ensuring Genres Present

In addition to the problems that shortage of time brings for reading new adolescent literature, the participant worried also about the lack of attention that he can give to such specifics around the promotion of adolescent literature as ensuring that a variety of genres are represented in the schools. Actually, a concern that this variety of adolescent literature genres be achieved in the schools had been revealed in the participant's master's thesis

(1989). When asked further, the program implementation specialist admitted a lack of attention to the concern, that with everything else, it had been neglected. However, he added, "The APEF [English 7-9, 1999] confirms that the philosophy and the approach that I was talking about in the thesis is what other schools and other jurisdictions were after ... so that was good" (Interview 4, June 25, 1998).

During interviews, his frustration over the importance of this neglected issue was obvious with such comments as:

> I would like to see it, yes. It's very important that it be there. We need to select books for in-depth study to ensure that balance is there over the grades. Nobody is doing that. I think now though, most high schools are doing fiction and non-fiction. They are trying to balance that out; but whether there is a fantasy there and a historical fiction there and a realistic fiction there, I'm not sure, and nobody is talking that. (Interview 4, June 25, 1998)

> The categories [genres]-- I think that somebody (like in my job here) is going to have to get on that. It's something that needs to be done and I think that [it] will have to be part of your in-service, but also, part of the work that I do with the Department [of Education], because I think the Department is going to have to have the books at School Supplies that are going to help you achieve that. It's no good saying you've got to do historical fiction if there's none on the list. So that kind of detailed work is not in place yet. Now, it might be if you talk to [the Department of Education's program implementation specialist for Language Arts]; he might have a grand scheme ... but, right now, I'm not sure that all the mechanisms are in place ... and I haven't done it. (Interview 4, June 25, 1998)

> And, to admit, I'm guilty that kind of control is not in this board yet. All I'm thankful for and all I'm trying to achieve right now is getting them [students] to read novels and I'm so glad that they are reading and teachers are ordering books, that it's back on their budget and everything like that. (Interview 4, June 25, 1998)

Resulting Preclusion of Adequate Follow-up

According to the participant, also as a result of the program implementation specialist's lack of time, follow-up and maintenance of the promotion of adolescent literature that does occur during in-services or meetings with teachers is impossible. He commented

> For example, I ran a program this year called "Tutoring for Tuition" where high school students earn vouchers for postsecondary [education]. Now there's nothing difficult about that program; it's just that there's a lot of logistics to keep track of the students' hours and do all of the reporting, etc. I have a major report now to do [otherwise] those students are not going to get their vouchers. [Therefore] any maintenance and follow-up that teachers thought I was going to get done on the Language Arts Grade 8 in-service is not going to get done because a lot of students are depending on me to finish this report so they can get their vouchers. It's frustrating in that way, that maintenance is not being done. (Interview 3, June 12, 1998)

Furthermore, in explaining the importance of follow-up to the promotion of adolescent literature, the program implementation specialist noted that the one-day in-service is truly valuable only if it is the prelude to regular maintenance:

> There's nothing wrong with a one-day in-service if you have follow-up. Some people frown on a one-day In-service. I find you can accomplish a lot of things .... [however] what it really does is set an agenda for school visits; that's what it does. So at least when you go to a school, everyone is on the same agenda. You don't have to get there and say what's important; they know it's important and then, you're into the 'how's' and the 'do's'. But the one-day In-service without the maintenance and without the follow up is probably a waste of time. (Interview 3, June 12, 1998)

Frustration With Teachers Not Understanding the Change

Similar to the feelings of defensiveness and vulnerability Harwood (1992) found amongst coordinators, the program implementation specialist revealed a concern for and a

significant frustration over the possibility that teachers may not understand the ramifications of the change from the program coordinators of the past to the program implementation specialists of today; that is, how much less time the latter has to devote to roles such as supporting the curricular initiative to use adolescent literature. During an interview, he made the comment that

> The attention to detail that teachers out in the system are used to under the old system is not here any more and sometimes they just think that I'm not doing my job; they just think, 'its no good calling him'. Yeah, I don't think they realize the change that is taking place here ... (Interview 3, June 12, 1998)

Furthermore, he believed that such teacher frustration with his role can cause deeper and more insidious problems like the overall failure of a program implementation: "Sometimes when teachers feel that nobody is there supporting them and maintaining the program on a daily basis, they lose their interest in it. Sometimes programs don't get implemented the way they should" (Interview 3, June 12, 1998).

Problems Caused by Discontinuation of Free Grade 7 and 8 Novels

As well, during the internship case study, the program implementation specialist's strong feelings regarding another issue relevant to the promotion of adolescent literature became clear: the discontinuation of the free adolescent novels that were supplied to Grade 7 and 8 classrooms provincially during the 1970s and 1980s was a huge mistake in that it sent a negative message as to the importance of reading, especially of adolescent literature to administrators, teachers, and students.

According to the participant, the novels given each year to Grades 7 and 8 by the Department of Education were meant to be part of a 'core saturation program' planned to get junior high school students 'hooked on books'. Indeed, an excerpt from Teacher's Guide: English - The Intermediate School (1988), "Teaching the Novel" (see Appendix D), given at a Grade 8 Language Arts program in-service, confirms this purpose:

> The novels provided each year by the Department of Education for Grades 7 and 8 are meant to be the core of a saturation program designed to get intermediate students reading as many novels as possible. Other books will come from the school library. It is not the intention that the authorized novels be studied in-depth; they are meant to be used to get all students involved in wide, independent reading. (p. 71)

When asked further about this, especially as to how his 1989 master's thesis referred to Ryan's (1964) conclusion that Newfoundland and Labrador had a meagre reading fare or none at all, and to whether or not that has changed in the last ten years, the participant responded negatively overall:

> It's been sort of up and down. That's what Ryan said in his survey, because for awhile back in the 1960s we had one anthology in the school basically. There might have been a Shakespearean play on there and one novel probably. So there was none of this wide independent reading, SSR periods, etc..You ask, 'Is it any better than it was in 1988?'. In fact, in some ways, until recently, it's gotten worse because in Grade 7 and 8 back in the 1970s and 1980s, books were provided -- novels were provided -- to the schools by the Department of Education free of charge; and then somebody in their wisdom -- or lack of it -- cut that out. Now, I have to say that the consultant at the Department [of Education] level now -- the program development specialist in English -- has started to bring in novels. They're still not there in the volume that they were in the 1970s, but he's also spread it, I understand, down to the elementary school. So there was a while there since my thesis that we lost it and, you go to any school, and they were being used. So whoever in their wisdom cut it out, obviously they didn't have any kind of a big picture ... (Interview 4, June 25, 1998)

Further to the policy of free adolescent literature novels in the past, he added that

> It used to happen in junior high, Grades 7 and 8, from 1970. In the back of my thesis, I did an inventory of the books that the Department [of Education] gave and I even put in the years in which they were given to the schools. I was associated with [a particular school] -- so a large school like that, when Bridge to Terabithia was brought in, because of their enrollment, they probably got thirty copies of that which was really a class set. So there were a lot of books coming. (Interview 4, June 25, 1998)

Moreover, the participant's 1989 master's thesis discussed the free adolescent literature novel policy: "In recent years the Department of Education, through its junior novel policy, has provided more texts for the province's students to 'experience'..... The situation in terms of resources is better than it was in the past" (p. 84).

When asked further about whether the distribution of adolescent literature novels to the junior highs in this district is being done now, the program implementation specialist stated, "Yeah, they are doing it again, but I don't think the volume is there, the ratio of books to school" (Interview 4, June 25, 1998). Additionally, to a question regarding whether he believed still that the volume of free novels given should come back, he replied, "Oh yes, definitely, it should come back" (Interview 4, June 25, 1998).

Clear in the interviews was the participant's frustration and concern over this issue:

> I think we lost some of the focus when the Department [of Education] took out the junior novel. I think they were probably sending a message to teachers [that], "Hey, this is not important". I know! I worked in the [old] system, and there it was important. I think we were getting the message [that] it was so because every September these boxes of free books were coming into the school. When somebody at the Department [of Education] at whatever level -- the Assistant Director or Director -- makes a decision that those books are gone for budgetary

> reasons, they're sending a message that "Hey, this isn't a priority"; and I think some of the teachers took that message and some schools took that message. Whereas, I remember that in schools, when these books were coming free, we thought this was a priority and then we took some of the budget and offered more, and purchased more, so it was a domino effect – we got more. (Interview 4, June 25, 1998)

> But then, there was a time [the distribution of free adolescent literature novels] stopped. I tell you, I really was upset but I wasn't in curriculum at the time and it kind of got by me, you know. But when I heard about it, I couldn't understand why they did something like that. Now, since [the present Department of Education program specialist for Language Arts] has gone to the Department, he's trying to win that back. Matter of fact, he's not only winning it back, but he is expanding it to other grades. Like, I think now it's going to be coming into Grades 4-6 and 7-8. (Interview 4, June 25, 1998)

Indeed, at the in-service given for program implementation specialists by the Department of Education for the new Grade 8 Language Arts program (In-service D), the provincial program implementation specialist for Language Arts commented, "We lost the junior novel in 1993, but we brought it back last year", and "We must work together to get more novels" (Descriptive Field Notes from In-service D, April 27, 1998).

Notably, at the district in-service given by the participant for the new Grade 8 Language Arts program, he stressed to teachers the significance of the impending arrival of new adolescent literature novels for Grade 8, making comments such as, "Some free novels will come to your school" and, "the fact that you have novels is a major accomplishment" (Descriptive Field Notes from In-service E, June 1, 1998). Also, he distributed a Department of Education Grade 8 Novel List (see Appendix G), saying, "You may not have access to all these, so you may not get all 17 titles but you will get

some, depending on the size of the school" and, "The Grade 8 list has come to the schools free of charge; you'll probably get at least 10 titles approximately" (Descriptive Field Notes from In-service E, June 1, 1998).

Research Question 2: Within one program implementation specialist's experiences of his role, how does he believe that the promotion of adolescent literature can be achieved most effectively?

In discussing how the promotion of adolescent literature may be achieved best the participant focused on a program implementation specialist's optimal role in the process he envisions, and on other changes he believes necessary.

Teachers' Role in Best Achieving the Promotion of Adolescent Literature

The program implementation specialist considered several factors essential to the process of teachers using adolescent literature to educate and inspire their students and to promoting adolescent literature themselves. Teachers must know the 'right book', expose students to quality and varied adolescent literature, and show enthusiasm about suggesting adolescent literature to students, the accomplishment of which can make all the difference for students. In order for this to occur, however, preservice education for Language Arts methods, especially in the junior high area, must be upgraded; teachers must become well read in adolescent literature themselves; and teachers must help each other in the process.

Knowing the Right Book

The program implementation specialist revealed a firm belief in the fact that teachers' role in the promotion of adolescent literature is connected very much with their knowing the right book, " ... the right key to unlock the lock". To this he added:

> I think that kids are spending a lot of time watching TV .... They're not reading at all because we haven't really provoked them to learn. There's a Greek historian who says that 'the sword often provokes a man to fight', and I think that the right novel selections, the right discussion and follow-up will provoke them to read. Yeah, I do. (Interview 4, June 25, 1998)

In addition, as an example, he referred to having chosen recently the 'right book' as program specialist in the role of promoting adolescent literature: "All books that you do with one class in Grade 8 won't probably work with another. That's the reason why I picked Summer of the Swans (Byars, 1970) in Grade 7 because I wanted something there for the weaker reader" (Interview 4, June 25, 1998). Interestingly, the Department of Education program specialist for Language Arts echoed that philosophy, saying, "We have to know what books to give to kids" (Descriptive Field Notes from In-service D, April 27, 1998).

Teachers Making the Difference with Adolescent Literature

Furthermore, the participant stressed that teachers are actually making the difference for students by using and suggesting adolescent literature. He commented that

> I've seen some kids that have been pretty turned off from school who, with the right materials, the right approach and the right teacher, have turned it around. There are some magic moments, some 'teachable' moments in school where

> teachers do that and sometimes its the difference for a kid. I'm sure as a teacher that I've had one or two students that I've sort of turned their lives around. There are teachers doing that daily. Sometimes, teachers make the biggest difference by hauling a book out of their pocket and saying, "Have you read this George; have your read this Sandy?" (Interview 3, June 12, 1998)

Teachers Must Expose Students to Quality Literature and Genres

Clearly, according to the participant, though, these 'right books' are those -- like adolescent literature -- that are quality literature. For example, he commented

> Teachers have a major responsibility to ensure that students are exposed to good literature and the genres of literature -- poetry, short story, novel -- and that's one of the reasons in this board we've come up with the concept of six novels because we're saying there has to be minimums ... (Interview 2, May 7, 1998)

Importance of Teacher Enthusiasm

According to the program implementation specialist, for this process to work, the teacher must be enthusiastic about the adolescent literature being suggested and used. For example, in his master's thesis (1989), he referred to both Purves and Beach (1972) and to Teacher's Guide: English - The Intermediate School (1988) as stressing "the importance of teacher enthusiasm and imagination in the development of leisure reading interests" (Participant's master's thesis, 1989, p. 87). Likewise, also in his master's thesis, he claimed that

> The junior novel should be more 'caught' than 'taught'. But if there is no teacher in there constantly encouraging, probing, using, delighting, and challenging kids to read widely and deeply within and beyond their immediately perceived horizon, who will do it? (p. 101).

Preservice Education in Junior High Language Arts Needs Work

Moreover, teachers inspiring students with adolescent literature is best achieved if teachers are well read in adolescent literature themselves, according to the program implementation specialist. In order to be well read, a teacher must have had some preservice education in the area of adolescent literature, and must have continued to keep current in the area through in-service and through their own reading.

Concerning the importance of junior and senior high Language Arts teachers having a preservice background rich in the study of adolescent literature, the program implementation specialist made such comments as

> When you have people that have done some children's literature courses, they will see the value of it and promote it. And if schools don't have people with that background, it will probably go by the wayside. (Interview 4, June 25, 1998)

> I think teacher education – if you're talking about pre-service at Memorial {University of Newfoundland]– is essential. I think some of the high school methods that are offered at Memorial prepare teachers to teach the high school courses. I don't think there is enough there for the junior high teacher because I think the junior high teacher has to be really, really well read in adolescent literature; know the issues, know various follow up activities that you would use with a novel. I think the traditional thing of reading a novel and doing an assignment that you get a lot in high school won't go over with intermediate school students so that Memorial needs really to do a lot of work in methods of teaching the junior high school kid. (Interview 3, June 12, 1998)

In an earlier interview, the participant indicated a similar belief, ascertaining that if the importance of students' reading adolescent literature is realized by teachers at the junior high level, it will continue into high school. He stated, "But I think that where you have a good teacher who understands the importance of reading, who understands how to

motivate kids, I think that you get a continuing into high school" (Interview 2, May 7, 1998).

Teachers Must be Well Read in Adolescent Literature

Of central importance to the preservice and in-service education of Language Arts teachers, according to the program implementation specialist, is familiarity with adolescent literature, including keeping current with new adolescent literature. In fact, the participant felt strongly that the very success of English teachers at the intermediate and high school level depends on them being well read in adolescent literature:

> I find the successful teachers in high school -- and I guess that is part of my role as program specialist, that is, to promote this sort of philosophy and that attitude -- but the most successful teachers I'm seeing are teachers that are well-read. They are going around with a book in their pocket or a poem in their pocket. They're always reading. I'm not saying that they do the Read Aloud as often as the primary teachers do but they're always coming up with a very apt paragraph, they read from the jacket of a book, or they read a poem in class, and they are always trying to whet the student's appetite if you like. (Interview 2, May 7, 1998)

Of key importance here, according to the participant, is that it is not effective to simply tell students to read books; instead teachers have to be able to know these books themselves so as to be able to discuss them with students:

> It's no good to say to students you should be reading more books; sometimes you need to discuss with students. When they know you have read the book or sometimes when you ask a question, it leads them to an insight that they didn't have before and gets them to go back. (Interview 1, May 5, 1998)

Moreover, according to the program implementation specialist, knowing

adolescent literature can enable the teacher, especially at the intermediate level, to 'catch the teaching moment' and get students reading. As an example, he commented that

> Sometimes [student] interests are not in traditional literature but in scientists and science, and they may want to pick up a story, a biography of the scientist to read. An important part of a Language Arts teacher at the intermediate level is to be really well read him or herself so that he would know the interest of students and be able to give 'that book' to the right students at the right time. (Interview 1, May 5, 1998)

The participant felt so strongly about the importance of Language Arts teachers being well read in adolescent literature that he commented

> It is only working where you have a teacher who has read the novel, because sometimes it is hard to tell if students have read. In principle it is sound; in practice not. Unless you give teachers time to read, the process is not working. (Interview 2, May 7, 1998)

Interestingly, the program implementation specialist possessed similar beliefs at the time of writing his master's thesis (1989), as is made clear through the following excerpts:

> The junior high teacher must read widely if she is to generate that interest in reading which the Romantic stage demands. (p. 98)

> The reading habit is more easily 'caught' from a teacher who has read the books that he or she recommends. Teachers should read aloud often carefully chosen selections for emotional impact, strength of characterization, suspenseful narration. (p.104)

Also in his 1989 master's thesis, he referred to the National Council of Teachers of English (NCTE) statement that "The teacher of literature needs to know an extensive

body of literature in English, which includes literature for children and adolescents ..." (Participant's master's thesis, 1989, p. 265).

Moreover, the intern found through content analysis that the new curriculum at the Grade 7 and 8 level, that is, MultiSource (Iveson and Robinson, 1993), also promotes teachers keeping current with adolescent literature. For example, the Teacher's Guide: MultiSource quotes a teacher from Edmonton, Alberta, Margaret Mackey, as saying in response to the question, "How do you keep current with young adult literature?":

> I belong to a small group of interested people -- teachers, librarians, storytellers -- who meet once a month to discuss two young adult books that we have all read. We take turns finding titles. This gives us an incentive to read at least two new books every month, and we all find the discussion helpful; we sort out our own ideas and think about other people's reactions. Because different people choose the titles, we read more widely than we otherwise might; for example, I read more science fiction than I would on my own. And we always enjoy ourselves. (p.39)

Teachers Helping Each Other

In fact, the participant suggested that the success of such a curricular initiative as the promotion of adolescent literature will depend on teachers helping each other. During several in-services (In-services A, C, and D), he made statements such as, "Share with each other even ten minutes during a staff meeting", and "teachers need to talk to each other about it" (Descriptive Field Notes from In-service A, April 20, 1998). On occasion during in-services, teachers made comments to the program implementation specialist, as when one teacher suggested, "A lot of success with this will depend on the support we give each other" (Descriptive Field Notes from In-service D, April 27, 1998).

Program Specialist's Role in Best Achieving the Promotion of Adolescent Literature

In discussing the program implementation specialist's role in optimal promotion and use of adolescent literature, the participant stressed the importance of having credibility with teachers and of possessing a personal love of reading. Of necessity, in his opinion, is commitment to promoting teacher reading and self education, as well as to developing and delivering regular, helpful related in-service.

Credibility with Teachers

The participant stressed the importance of having the credibility that comes from knowing the curriculum, knowing the underpinning theories, having the classroom experience, and being well read.

Credibility Coming from Knowledge of the Curriculum.

The participant emphasized the necessity of establishing credibility in discussing the program implementation specialist's role in how the promotion of adolescent literature may best be achieved. If teachers do not respect one's knowledge of adolescent literature and how it fits into the English Language Arts curriculum, the whole endeavour is thwarted to begin. He commented

> I think, first of all, to be in this job, teachers have to see you as a credible person, you know, with something to offer. You have to know the curriculum. That's been the big learning curve this year for me, just trying to come to grips with the APEF curriculum in high school and junior high; again, just trying to read all that and understand it. When you've done that, and I think I have done it, teachers start to turn to you because they realize you know something about this curriculum. But,

> just knowledge of the curriculum is not enough: you've got to take that curriculum and try to look at what's missing or what are the strengths. We've developed a novel policy in Grades 4-9 that's going to support that. (Interview 4, June 25, 1998)

Credibility Coming from Knowledge of Theories.

In the same way, according to the participant, the program specialist, in promoting adolescent literature successfully, must have a thorough grasp of the theories behind this curricular initiative. He said

> Also, you have to understand the latest theories about reader response .... It's not only saying you need to read this book, but what do we want the students to do with it; what kind of discussion are we trying to promote; what kind of illustration are we trying to get; what kind of written response are we trying to get from students; what kind of group response are we trying to get. How does a book -- how does Bridge to Terabithia -- relate to my life, to kid's lives ... (Interview 3, June 12, 1998)

In line with his belief in the importance of the credibility of knowing adolescent literature and the background theories supporting it, the participant discussed the invaluable nature of the knowledge he gained from writing his master's thesis (1989). During one interview, in response to the question, "Since your thesis deals specifically with helping teachers see the philosophy behind the transactional theory and the stages students develop through in reading, is this background valuable in your role in educating teachers in the use of adolescent literature here as program implementation specialist?", he replied

> Yes, it is! I tell you the most valuable thing my thesis did: it caused me to read a whole range of novels from Grade 4 (appropriate novels that would be used in Grade 4) and that would be in Grade 12 ... so everything, from the beginning of the

> Romantic Stage to the Generalization Stage. Therefore, I've read such a range of literature that I can talk to teachers about novels. That's the main thing that the thesis did, and it gave some background theory as well. (Interview 4, June 25, 1998)

Credibility Coming from Classroom Experience.

Furthermore, the participant believed that the promotion of adolescent literature can best be achieved if the program implementation specialist has had years of actual classroom experience using adolescent literature himself or herself. The participant noted that

> I think the biggest thing in this job has to be ... some good classroom experience. I don't think you could come into this job out of university and be credible to your teachers. They have to see you've been in a classroom, you've done some of these things ... that you've corrected work, you've assessed this work, you've done some group work, you've done some research papers, and you know what can work and what can't. (Interview 4, June 25, 1998)

Credibility Coming from Being Well Read

In order to do this, according to the participant, the program specialist must be well read himself or herself. He claimed that

> Anybody in this job has to take the time to read and love reading. I think that, if you don't, there are a lot of teachers out there that are well read, and they're going to see that you're a sham. That's the big thing in this job, is having some credibility. They have to believe that you have something to offer, especially if you're taking them out of school for a day or you're going down and taking their workshop day. I mean they don't want you to waste their time. You have to be sincere; you have to be knowledgeable; you have to have some credibility; and, if you're going to promote young adult literature, you have to have read it. You have to know it. (Interview 3, June 12, 1998)

Importance of Personal Love of Reading

Moreover, the participant rated the personal love of reading as one of the top qualities of an effective program implementation specialist since he believes that this characteristic, in turn, will inspire teachers to inspire students. For instance, when asked the question, "In your experience with this role in promoting adolescent literature, what do you consider to be the essential or desirable qualities for someone in your role as program implementation specialist?", the participant responded that

> First of all, anybody in this role -- number one -- has to be well read. They have to love reading because I think that loving reading is contagious. You can't sell books -- because you're really a salesman -- and you can't sell the love of reading, spark an interest in reading, unless you have that yourself ... so you can't do this job unless you're well read and you have to make that commitment. Now, I still do. I still read quite a bit across genres -- biography, fiction, and non-fiction -- but I don't read enough. (Interview 3, June 12, 1998)

Promoting Teacher Reading and Self Education

The participant often stressed the need for teachers to read adolescent literature, and furthermore, to self educate through professional literature in this area. He did this by making statements such as, "As teachers we're going to have to educate ourselves regarding all this", and "So you have to know it yourself" (Descriptive Field Notes from In-service A, April 20, 1998).

In the same way, during content analysis of Foundation for the Atlantic Canada English Language Arts Curriculum (n.d.), the intern noted that English 7-9 (1999) considers teachers are responsible for, "identifying their own learning needs and seeking opportunities for professional growth" (p. 45). Of all this, the participant added a caveat:

"You have to have some sort of enthusiasm and believe in going in this direction ..." (Interview 4, June 25, 1998).

Ensuring Regular Teacher In-service on Adolescent Literature

In addition to the teachers' preservice education and their own reading and self education, the participant was adamant on the essential nature of regular teacher in-service regarding adolescent literature. Also, he felt strongly that the key role of a program implementation specialist in teacher in-service is an interpretative one as evidenced by the following comments:

> Now in addition to pre-service, I think there is the whole issue of teacher in-service. My role in teacher in-service ... I think that it's not just an issue of curriculum documents coming from the APEF (English 7-9, 1999); it's not a matter of just giving those out. I think they need some interpretation, they need some discussion in terms of the outcomes and how we're going to learn activities that we're going to use to achieve the outcomes; the assessment practices that we're going to use to access whether the outcomes have actually been achieved; what kind of classrooms, what kinds of schools we are going to set up; and what is the nature of our classrooms -- what should they look like in terms of books, in terms of computers. All those things would be my role in in-service. (Interview 4, June 25, 1998)

> Also, regarding the resources themselves. You look at the MultiSource [1993] materials for Grades 7 and 8: there's just so many components to that -- little anthologies of short poems, there's novels, there's poetry, there's magazines ... and sometimes just giving all that as a large package to a teacher is overwhelming. I think my role as a program specialist is to try to show how those components fit together or show how sometimes you don't have to use all the components; you just, for instance, do an in-depth study of one adolescent novel. (Interview 3, June 12, 1998)

The bottom line for the participant was that regular teacher in-service, such as in-

service regarding adolescent literature, is essential to the success of Language Arts programs:

> I think it's crucial because I think a lot of times you have good programs without good in-service and they don't reach the potential; and sometimes, you have mediocre programs which, with a bit of good in-service, allow teachers to get the know-how to try to make a good program out of it. (Interview 3, June 12, 1998)

Changes Required

The participant suggested such changes for the effective promotion of adolescent literature as using SSR periods regularly in schools; establishing a PD Centre for teachers of Language Arts; having students keep reading inventories; providing parents with an updated list of adolescent literature available; and most importantly, changing back to the past system whereby there is a program specialist specifically for Language Arts at the junior high and high school levels.

Promotion of Adolescent Literature Through SSR

According to the participant, as he suggested a decade ago in his master's thesis (1989), one change required for the successful promotion and use of adolescent literature involves the institution of "a scheduled/well-supervised sustained silent reading period(s) (SSR) in all schools" (p. 267). When asked if he believed still in the importance of the program implementation specialist's promotion of SSR regarding the reading of adolescent literature, he stated that

> We have promoted it. We are promoting it now as you know from the in-service in Grade 8. It's not promoted above [Grade] 8 enough. I'm hoping that this new

> APEF [curriculum] and the in-service that we do with that will promote it. (Interview 4, June 25, 1998)

Likewise, in answer to the question, "Would you like to see more SSR done?", the participant responded affirmatively with the statement, "Definitely, and it will be part of my recommendation too at the in-service ..." (Interview 4, June 25, 1998). In the same way, he told teachers during an in-service, "You should be giving, at least once a week, a SSR period" (Descriptive Field Notes from In-service E, June 1, 1998).

Further questioning revealed that this issue will need substantial work and curricular support since overall, in reality, SSR is not being done, or done properly, in our schools here in the province. For instance, in answer to the question, "Are all schools doing SSR?", he responded

> No. And, you know, all [Grades] 7 and 8 schools should be doing it because it was mandated as part of the in-service there. And I would say that it will be part of the in-service now for Grades 4 to 6 .... but I don't think it's being done across the system now. (Interview 4, June 25, 1998)

Establishment of a PD Centre

Another change required for the success of a curricular change toward the promotion of adolescent literature, according to the program implementation specialist, is made clear in one of the key recommendations set forth in his master's thesis (1989); that is, to "cooperate with school boards and NTA to establish an English Resources Clearing House within the province that would collect, help fund, organize and distribute teacher material on Language Arts generally and novel study specifically" (p. 266). When asked if

he continues to believe in the importance of this idea, he replied affirmatively:

> Yes, it would be an excellent idea and I've seen some places like in Australia where they have shared lesson plans. I mean we have professional teachers in this province, six thousand strong. There's certainly so much out there that we could be using, but it's all individuals doing it and they're not sharing. There is no mechanism to share it. I thought that's what the PD Centre would do, but it hasn't. (Interview 4, June 25, 1998)

Further questioning revealed that, as of yet, nothing much towards this change has been accomplished at all. The participant commented that

> When I made the recommendation, I heard we were going to have a PD Centre for teachers in the province; that was coming out of the Royal Commission. I thought that this kind of clearinghouse is not only needed in English but in all subjects here. They appointed somebody last year for the PD Centre, and I thought that this clearinghouse would all be part of this, but nothing's happened. (Interview 4, June 25, 1998)

Keeping Student Reading Inventories

Yet another recommendation for the successful promotion of adolescent literature, according to the program specialist, is that of establishing a reading inventory for each student. The essential nature of this endeavour involves the process of building on past reading and adding variety. He commented

> I think the inventory is very important. You have to make sure that you're building on what they've already done. Like for example, doing something like Sign of the Beaver [Speare, 1983] with a weak class in Grade 8, might be a really good exercise. However, you've got to make sure that a student -- an academic student who has already done an extensive work on Sign of the Beaver -- is allowed to do something else in grade 8. You should be expanding the reading repertoire for that particular student, right? So a reading inventory, in that sense, shows you what they've done and where they should go. Also, if you don't keep a reading inventory, some kids are reading the same genres all the time. (Interview 4, June 25, 1998)

When asked specifically about what these reading inventories should involve, the participant indicated an in-depth process that entails more than simple listings of adolescent novels and authors:

> Some of the writing folders, actually commercial writing folders, have a form in the back which sort of keeps an inventory of what they read. But it should be extensive. It's not just the names of the novels, you know; it should be the types of novels and what they did with it, and so on. (Interview 4, June 25, 1998)

Moreover, at an in-service for the new Grade 8 Language Arts program, the program implementation specialist distributed a Student Reading Log (see Appendix I) including author or poet for the promotion and record of adolescent literature reading among our students.

In the same way, English 7-9 (1999) indicates a concern for monitoring how much and what genres of adolescent literature are read. It says to "use students' reading logs to assess the variety of texts read and viewed" (p. 49).

Adolescent Literature Listing for Parental Reference

As suggested in the participant's master's thesis (1989), another positive change in the endeavour to promote adolescent literature would be made through the creation of parental awareness. The thesis suggests that we, "inform parents of the school's policy on reading specifically outlining expectations of students during SSR periods. At a parents' meeting, a list of titles and authors of interest to the particular students' stage of

development could be provided inviting parents' cooperation for promoting the reading habit at home" (p. 267).

When asked specifically about the parental connection now, such as sending home relevant novel lists of adolescent literature and whether or not that is being done, he maintained his belief in its importance and indicated a displayed parental interest, but lamented that he has been unable to comply because of lack of time:

> I mentioned in the thesis, and I can tell you there's a real need out there .... I've had calls here from parents wanting to know. They want to go down to Granny Bates ... it's a birthday .... A lot of calls – I'm saying in the 50s – that parents are calling and asking for books. However, I don't have the booklist, so I'll just mention some that I've read. Therefore, in schools, if we had a list, parents would welcome that list at our orientations and so on. Parents could buy the books for their kids. I see the real need but I'm not getting the time to do it. I recommended it because I knew that if it was done for parents, it would be a real service. (Interview 4, June 25, 1998)

During one interview, the participant debated how an adolescent literature list for parents could be achieved, given his lack of time within a job where, realistically, only one-tenth of his time can be given to Language Arts programs in general. His comment revealed the frustration coming from a realization of the importance of such endeavours but the inability to do anything about it, given the lack of time or support:

> If it were done, if somebody could do it ... like somebody as a part of a study or somebody as a part of a thesis could do it .... I mean the list at the end of my thesis is starting to get dated now, but for awhile I just used to Xerox that and give it to parents and they thought that they had a treasure, you know. But, it's not up to date; I don't give it to parents now. But if somebody could do it, my theory is that more parents than you think look for it. (Interview 4, June 25, 1998)

Need for Change in System

It was the participant's belief that central to the success of these changes, and in short, to the entire success of the curricular initiative to promote and develop the use of adolescent literature in our classrooms, is a change back to the older system, or a system much like it, whereby the program specialist is responsible for only one subject area. Realistically, only then could specific roles such as those regarding adolescent literature be achieved, because only then would it have the focus required. In fact, the participant suggested that concerned literacy groups should broach this issue:

> Well, I think that people concerned with literacy -- and there is a group, there is a study going on now on literacy -- need to be concerned with the role of the 'programs' people at board office. I don't think it has the focus that it did years ago. I'm sure there are legitimate reasons that they've gone the way they've gone. I don't think its been clear to me though. Nobody has convinced me that the new system is better and as good as the old. (Interview 3, June 12, 1998)

In fact, the participant revealed that, in the past, as a program coordinator responsible only for Language Arts, he could devote much more time to the promotion of adolescent literature. When asked how much more time, he replied, "Oh yes, far more, far more" (Interview 3, June 12, 1998).

Notably, he referred to the present dichotomy between the Department of Education and the school boards, pointing out the fact that, although the school board program specialist is responsible for 'all' subject areas for either primary/elementary or intermediate/ senior high, the Department of Education program implementation specialist positions are organized along subject lines. In this way, the Department of

Education program specialists can focus on one area; for example, presently, there is a program specialist especially for Language Arts:

> And the other thing is, there seems to be a contradiction here, because the people at the Department [of Education] are arranged by subject; they have subject implementation specialists. So they're arranged along 'subject' lines yet, we're arranged along 'level' lines. Why that dichotomy is there -- it doesn't make sense to me either. But if you wanted to talk to someone at the Department [of Education] as to why that is, probably it would be a good question to ask somebody in there -- why has it evolved like that; what are the advantages of it; and are they getting any feedback on it? (Interview 3, June 12, 1998)

However, it was the opinion of the participant that none of this would be changed any time soon. When asked if there would be a conversion back to the efficiency of a system much like the old one, the program implementation specialist replied, "No, I think we're into this model we're into now" (Interview 3, June 12, 1998).

Further to the greater efficiency of program specialist positions organized along subject lines, and the apparent dichotomy now between the Department of Education and school board program implementation specialists, the intern noted through content analysis of the document entitled, "Job Description for Program Coordinator" (Current Practice Adopted November 30, 1989), bygone school board program coordinators were allowed and encouraged to have much more focus. For example, specific duties of the program coordinator of Language Arts included:

- To assist teachers in determining what is being done by other teachers and help them benefit from one another in the sharing of ideas through meetings and in-service with colleagues in the same area of responsibility.

- To provide leadership in planning, implementing and evaluating new programs in Language Arts and help identify and offset weaknesses in the present program.

- To recommend long-range plans for the program in Language Arts.

- To assist Principals and Assistant Superintendent(s) in the selection and use of materials for Language Arts.

- To provide information regarding texts, use of study guides and teaching aids, etc., in the area of Language Arts.

- To encourage and help teachers to work and experiment with new materials and methods.

Clearly, each of these duties specifically targets one or several of the key roles of the program implementation specialist and/or the changes required as suggested by the participant for the success of the curricular initiative to promote use of adolescent literature in our Newfoundland and Labrador classrooms.

Summary:

As a result of this internship, the intern realised that are distinct positive and negative forces operating within the working life of this program implementation specialist. The philosophical beliefs and professional attributes of the program implementation specialist lend themselves to an effective program in the promotion of adolescent literature. The Atlantic provinces curriculum guidelines, specifically English

7-9 (1999), can be a positive force in the promotion of adolescent literature, although it's emphasis could be more explicit and more pervasive. Restrictions on the program implementation specialist's time and the range of the program implementation specialist's responsibilities above and beyond Language Arts, are barriers that hamper the program implementation specialist's ability to use his strengths to best effect.

CHAPTER IV
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The purpose of this internship was to determine the perceptions, beliefs, and daily experiences of a district school board program implementation specialist on the role he plays in promoting adolescent literature, including his beliefs regarding how this endeavour might be achieved best. However, as noted in "Limitations of the Internship" in Chapter IV of this report, possible generalizations here are limited because conclusions are based on a qualitative case study of one particular program specialist, a study which did not use random sampling.

The internship study concluded that this program implementation specialist held strong beliefs in the importance of story in a general sense, which allows us to celebrate and retell the past, and more specifically literature (including adolescent literature) which describes written accounts of lives and permits readers to learn more about how the world works and allows them to identify with characters outside of their own experience. As well, adolescent literature was considered to have many values including its diversity and versatility within the curriculum; its relevance and appropriateness for young adults; its facility to create classroom atmosphere; and its ability to give students vicarious experience. Because of these factors, this program specialist believed that reading adolescent literature consistently has a positive cumulative effect on student reading and writing, even on shaping of character.

Revealed as well, were this program specialist's belief that use of adolescent literature fits well into the new expanded view of literacy promoted by English 7-9 (1999) which promotes adolescent literature positively overall although not necessarily sufficiently. Content analysis of English 7-9 (1999) and the new MultiSource (Iveson and Robinson, 1993) Language Arts curriculum for Grades 7 and 8 verified that often specific mention and inclusion of works by adolescent literature writers is neglected.

Additionally, the intern found that, because this program implementation specialist regarded the promotion of adolescent literature as important, he accomplished this role by encouraging the purchase of adolescent literature to school department heads, teachers, even parents; by establishing a required minimum reading of novels at each grade level; by recognizing the need for using adolescent literature across the curriculum; and by promoting a range of adolescent literature genres. However, the participant found that this could not be done adequately because of time limitations imposed largely by the change from a system whereby each program coordinator could concentrate on one particular subject area at a certain level, (e.g.), intermediate Language Arts, to one in which each program implementation specialist is responsible for several subject areas at several levels.

Furthermore, the internship report indicates that this particular program implementation specialist, for the time he had available to give to it, in acting as a catalyst for relevant in-service and teacher support in this area, played a pivotal role in the promotion of adolescent literature. Related collaborations between this program specialist

and the teachers in his jurisdiction were readily apparent throughout the internship. In fact, it was the program specialist's promotion of adolescent literature through related in-service, use of novel recommendation forms, suggestion in conjunction with the Department of Education of specific adolescent literature for specific grade levels, and suggestion of related teaching resources available that was integral in getting the word out to teachers regarding the existence of adolescent literature and its usefulness in the Language Arts program, including its pertinence for promoting and meeting English 7-9 (1999) curriculum outcomes.

The voices of the teachers captured during in-service in this internship confirm the importance of the program implementation specialist's role in promoting adolescent literature. Teacher reaction to the role of this particular program specialist in promoting adolescent literature was quite positive. They called for more in-service time and in some cases, made this curricular enterprise a part of their school improvement initiatives. Also, teachers responded positively to adolescent literature novel recommendation forms. In fact, the participant felt that teachers believed in his commitment to the role.

Overall, in the internship, this program specialist revealed a definite work ethic fuelled by a deep commitment to optimal program development and delivery in accordance to English 7-9 (1999) curriculum outcomes in which, according to his beliefs, adolescent literature should play a multi-faceted and dynamic role. In fact, the participant was a facilitative leader in this curricular initiative, showing gestures to teachers that were inspirational/motivational, emphatic/clarifying, and/or accessible/supportive.

However, the intern concludes that, for this program implementation specialist, the responsibility of all programs at the high school level, including English Language Arts, Grades 7-9, disallowed him to focus on Language Arts the way that he would have liked, and specifically, that the role of promoting adolescent literature could not be achieved in the in-depth fashion desired. This participant, then, fulfilled the role as far as severe time restrictions would allow but felt continually the frustration of believing that much more could and should be done in this area, that is, in keeping current with new adolescent literature and in ensuring that schools have adequate genre representation of adolescent literature.

The internship report concluded that this program specialist believed the problem is in the change from the program coordinators of the 1980s who were each responsible for one subject area in which they could become expert and do in-depth work (such as that with promotion of adolescent literature) to the current program implementation specialists who are often each responsible for all subjects at a level, (e.g.), junior and senior high school, and thus are 'spread thin'. Also, resulting lack of time precludes the follow-up maintenance on related in-service which detracts from effectiveness, especially of the one-day in-service. Of all this, the program implementation specialist revealed significant worry that teachers, unaware of the change, might not understand why such specific work as the promotion of adolescent literatures is not being done in-depth.

Also, the internship study revealed that this particular program implementation specialist believed that the return of free adolescent novels provided by the Department of

Education to junior high schools is very positive, although it needs to be done in larger volumes. In his opinion, the demise of this policy during the majority of the 1990s was a major error in that it sent negative messages about the importance of independent reading to administrators, teachers and students.

Furthermore, the internship report concluded that this particular program specialist had certain beliefs as to how the promotion of adolescent literature may be achieved best. Regarding the teacher's role in this process, teachers should be so deeply familiar with adolescent literature that they know the right books for the right situations and they may continually and enthusiastically expose students to the highest quality adolescent literature. This in-depth knowledge should be more extensively promoted through related preservice and in-service education accompanied by time allowed to teachers expressly for keeping current with their reading of adolescent literature. Part of this will be achieved best through regular teacher dialogue on the subject.

Moreover, the internship report concluded that the participant in this internship believed that a program implementation specialist has the potential to have a definite and pronounced impact in the promotion of adolescent literature. The participant believed that this is achieved best when teachers find the program specialist credible in his/her own knowledge of adolescent literature, the theory which underpins it, and how its usage fits into programming and curriculum objectives. Such credibility derives from having had years of actual classroom experience and from being a well read individual. Highly rated as well was the enthusiasm coming from a personal love of reading which might inspire

teachers in the program specialist's contact to read adolescent literature and related professional literature. Also, according to the participant, a program implementation specialist must arrange related in-service which is multi-dimensional, comprehensive, applicable, and interpretative for teachers; and that good in-service can make the success of the curriculum initiative, just as poor in-service -- or lack of it -- can break it.

Moreover, this particular internship concluded that its participant believed several changes should come about in order to ensure the effective promotion and use of adolescent literature. According to this participant, the program implementation specialist should promote the use of SSR periods effectively in all schools (something not consistently done as of present); the establishment of a PD Centre with related materials for teachers; the establishment of an individual reading inventory for each student; and the formulation of a regularly updated list of available adolescent literature designed for parental information. Of key importance here, however, is that in order to get the focus recommended for specific roles such as the promotion of adolescent literature, required is a reversion back from a program specialist responsible for all subjects at a level (s) to one responsible for one subject per level, comparable to the arrangement followed for program specialists currently at the Department of Education and similar to program coordinators of the 1980s.

Recommendations

The following are recommendations for further research on the promotion of

adolescent literature:

- Further research is needed as to the cumulative effects of reading children's and adolescent literature on reading and writing, even on student development of responsibility and humaneness; that is, if the reading of such literature were done consistently and thoroughly up through the grade levels.

- Further research is required as to whether there is enough balance between literature and other subjects, indeed between literature and other strands of the new English 7-9 (1999) program. Is sufficient time being given to literature, especially adolescent literature within a curriculum which is very Math/Science oriented and within a Language Arts curriculum into which many strands are being fit in addition to reading, (e.g.), speaking/listening and writing /representing? Furthermore, is there enough use of adolescent literature suggested in English 7-9 (1999)?

- Further research is required as to whether a sufficient portion of monies within Language Arts programs is spent on purchasing adolescent literature, or whether instead, an overabundance is used on buying software and computer equipment.

- Further research is needed to reveal whether adolescent literature novels are being appended to other courses currently in Newfoundland and Labrador classrooms, and if so,

to what degree this is happening.

- Further research is required as to what degree a range of adolescent literature is represented in Newfoundland and Labrador schools now. For example, is there a balance of historical fiction, science fiction, animal fantasy, poetry, and so on with contemporary fiction novels? If there is not a balance, what can be done about that problem? Is there a plan at the Department of Education level for this?

- Further research as to how much adolescent literature is made directly obtainable in Newfoundland and Labrador junior and senior high classrooms is necessary. For example, are different adolescent literature titles available in each classroom; are there sufficient adolescent book displays; are there teacher sponsored book clubs, etc.?

- Further research should survey and/or interview Newfoundland and Labrador teachers on their:

  - awareness and interest in adolescent literature
  - awareness of adolescent literature resources available
  - reading and keeping current with adolescent literature and related professional literature
  - feelings regarding amounts and availability of related in-service
  - feelings regarding amounts and availability of opportunity for teacher dialogue

on the subject

- feelings and attitudes about what is being done at board level, what related support is being given, and what support is needed to meet their needs adequately in this way

- Further research is required as to why there is not sufficient time given for related adequate in-service follow up and maintenance.

- Further research should look at how many Newfoundland and Labrador teachers have taken children and adolescent literature preservice courses while examining why adolescent literature is not a core course for all junior and senior high school preservice methods. (For example, do other provinces and/or countries demand such courses?) Memorial University has a role to play in promoting adolescent literature in Language Arts and across the curriculum.

-Further research should survey Newfoundland and Labrador junior and senior high schools concerning whether they are using:

- regular SSR in their classrooms and how much of this is scheduled and/or supervised

- individual reading inventories and how may of these distinguish genres of adolescent literature read, (e.g.) historical fiction, fantasy, biography, and so forth.

- Further research should compile an updated, extensive list of current quality adolescent literature titles and authors for parents concerned with what books would be appropriate ones to purchase for their children.

- Further research is required to find out why the free Grade 7 and 8 novels given by the Department of Education stopped for a significant period of time. What were the ramifications of this action, and why, now that it is starting again, is the volume insufficient still? Is this going to change?

- Further research is needed as to why the system has evolved into one in which a program specialist is expected to monitor all subject programs at a particular level(s).Much more promotion of adolescent literature could be given in a system like the one existing in the 1980s and the system governing the Department of Education program specialists, whereby a program specialist is responsible for only one subject at a particular level. Research ought to be undertaken as to why this system was changed and why the Department of Education does this one way and the school board another.

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APPENDICES

Appendix A

Interview Questions

The following interview questions were based on Patton's typology (in LeCompte & Preissle, 1993) and were used flexibly in a semi-structured interview format

Interview 1:

1. What do you see as adolescent literature? What does it mean to you?

2. What do you think we can do that the classics cannot? Why bring in this literature by contemporary authors?

3. Do you think that contemporary authors, the books, poems, drama and novels are quality literature?

4. Do you think that trade books should be in the centre of the curriculum?

5. How did you first become interested in using adolescent literature?

6. As a boy or young man, did you read a lot of literature yourself?

7. Did you do an English major in university? What did you get from that?

Interview 2

1. As program implementation specialist, what role do you have regarding the promotion of adolescent literature? What does the school board and Department of Education expect of you?

2. Have the new APEF (English 7-9) guidelines influenced your role with regards to the promotion of adolescent literature?

3. Do you think that the APEF (English 7-9) outcomes do a good job in promotion adolescent literature?

4. Are you influenced by any educational models yourself that you can remember from

you own education?

5. Do you ever get the time to read any professional literature?

Interview 3

1. From your perspective, how important is teacher education to the promotion of adolescent literature?

2. What do you tell teachers about how to incorporate wider use of adolescent literature in their classrooms?

3. What particular activitie?

Interview 4

1. In 1989, in your thesis, you quote Ian Hansen that "literature stands between us and the statistical man" and Lorenz about the "waning of humaneness in society" . I am wondering, with the age of the information highway and the way that's being pushed in classrooms (i.e. computers, Internet...), at the this point, nearly 10 years later, do you feel the same need or even an increased need for adolescent literature in our classrooms?

2. If, as your thesis suggests, the transactional theory is a predominant philosophy of yours, does it also suggest that adolescent literature is necessary in our classrooms since, and this is a quote you use, there is a lock within us which the key of the book must fit if it is to be meaningful? Is adolescent literature especially important because is to so relevant at the Romantic stage?

3. Your thesis deals specifically with helping teachers see the philosophy behind the transactional theory and the stages students develop through in reading, Is this background important to your role in educating teachers about the use of adolescent literature? s or resources do you recommend for teachers promoting the use of adolescent literature in the classrooms?

4. How have teachers in you district reacted to you suggestions and your role in this regard?

5. How do you feel about the amount of time that you can give to the promotion of adolescent literature? Do you experience frustration about that?

6. What other feelings do you associate with your role in the promotion of adolescent literature?

7. Does adolescent literature have the power to evoke serious thought and discussion?

8. How has your role regarding adolescent literature changed since you began?

9. In your experience with this role in promoting adolescent literature, what do you consider to be the essential or desirable qualities for someone in your role as program implementation specialist

4. In your 1989 thesis, you refer to Ryan's conclusion that Newfoundland had a meagre reading fare or none at all. Has that changed in the last ten years?

5. You speak of the importance of teacher enthusiasm to successful literature study. Do you consider yourself an important liaison between adolescent literature and teachers?

6. Your thesis shows an awareness of the need for wide reading and adolescent literature

and traditional literature and the various categories of adolescent literature, like historical fiction and fantasy. Do you still follow this approach and encourage other teachers to do the same?

7. You pose some questions at the end of your thesis. I wonder if you might comment on how far we've come since then. Are students in Newfoundland reading fiction more widely and more selectively than in the past?

8. How effective are the novel recommendation forms and are reading inventories being done?

9. Do you think that students will start to do more wide reading in the future?

10. Have there been any moves towards the English Resources Clearinghouse idea that you had in your thesis; to collect, fund and organize, and help distribute teacher materials on Language Arts generally and novel studies specifically?

11. Would you like to see more SSR done?

12. Are schools taking the recommendation to connect adolescent novels to other courses beyond Language Arts?

13. Do you believe that adolescent literature, as your thesis states, "help[s] to forge the uncreated conscience of the young"?

Appendix B

Letters and Forms of Consent and Permission

1. Program Implementation Specialist's Consent Form

2. School Board's Permission Form

(Letter of Consent)

8 Bulley St.

St. John's, NF

A1C 4A4

(Date)

(School Board Address)

Dear (Program Implementation Specialist):

I am a graduate student at Memorial University who is planning an internship under the supervision of Dr. Elizabeth Strong as a part of the requirements for a Masters of Education in Teaching & Learning. Please consider this letter a formal invitation for your participation in the research both as field supervisor and key participant; and, in the event that you agree, a request for your written permission to use any or all data collected as a part of the findings of this inquiry.

The purpose of this internship will be to explore and describe a program implementation specialist's role in the important initiative to promote extensive use of adolescent literature in the classroom. Although the educational literature acknowledges the values of using adolescent literature as a central part of the curriculum, as it does the significance of the program implementation specialist's role in curricular change in general, there remains a noticeable gap in both theoretical constructs and substantive research specific to the coordinator's role as it pertains to this particular endeavour. It is hoped that the proposed study may extend the theoretical literature and stimulate further

exploratory research on this topic.

Specifically, your participation in the internship will involve, for the period of April 20 to June 29 of this year, interviews on at least three different occasions for approximately an hour each time regarding your role as program coordinator in the promotion of adolescent literature; observation of your activities concerning teacher education on the use of adolescent literature such as related in servicing, meetings, and conferences; and access to memos and other general correspondence to teachers regarding use of adolescent literature in the classroom, as well as to other associated materials, such as curriculum units, annual reports, and so forth. Also, if it is agreeable with you, the interviews will be recorded with a small, unobtrusive tape recorder.

Furthermore, the internship, which has been approved by Memorial University's Faculty of Education Ethics Review Committee, will be conducted such that your participation is completely voluntary. You will have the right to withdraw from the study at any time without prejudice; to decline answering any questions you should prefer to omit; and to ask not to be observed or recorded during incidents of a sensitive nature. As well, all information gathered will be held in the strictest of confidence; at no time will individuals be identified; all audiotapes will be erased and all interview transcripts destroyed one year after completion of the study; and the results of the inquiry will be made available to you upon request.

Please contact me at 576-2759 if you have any questions. Furthermore, in the event that you would like to speak with a resource person not associated with the study,

you may contact Dr. Linda Phillips, the Associate Dean of Graduate Programs & Research. Signing the attached form will signify your consent. Thank you for your consideration of this request.

Sincerely,

Angela Clouter

I, _____, hereby consent to participate in the internship being undertaken by Miss Angela Clouter on the role of the program implementation specialist in promoting adolescent literature for teachers' classroom use. I understand that my participation in the study is completely voluntary; that I may withdraw at any time without prejudice; and that I have the right to ask not to be observed or recorded during incidents of a sensitive nature, or to answer any questions I should prefer to omit. I am aware that all information will be kept strictly confidential, no individuals will be identified, and all audiotapes will be erased and all interview transcripts destroyed one year after completion of the study.

Date: _____ Signature: _____

(Letter of Permission)

8 Bulley St.

St. John's, NF

A1C 4A4

(Date)

(School Board Address)

Dear (School Board Superintendent):

I am a graduate student at Memorial University who is planning an internship under the supervision of Dr. Elizabeth Strong as a part of the requirements for a Masters of Education in Teaching & Learning. Please consider this letter a request for permission to conduct the research with the program implementation specialist at the school board offices, and to use any or all data collected as a part of the findings of this inquiry.

The purpose of this internship will be to explore and describe a program implementation specialist's role in the important initiative to promote extensive use of adolescent literature in the classroom. Although the educational literature acknowledges the values of using adolescent literature as a central part of the curriculum, as it does the significance of the program implementation specialist's role in curricular change in general, there remains a gap in both theoretical constructs and substantive research specific to that individual's role as it pertains to this particular endeavour. It is hoped that the proposed study may extend the research literature and stimulate further exploratory research on this topic.

Specifically, the program implementation specialist's participation in the internship will involve, for the period of April 20 to June 29 of this year, interviews on at least three different occasions for approximately an hour each time concerning his role in the promotion of adolescent literature; observation of his activities regarding teacher education on the use of adolescent literature such as related in servicing, meetings, and conferences; and access to memos and other general correspondence to teachers regarding the topic, as well as to other associated materials, such as curriculum units, annual reports, and so forth. Also, if it is agreeable with the program implementation specialist, the interviews will be recorded with a small, unobtrusive tape recorder.

Furthermore, the internship, which has been approved by Memorial University's Faculty of Education Ethics Review Committee, will be conducted such that participation is completely voluntary. The program implementation specialist will have the right to withdraw from the study at any time without prejudice; to decline answering any questions he should prefer to omit; and to ask not to be observed or recorded during incidents of a sensitive nature. As well, all information gathered will be held in the strictest of confidence; at no time will individuals be identified; all audiotapes will be erased and all interview transcripts destroyed one year after completion of the study; and the results of the inquiry will be made available to the school board upon request.

Please contact me at 576-2759 if you have any questions. Furthermore, in the event that you would like to speak with a resource person not associated with the study, you may contact Dr. Linda Phillips, the Associate Dean of Graduate Programs &

Research.

Signing the attached from will signify your permission. Thank you for your consideration of this request.

Sincerely,

Angela Clouter

I, _____, hereby give Ms. Angela Clouter permission to undertake an internship _____ from April 20 to June 29, 1998. I understand that the program implementation specialist's participation is completely voluntary and that he may withdraw from the study at any time without prejudice; and that he has the right to ask not to be observed or recorded during incidents of a sensitive nature, or to answer any questions he should prefer to omit. Also, I am aware that all information will be kept strictly confidential, no individuals will be identified, and all audiotapes will be erased and all interview transcripts destroyed one year after completion of the study.

Date: _____ Signature: _____

Appendix C

In-service Agenda

Language Arts In-service, Grade 7, 1997

LANGUAGE ARTS INSERVICE

GRADE 7

October 6 - 7
October 8 - 9
October 14 - 15

AGENDA

DAY ONE:

9:00 A.M. - 10:30 P.M.

Overview of New Curriculum Documents:
- **Intermediate School Handbook**
- **Foundation for the Atlantic Canada English Language Arts Curriculum**
- **English Language Arts Curriculum Guide, Grades 7 - 9**

Discussion of:
- Essential Graduation Learnings
- General Curriculum Outcomes
- Outcome-oriented model of Curriculum Development and Delivery

10:30 A.M. - 10:50 A.M. **NUTRITION BREAK**

10:50 A.M. - 12:30 P.M.

Speaking and Listening Outcomes
Curriculum Guide pp. 40 - 41, 46 - 47, 52 - 53, 123 - 134
Small group (appendix D)
Sample Rubric - Speaking and Listening
Appendix L and M

12:30 P.M. - 1:45 P.M. **LUNCH**

1:45 P.M. - 4:00 P.M.

Writing and Representing Outcomes
Curriculum Guide pp. 82 - 83, 88 - 89, 94 - 95
Also:
- Analytic Scoring Rubric
- Holistic Scoring Rubric
- Working with exemplar/anchor papers
- The Writing Process (pp. 147 - 156)
- Key concepts in

Language Arts Survival Guide

LANGUAGE ARTS INSERVICE

GRADE 7

October 6 - 7
October 8 - 9
October 14 - 15

AGENDA

DAY TWO:

9:00 A.M. - 10:30 A.M.

- Review of "Writing Coach" software
- Focus on Poetry (Please bring Imagine Poetry Binder/text)

10:30 A.M. - 10:50 A.M. **NUTRITION BREAK**

10:50 A.M. - 12:30 P.M.

Reading and Viewing Outcomes
Curriculum Guide pp. 58 - 59, 64 - 65, 70 - 71, 76 - 77, 135 - 146
- The Role of Literature (pp. 111 - 122)
- Special Poetry Project
- Policy Statement on Novel Study

12:30 P.M. - 1:45 P.M. **LUNCH**

1:45 P.M. - 4:00 P.M.

- **Student Assessment/Evaluation**
  Curriculum Guide pp. 158 - 166
- Discussion/Questions/Plans for follow-up

Appendix D

"Teaching the Novel"
(excerpt from Teacher's Guide: English – The Intermediate School, Department of Education, 1988)

The junior novel is different from the adult novel in that it is written for a junior audience - for teenagers. It is usually about a young person in his/her teens or preteens. The main character is usually confronted with a problem or situation typical of her/his age. The story may also be about animals.

The junior novel is shorter than the adult novel and the style is usually simpler. It may be an adventure, a mystery, a romance, a history, a biography; it can be humorous, psychological, sociological, symbolical. There are as many kinds of junior novels as there are of adult novels.

The story may have no significant undertones or it may have a subliteral meaning. Apart from the surface story, there may be a subtheme (s). The interpretative novel is best suited for class study; the light novel for free, independent reading.

The junior novel is a transition novel. Starting young people with the junior novel is probably the best way to get them to read adult novels.

RATIONALE

The novels provided each year by the Department of Education for grades 7 and 8 are meant to be the core of a saturation program designed to get intermediate students reading as many novels as possible. Other books will come from the school library. It is not the intention that the authorized novels be studied in depth; they are meant to be used to get all students involved in wide, independent reading.

The aims of the reading program are as follows:

- The junior novel provides enjoyment; more than the short story, drama, poetry, or the essay, it can hook young people into reading. Novel reading is the best approach to reading as a leisure activity.
- The junior novel illuminates the present for young people. Through identification with the characters in a novel, students can bring themselves into clearer focus, maintaining, at the same time, a detachment that allows them to take an objective look rarely possible in real life until long after events have taken place. The novel provides students with a chance to try on different roles; this can help them clarify their own characteristics and attitudes.
- The novel offers an opportunity for sustained reading; it provides an environment that becomes part of the students' experience in a way that shorter selections do not, simply because they are shorter and readers do not live in them very long.

GENERATING AN INTEREST IN READING

- Get the books
  - through inexpensive book clubs
  - through the library
  - through library grants
  - through School Supplies
  - through individual student buying
  - through community efforts
  - through club sponsorships
  - through school purchase of kits
  - through donations from home
  - through exchange with other schools
  - through...
- Use the budget book service offered by Scholastic Magazines.
- Make an effort to keep up with current publications. Collect information about books from reviews, annotated lists, rapid skimming, and from what students say. Read, but start where the students are.
- Work cooperatively with teachers of other subjects to encourage reading. Many teachers of physical education encourage students to read stories about sports or well-known athletes.
- Provide a variety of reading materials with different types of content: newspapers, magazines,

books of fiction, books of nonfiction, comic books.

- When in doubt, ask the students. Use a set of questions to elicit information about students' reading interests and their other interests.
- Always have paperbacks available in the classroom.
- Prepare attractive book displays.
- Provide class time for reading.
- Bring five or six books to class and do a selling job.
- That extra five minutes at the end of some periods can be used to ask students, "Well, is anybody reading an especially good book right now?"
- Read aloud occasionally to students and have them read aloud as well.
- Try uninterrupted sustained silent reading (USSR; also known as SSR, sustained silent reading) Suitable materials at a variety of reading levels are essential. Begin with a short session of five to ten minutes and gradually increase it. Insist that the reading be uninterrupted and silent.
- Have individual conferences with students.
- Take ten minutes during the reading period to make out individual reading lists with some students.
- Allow some false starts; permit a student to stop reading a book s/he doesn't like and get another. However, remind students that some enjoyable books start slowly.
- Provide for small group work. Encourage groups of three to five people to talk about a particular book they are reading.
- Do whatever you can to establish a reading climate in your classroom. *Talk* about reading.
- Give the unusual a try.
- If students don't have much access to the library before school, during lunch, and after school, discuss changing this with the library staff.
- Encourage students to take books home.
- Involve the school librarian in the reading program.

Get to know students' interests, abilities, and work patterns. Keep a record of essential information. Require students to keep a record of their reading and any group work or sharing activities.

Assess the junior novel reading component by considering such questions as the following:

- Are students reading more?
- Are they reading for longer periods of time?
- Are they reading with greater enjoyment?
- Are their reading interests widening?
- Are they reading more independently and with increased comprehension and skill?

Sharing Information

There are alternatives to the book report - alternatives that generate enthusiasm and provide students with interesting ways to express themselves.

The underlying premises should be that reading the book, not writing the report, is of prime importance and that students generally are eager to share ideas. Concepts and information acquired by students should be channeled into the development of written and oral skills and the fostering of creative and critical thinking.

The following are some enjoyable and enriching activities students can use to share information:

- Write the title of the book down the page and then make words that describe the book out of the letters in the title.
- Make a poster to advertise the book.
- Design an attractive book jacket.
- Make a map of the area described in the story.
- Design a movie poster. Cast the major character in the book with real actors and actresses or students.
- Prepare a publisher's blurb describing the book.
- Describe the most humorous part orally or in writing, or read it to the class.
- Describe the most exciting part orally or in writing, or read it to the class.
- Describe the saddest part orally or in writing, or read it to the class.
- Pretend you are one of the characters in the book. Tape a monologue of the character talking about his/her experience.
- Make a time line of the major events in the book.
- Make a list of at least ten proverbs or familiar sayings. Match them with the characters in the book. (Here are some proverbs: S/he who hesitates is lost. The early bird gets the worm. All's fair in love and war.)
- Complete each of these eight ideas: This book made me wish that, realize that, decide that, wonder about, see that, believe that, feel that, hope that.

- Compose a variety of questions that others should be able to answer after reading the book.
- Write a set of questions to be used by others when they are deciding whether to read the book or not.
- Describe a crucial scene as a television reporter might for an on-the-spot report.
- Compose a fifteen-word telegram or a hundred-word overnight letter describing the essence of the book.
- Make a crossword puzzle from characters' names, placenames, etc.
- Dramatize an incident or an important character.

Objectives

The three basic objectives listed for the grade 7 and 8 reading programs apply to grade 9 as well:

- To provide enjoyment; to provide students with the opportunity to develop their own tastes in books.
- To illuminate the present, to bring students' self-concepts into clearer focus, and to enable students to try on different roles.
- To provide sustained reading experience.

However, as a result of the indepth study in grade 9, students should achieve the following objectives:

- To respond to the novel emotionally, reflectively, and creatively, and share these responses with others.
- To understand setting, plot, character, and theme, the essential elements of fiction.

Essential Elements of Fiction

- Where does the novel take place?
  - = geographical location (s)
  - = changes in setting
  - = pattern (e.g., cyclic)
- When do the events happen?
  - = historical period or time of the action
  - = time required for the action to take place
- How much information on setting is given at the beginning of the novel?
- What details are given as the novel progresses?
- How is the setting important throughout the novel?
- What influence does the setting have on events and characters?
- Could an almost identical story occur in another century and on another continent and still be believable? Why or why not?
- Which elements of setting are universal in certain respects?

Plot

- Types
  - ☐ Physical conflict: What characters do.
  - ☐ Psychological (internal) conflict: What goes on in a character's mind.
  - ☐ Physical-psychological conflict: What the characters do and why they do it.
- Structure
  - ☐ What is the essence of the conflict?
  - ☐ Where is the climax?
  - ☐ What are the main steps in the action leading to the climax? What is the true sequence of events and complications? Is the sequence realistic?
  - ☐ How does the author maintain interest after the climax is reached?
  - ☐ What are the significant details of the dénouement?
  - ☐ Why does the author end the story where s/he does?
- Optional Aspects
  - ☐ Is there an element of suspense? How is suspense generated?
  - ☐ Does the author change the tempo of the action? Why?
  - ☐ By what devices does the author advance the plot? What principles of organization does the author observe in the design of the plot?
  - ☐ In what respect is the series of events dictated by the personality of the main character?
  - ☐ To what degree is the plot sensational? Tragic? Romantic? Realistic?

Character

- Who are the main characters?
- How are they related?
- How does the author reveal his/her characters?
  - ▫ by telling you? (physical description, etc.)
  - ▫ through the character's words?
  - ▫ through the character's thoughts?

- ▫ through the character's actions?
- ▫ through telling how other people feel about him/her?

■ What was the one important decision made by the main character? What choices did s/he have? Was s/he pleased with the decision? Did s/he regret it? How do you know? What other decisions were made?

■ Who are the most important minor characters? What are their relations to the main character?

■ What is the hero's chief trait? Why does the author stress it? To what extent does the personality of a character determine the development of the plot?

■ To what extent is the main character believable; i.e., lifelike?

Theme

■ What is the subject? What is the theme? What is the author saying about the subject?

■ How is the theme expressed by the conflict and its resolution?

METHODOLOGY

■ Questions to guide students' reading

Students are usually asked two types of questions about what is presented and why and how it is presented: factual, requiring a correct answer; interpretive, requiring a logical answer.

Interpretations may differ; time is needed for the expression of opinions. Often answers can only be tentative; final judgment must be withheld until all evidence is in.

A study guide (a series of questions) can sometimes be used to help students read with greater understanding.

■ Scheduling novel study

The pacing of the study of any novel depends upon the learning situation.

A tempo must be maintained that will keep the novel from falling apart.

■ Introducing the novel

The first day belongs to the teacher. S/he introduces the novel and gives each student a study guide, if necessary, and explains its purpose.

The purpose of the introduction is to bring the readers and the novel together; to arouse interest in what is to come and to provide information that will ensure greater understanding.

The introduction should be as brief as possible; it should create a bridge, factual or imaginative, from the student's world to that of the novel.

■ Class discussion

Class discussion should result in learning. The teacher directs; the students discuss. The teacher has an obligation not only to the novel but to each member of the class; s/he tries to draw everyone out.

The teacher asks questions that require interpretation and value judgments; students must know the relations within the novel and be able to relate the novel to their own lives.

Questions asked by students are discussed. Selected lines and passages are examined.

Discussion should focus on the human experience and manner of presentation. How does the author want the reader to feel here? Why should s/he want to arouse that feeling? How does s/he try to do it?

■ Listening

Regular, frequent reading aloud over time can broaden reading interests, provide models for oral reading, and foster a love of literature.

Reading aloud by students in pairs or small groups provides enjoyable reading practice and listening experience.

■ Speaking

Discussion in the classroom setting is the most effective way for students to process their thinking and reading, voice their experiences, and learn from the views and ideas of others.

■ Writing

Major writing activities can follow the stages of the writing process: prewriting, writing, postwriting.

Some group writing can be done as students compile a summary of an issue. Writing workshops can be initiated.

Writing activities can be of many kinds:

- = imaginary dialogue between characters
- = rewrites of the ending
- = headlines and comments for a newspaper
- = book reviews
- = letters from one character to another
- = an incident from another point of view
- = a synopsis

■ Reading

Suggested activities:

- drawing inferences about a character or a setting on the basis of selected passages
- preparing questions on factual knowledge
- making value judgments about characters, supported by quotations
- predicting what will become of major characters, supported by textual evidence
- providing words to describe a character's traits
- making a minidictionary of unfamiliar words

■ Presenting

Suggested activities:

- making poster portraits of the main characters or the setting
- presenting parts of the story in comic-strip form
- designing book jackets
- creating an advertising campaign for the novel
- selecting a musical background for key scenes or theme music
- creating or imagining slide scenes
- making a map to illustrate the setting
- finding or taking photographs similar to those described in the novel

EVALUATION

Since the purposes of the reading program are to promote students' enjoyment of the novel and an appreciation of the novel as a literary form, and to help students develop insight into their lives and the world around them, it immediately becomes obvious that evaluation is difficult. Consider the following:

■ Does the student show increasing ability to detect motives for the actions of the characters?

■ Is s/he growing in ability to see the relations among characters?

■ Is s/he able to connect events and characters in the novel to those in real life?

■ Is s/he becoming more aware of the methods and devices used by the novelist?

The novel lends itself quite well to essay writing. The essay offers students an opportunity to express a point of view, in connected discourse, supported by a knowledge of the novel. Students should have a choice of topics, be able to refer their texts if they wish, and be able to plan and write the essay within one class period.

Appendix E

In-service Agenda

PARADISE ELEMENTARY WRITING INSERVICE
APRIL 20, 1998

AGENDA

9:00 - 9:30	APEF Curriculum Framework General Curriculum Outcomes in Language Arts Keystage Language Arts Outcomes
9.30 - 10.00	Activity 1: Keystage vs Grade Level Outcomes
10.00 - 10.30	The Writing Process Analytical and Holistic Rubrics Parent Report
10:30 - 10:45	Break
10.45 - 11:15	The Writing Process (Continued) Types of Writing
11:15 - 12:00	Activity 2 Scoring and Discussion of Select Pieces of Writing
12.00 - ~~1:00~~ 1:15	Lunch
~~1:00~~ 1:15 - ~~1:45~~ 2:00	Activitiy 2 (Continued)
~~1:45~~ 2:00 - ~~2:45~~ 3:00	Overview of Pilots in Primary and Elementary in Language Arts: Process, Materials and Implementation
~~2:45~~ 3:00 - ~~3:00~~ 3:15	Next Steps

Appendix F

Grade 8 Content List

Course Content

Grade 8 Language Arts

Minimum Course Content:

1. **Poetry**
   A minimum of **25 poems** for intensive study is required, plus other poems assigned for extensive reading.

2. **Prose: Short Story**
   A minimum of **10 short stories** is required, plus other stories assigned for extensive reading.

3. **Essay**
   A minimum of **10 essays /information articles** is required.

4. **Novel**
   A minimum of **two novels** are to be studied, indepth; - **two novels** for wide independent reading; - **two novels** for read aloud.

5. **Writing**
   A minimum of **five significant pieces of paragraph writing** is required, using writing process. This writing is in addition to writing involved in the regular answering of short literature questions and to the writing of unit or term tests. The writing could be of various types: creative writing in response to a theme studied, research work, major comparisons, and detailed character sketches.

Appendix G

Recommended Grade 8 Novel List

(Department of Education,

Government of Newfoundland and Labrador)

Grade 8 Novel List

1998-99

(Updated, April 7, 1998)

	AUTHOR	TITLE	ISBN	LINK
1.	Holman, Felice	*The Wild Children*	0140319301	Heroic Adv.
2.	Hobbs, William	*Far North*	0380725363	Heroic Adv.
3.	Paulson, Gary	*The Winter Room*	0440404541	What a Story
4.	Pearson, Kit.	*Awake and Dreaming*	014038166X	What a Story
5.	Voight, Cynthia	*Homecoming*	0449702545	Relating
6.	McNaughton, Janet	*Make or Break Spring*	1895387930	Relating
7.	Bedard, Michael	*Redwork*	0773758445	Fantasy
8.	Oppel, Kenneth	*Silverwing*	0006481442	Animal Fantasy
9.	Avi	*True Confessions of Charlotte Doyle*	0380714752	Historical
10.	Konigsburg, E.	*The View From Saturday*	0689817215	Realistic(Newbury winner)
11.	Creech, Sharon	*Walk Two Moons*	0064405176	Realistic
12.	Lawson, Judy	*White Jade Tiger*	0888783329	Chinese/Canadian
13.	Bradford, K.	*Dragon Fire*	0006480659	Fantasy (light)
14.	Matas, Carol	*Freak*	1550138529	Realistic
15.	Turner, Megan	*The Thief*	0140388346	Historical
16.	McCarthy, Michael	*The Journey Home*	0771516606	Realistic
17.	Fenner, Carol	*Yolanda's Genius*	0689813279	Realistic

Appendix H

Teacher Novel Recommendation Forms

Novel Recommendation Form

Title of Book _____

Author _____ Company _____

Number of Pages _____ Cost _____

This book is fiction or nonfiction. (Circle one)

Setting _____

_____

_____

_____

Characters _____

_____

_____

_____

Plot _____

_____

_____

_____

Why do you recommend this book for intermediate school students?

_____

_____

_____

_____

(OVER)

Intermediate Language Arts Form _____

School Address _____

_____

Grade _____

Does the book complement some of the materials presently prescribed for that grade?

_____

_____

_____

Signature _____

Appendix I

Student Reading Log

STUDENT READING LOG

Record sheet of poems, stories, books a student reads during the year.

STUDENT'S NAME: _____

Date	Title	Author/Poet	Short Comment or Respons