Young Adult Literature on the Rise?

The possibilities of Young Adult Literature for Dutch teachers of English literature, and its Present-Day Usage

Universiteit Utrecht

MA- Scriptie Engelse taal en cultuur: educatie en communicatie

Antonella Klinkhamer 3804461

Begeleider: Dr. E.W. van der Knaap

Oktober 2012

This thesis has used both English and Dutch sources. For clarity reasons, all quotes from the Dutch texts have been translated into English. To look up the original versions, see the bibliography at the end of this thesis.

Table of Content

Introduction

In Dutch secondary schools, Dutch students are introduced to works of English literature. Students are supposed to read and study English literature, as the Dutch school system sees literature as an important element in one's cultural formation. But "literature" can have so many meanings. In general, secondary schools will regard "literature" as adult literature. Most school curricula will, additionally, only consist of Canonical works, as these books are well known by all and have passed the test of time. However, in the first three years of the two highest levels of secondary education, students can also read books of the young adult category. However, once a student enters his or her last two or three years of secondary school, he or she will usually only be allowed to read adult fiction. Why does this boundary exist? Do English teachers believe that young adult fiction cannot intellectually stimulate students enough?

Actually, young adult literature (henceforth referred to as YAL) could offer a lot to these students. Firstly, when a student reaches his fourth year of secondary education, he or she will usually have approximately the same age as protagonists of young adult fiction, and coming-of-age books in particular. This could help a student's capacity of comprehension and self-identification with a text. Both the protagonist of the book, and the student reader, will be in their teens, and students could then truly relate with most of what the protagonist goes through. Secondly, the themes of young adult books are often very alluring, entertaining and engaging for teenage readers. The books present themes that students also deal with in their personal lives, instead of themes that might still be out of reach because of a student's young age or his or her lack of experience. Adult fiction often represents an adult world, with adult problems, which teenagers might not have been in contact with. They will therefore not connect with adult texts the same way as they would with young adult ones. Furthermore,

students will probably be able to read young adult books better than their adult counterparts, as the language used in young adult fiction mimics the one teenagers use amongst themselves.

Young adult books could also function as stepping stones towards adult-only books. Literary researchers Helma van Lierop-Debrauwer and Neel Bastiaansen-Harks feel that YAL can function as a "bridge" between children's literature and adult fiction. The two critics believe that teenage students need this bridge to transition more easily towards adult literature. Without it, students may lose their interest in reading. Marten Stoter, Alma Kamphuis and Lisa Kamphuis have used a book list to research whether or not third-year students would prefer YAL books over their adult counterparts. Overall, students preferred the young adult books. Apparently, students would choose young adult books, if they had the liberty to do so. This study clearly demonstrates that schools should grant students the liberty to choose between both adult and young adult books. According to van Lierop-Debrauwer and Bastiaansen-Harks, the reading proficiency of students could grow by both.

Apparently, YAL could be of immense value for English literature lessons of Dutch students, but do teachers agree? This study wants to research what attitudes Dutch teachers of the English language have towards young adult fiction. First, a theoretical framework will be given, where an historical overview of YAL and an overview on literature lessons in the Netherlands will show why and where young adult fiction could fit into literature lessons. Then, the research questions and method will be explained, followed by a chapter with the results. This study was based on a report on teachers of Dutch literature, so these findings will be discussed as well. Ultimately, the conclusion and some discussion points will show the importance of this study for the education of English within the Netherlands.

Theoretical Framework

A History of YAL

YAL has had a long and complex history. However, a precise starting point cannot be found. Numerous scholars (Leila Christenbury, Judith Hayn and Jeffrey Kaplan) claim YAL started with J. D. Salinger's 1951 *Catcher in the Rye*, while some others (Michael Cart and Jack Forman) claim that S. E. Hinton's 1967 *The Outsiders* was the first young adult book. The uncertainty on the birth of YAL is based on the fact that books written especially for teenagers were not widespread in the twentieth century. Even *Cather in the Rye* and *The Outsiders* had been written for an adult audience, but they attracted a lot of younger readers as well. But even the books that were meant for a young audience did not suffice for YAL. Literary critics claimed that certainly not all of those books could be termed 'literature', as they were very commercial and lacked literary depth and quality. Nevertheless, Michael Cart believes that even these lower quality books were important.

The first YA books – Early Twentieth Century

In his book *Young Adult Literature: From Romance to Realism*, Cart believes that YAL started off in the early twentieth century. In 1904, psychologist Granville Stanley Hall first 'invented' the category of adolescent in human life. Hall claimed that adolescence was "a time of storm and stress . . . along with inner turmoil, awkwardness, and vulnerability" (cited in Cart 4). Yet, the age classification of literary categories still proclaimed 'adolescents' to fall under children's literature. From the 1920s onwards, all this started to change. Horatio Alger, Howard Pease, Rose Wilder Lane and Helen Well were all writers who wrote stories with teenage protagonists. For example, Rose Wilder Land's *Let the Hurricane Roar* (1933) told a story of two teenage pioneers while Howard Pease's *The Tattooed Man* (1926) was a boy's adventure story. Educator Margaret A. Edwards opinion on *Let the Hurricane Roar* was

the following: “While it was not a piece of literature, it was an entertaining story which did not fit into any category. It was too mature for children and too uncomplicated for adults” (88). Thus, the first books fit for adolescents were written. Others would soon follow. Maureen Daly’s *Seventeenth Summer* (1942), Betty Cavanna’s *Going on Sixteen* (1946) and Henry Gregor Felsen’s *Hot Rod* (1953) are just three examples.

However, all of these books were more commercial by nature than truly literary. They were enjoyable and well readable for their young audience, as they talked about life experiences that all adolescents deal with, but they did not have the literary quality of adult literature. In 1956 critic Frank G. Jennings wrote that “[t[he stuff of adolescent literature, for the most past, is mealy-mouthed, gutless, and pointless” (526). Many academics agreed with him, as they felt that putting the words ‘young adult’ and ‘literature’ together would only be oxymoronic (Cart 22). Books dealing with adolescents were therefore dismissed as being inferior to adult literature.

Gaining literary quality – Mid-Twentieth Century

All this changed with J. D. Salinger’s *Catcher in the Rye* and S. E. Hinton’s *The Outsiders*. While both books were promoted as adult fiction, they centered on adolescents. *Catcher* depicts the teenage life of Holden Caulfield and of his feelings of rebellion, loneliness and teenage confusion. *The Outsiders* tells the tale of teenage rival gangs who try to survive living off the streets. According to scholars Judith A. Hayn, Jeffrey S. Kaplan and Amanda Nolen:

> The arrival of J. D. Salinger’s (1951) *Catcher in the Rye* nearly 50 years ago introduced adults and adolescents to a character that had not made much of an appearance in American letters—the teenage voice. Gone was the desire for sweet and innocent fantasy (first dates, learning to drive, fun at the prom), and in came the often harsh and unforgiving reality of adolescent lives (neglectful parents, wayward youth, and abusive relationships) (177).

Teenage life was not sugarcoated anymore, but was described in a realistic manner. The confusing emotions that came with adolescence were written down in straightforward ways. According to Cart "*Catcher*'s most powerful contribution is the idiosyncratic, first-person voice of its narrator, Holden Caulfield. But the book is also quintessentially adolescent in its tone, attitudes, and choice of narrative incidents, many of which are rite of passage . . ." (27). Both novels depicted the lives of teenagers, but were of a higher literary standard than the earlier YA books. They successfully demonstrated that tales on adolescents did not only need to be commercial. They could easily live up to the themes and narrative styles of other adult fiction.

The Maturation of YAL – 1960s and 1970s

During the 1960s and 70s, even more high quality teenage books were printed. Paul Zindel's 1968 *The Pigman* was one of the first to be published as a high quality 'young adult' novel. His novel tells the tale of two teenagers and their relationship with an elderly man. According to a study guide to *The Pigman*, the novel was credited, along with several other novels published during the 1960s, with establishing a new category of literature, the young adult (YA) novel (Glencoe Literature Library 13). Jack Forman, Zindel's biographer, explains that

> 'The Pigman' was a groundbreaking event because – along with S.E. Hinton's 'The Outsiders' – it transformed what had been called the teen 'junior novel' from a predictable, stereotyped story about high school sports and dances to one about complex protagonists dealing with real concerns (933).

Another young adult novel was John Donovan's 1969 *I'll Get There, It Better Be Worth the Trip*, which tackles the theme of homosexuality, as main protagonist Davy struggles to understand his sexual feelings. When Robert Cormier's *The Chocolate War* was first printed in 1974, the new literary movement of young adult literature came in full swing. Judy Blume's 1970 *Are You There God? It's Me Margaret*, Richard Peck's 1972 *Don't Look at it*

and It Won't Hurt and Lois Duncan's 1973 *I Know What You Did Last Summer* had all been published before *The Chocolate War*, and had all contributed to YAL remarkably, but Cormier's novel proved that YAL was here to stay. According to academic Tedd Hipple and literary critics Don Gallo and Jennifer L. Claiborne, *The Chocolate War* was and remains the best young adult literature book ever published. The novel centers on Jerry Renault, a teenage student of a Christian preparatory high school. He tries to rebel against a rigid and, in his eyes, meaningless school tradition but gets beaten down by the ones in charge of the staff and the students. Ultimately, Jerry is able to change the power systems of his school. The book thus depicts teen life, with all of its struggles.

But what exactly is YAL?

But even with all these literary works, the term 'young adult literature' had still not been clarified. Were all books with teenagers now allowed? Surely not, as low quality YA novels were still being printed. *Catcher in the Rye* and *The Outsiders* had already showed that books labeled 'adult fiction' could also function as YAL. But *The Pigman* and *The Chocolate War* had demonstrated that books labeled 'young adult fiction' could have a literary standard similar to that of adult fiction as well. Apparently, labeling did not constitute enough of a barrier. But what *exactly* [emphasis added] would YAL books have to be?

As early as 1967, literature researcher Robert G. Carlson looked into what specific books would appeal to specific types of adolescent readers, and came up with a teenage audience divide in three stages. These were: (1) early adolescence, or ages eleven to fourteen; (2) middle adolescence, or ages fifteen to sixteen; and (3) late adolescence, or ages seventeen to eighteen (cited in Cart 23). Clearly, even within the term 'young adult' differences could still be made. Of course, since adolescence lasts several years, and teenagers of Carlson's first stage could hardly read books written for stage three adolescents, a gradual difference in book

type seems logical. Scholar Maureen Nimon agrees, stating that "it is important to be aware that any book for teenagers is not suitable for all people between the ages of 12 and 19" (22).

Publishers and librarians have also struggled with the age borders of YAL. While some librarians claim young adult fiction to correspond to twelve to fourteen year old readers, others believe it to be a literary category that can please ten to eighteen year olds. Critic and former librarian Patty Campbell has looked into the category of YAL at different libraries, throughout the twentieth and twenty-first centuries. "The original young adult library audience in the seventies was perceived as high school age and even a little older, but that age group has steadily fallen," elucidates Campbell. "Today most YA librarians feel that the age span for their clientele is about ten to fourteen, essentially middle school students, and booksellers see YAs as even younger, perhaps beginning as early as age nine" (364). Apparently, librarians freely modify the age borders of YAL to accommodate more or fewer books on adolescents. However, they are not the only ones to change YAL's audience age as they please. "Publishers add to the confusion with overlapping age designations for 'intermediate' and 'YA' titles – '8-12,' '10-14,' '12 and up' – all more or less addressed to young teens and preteens" (Campbell 364).

Several scholars have tried to come up with a definition as well. In her article "Connecting With Texts: Teacher Candidates Reading Young Adult Literature," writer Kelly Byrne Bull feels that YAL "consists of a wealth of genres (fiction, nonfiction, short stories, and poems) that are written for and about adolescents. YAL is rich and complex, using authentic language and addressing issues that are relevant to contemporary adolescent readers" (2011, 223). Byrne Bull has tried to define the content of YAL, instead of the suitable audience. Professor B. Joyce Stallworth adds that "young adult literature (YAL) . . . contains themes, plots, language, and characters that are consistent with young adults'

experiences" (59). *Teaching Young Adult Literature* authors Jean E. Brown and Elaine C. Stephens state that

> young adult literature may be defined as books written specifically for and about youth. It is a body of literature written for an adolescent audience that is, in turn, about the lives, experiences, aspirations, and problems of young people. In other words, the term "young adult literature" describes the primary audience for these works as well as the subject matter they explore (6).

Briefly put, all of these scholars claim YAL to be a literary category that holds different genres, different styles, but ultimately one subject: teenage life in all its forms.

Could Classics then be YAL too?

This definition can hold numerous books, even books that would not immediately have been labeled as YAL. Cart, for example, has already problematized this definition of YAL as he questioned if, in retrospect, Louise May Alcott's *Little Women* (1868) and Horatio Alger, Jr.'s *Ragged Dick* (1868) could not be seen as YAL. Cart underlined his argument with other work, namely Allen Pace Nilsen and Kenneth L. Donelson's book *Literature for Today's Young Adults*. Here, Nilsen and Donelson credit the two nineteenth-century writers for being the first writers for young adults to gain attention (42). However, Nilsen and Donelson only claim *Little Women* and *Ragged Dick* to be books appreciated by young adults from 1864 to 1959, not so much contemporary YAL books. In fact, the two scholars believe that *Little Women* should be read in primary school, instead of high school. But other Classics might be more problematic. Mark Twain's *Huckleberry Finn* (1884) and *Tom Sawyer* (1876) are two novels which center on teenagers and their coming-of-age. Both Huck and Tom have to go through rites of passage, through which they start to grow from teenager to adult. This specific theme, the coming-of-age of teenagers, is characteristically YAL. Scholar Jeffrey S. Kaplan claims that "[c]oming-of-age novels have been and continue to be popular among adolescents" (21).

Official organizations and more detailed definitions of YAL do not settle the matter, but they do provide for a more conclusive and clearer view of YAL. The most important American association that deals with young adult literature is YALSA, or Young Adult Library Services Association. According to the official website

> the Young Adult Library Services Association (YALSA) is a national association of librarians, library workers and advocates whose mission is to expand and strengthen library services for teens, aged 12-18. Through its member-driven advocacy, research, and professional development initiatives, YALSA builds the capacity of libraries and librarians to engage, serve and empower teens ("About YALSA").

YALSA had already been founded in 1957 as the Young Adult Services Division (YASD) and currently holds about 5,400 members. It releases several publications that help the promotion of YAL, such as its award-winning journal *Young Adult Library Services* (*YALS*), its peer-reviewed online research journal *Journal of Research on Libraries and Young Adults*, and various books in which librarians can find information on how to promote young adult fiction. In 1991, YALSA helped define what YAL's audience should be, as it officially stated young adults to be between the ages of twelve and eighteen (based on the findings of a 1990 National Center for Education Statistics task force) (Koelling 3). For this thesis, the same age classification will be used.

What is YAL content-wise?

As for the content of YAL, this thesis will use the common grounds of previous definitions. Aside from all the above mentioned scholars, author Pam B. Cole has listed what characteristics were assigned to YAL throughout the decades.

1. The protagonist is a teenager.
2. Events revolve around the protagonist and his/her struggle to resolve conflict.

3. The story is told from the viewpoint and in the voice of a young adult.
4. Literature is written by and for young adults.
5. Literature is marketed to the young adult audience.
6. Story doesn't have a "storybook" or "happily-ever-after" ending—a characteristic of children's books.
7. Parents are noticeably absent or at odds with young adults.
8. Themes address coming-of-age issues (e.g., maturity, sexuality, relationships, drugs).
9. Books contain under 300 pages, closer to 200 (49).

As can be seen, some characteristics had already been mentioned by other researchers. Others, however, are quite new. In regard to all of the scholars that researched YAL, this thesis will use the characteristics of YAL that have been mentioned by most. In short, YAL should then be: literature with adolescents as protagonists, where the narrative style is contemporary and appealing to teenagers, whose themes center on coming-of-age moments of teenagers, and whose genres can vary enormously. And most importantly of all, YAL should be seen as a high quality literary genre comparable, and certainly not inferior, to adult literature.

Awarding YAL

YALSA has helped the literary category achieve and maintain its high potential, as the association started to give out awards for YAL books for their high quality. The association has given out six literary awards since the 1990s. The Alex Awards are given to ten books, originally written for adults, that have had a special appeal to young adults. The Michael L. Printz Award highlights the best books written for teens. The Margaret A. Edward Award "honors an author, as well as a specific body of his or her work, for significant and lasting contribution to young adult literature" ("Margaret A. Edwards Award"). The William C. Morris YA Debut Award honors previously unpublished writers for their contribution to

YAL. YALSA also credits both nonfiction, with the Award for Excellence in Nonfiction, and fiction books, with the Best Fiction List. Audiobooks have been granted their own award: the Odyssey Award for Excellence in Audiobook Production. Next to all these prizes, YALSA also prints out annual lists of other remarkable young adult fiction.

But these prizes are not the only ones YAL books can win. The Boston Globe-Horn Book Award gives credit to the best books of children and young adult fiction, for the Picture Book category, the Fiction and Poetry category, and lastly Nonfiction. The Cybil Awards, the Children's and Young Adult Bloggers' Literary Awards, are given annually to children and YAL books that have been nominated the most by the blogger community of the Cybils and by the jury ("About the Cybils Awards"). The Canadian Library Association also weighs in. Each year, it awards a prize to the Canadian young adult book that has had most appeal to young adults between thirteen and eighteen of age. The British literary association Chartered Institute of Library and Information Professionals (CILIP) annually awards the Carnegie Medal to an outstanding British book written for children or young adults. The British Costa Book Awards, formerly known as the Whitbread Literary Awards, awards books in five categories: First Novel, Novel, Biography, Poetry and Children's Book. According to its official website, the Costa Book awards are "one of the UK's most prestigious and popular literary prizes" ("Costa Book Awards"). YAL books can be nominated for the Children's Book category and the Book of the year.

All of the abovementioned prizes have been specifically created to honor YAL. But there are also associations that give out book awards in general, with a separate Young Adult fiction category. The most prominent ones are the National Book Foundation, the Los Angeles Times Book Awards, the Edgar Allan Poe Awards, and the Royal Society Awards. Apparently, young adult fiction has achieved such an outstanding quality that numerous

associations have felt the need to show this with prizes and ‘best of’ lists. Because of these prizes, YAL’s value cannot be refuted anymore.

To conclude, after almost a century of young adult books and sixty years of high quality young adult literature, the category for teenage readers has come of age and demonstrated that it is here to stay. Numerous book examples and literary prizes have shown the value of YAL, and no one can claim anymore that YAL should be seen as inferior to adult literature. It has gained literary credit, and it needs to exist to grant teenage readers the books they love and want to read.

English Literature Lessons in the Netherlands

In the Netherlands, high school students come into contact with several foreign languages. However, English is the only foreign language all students have to learn. Students who also find other languages interesting, can attend lessons of French, German, Spanish, Russian and more. However, the English language still remains the one which Dutch students will know better. The education of English already starts during a child's primary education. Dutch children in "groups" 7 and 8, of approximately ten to twelve years old, first learn English. Of course, these lessons only present some of the basics. The English language instructions in groups 7 and 8 are given by the grade teacher, who gives students lessons on all the subjects they attend. Hence, the knowledge of the teacher needs only be elementary, as teachers especially assigned to the English education will only appear in secondary school.

When a child turns eleven or twelve, and has finished his or her primary education, he or she will attend the Dutch secondary education institution. Here, Dutch students will have to learn a lot more on the English language. Next to grammar, reading, writing, listening and speaking skills, most Dutch high school students also need to read and know about English literature. This knowledge of English literature had only become mandatory in 1968 when the Mammoth Act was introduced (Witte 2008, 23), but the content has since changed a lot. Nevertheless, familiarity and understanding of English literature remained compulsory, and still holds an inherent role within the current school curricula. Before looking into the contemporary views on (English) literary education, it seems important to regard its past as well.

How it all began – The Nineteenth Century

The importance of a literary education began in the end of the nineteenth century, when lessons on Dutch literature first became widespread for most types of Dutch secondary

education institutions. According to literary critic Joop Dirksen, literature lessons on Dutch literature had already been established at the end of the nineteenth century at the highest form of secondary education, namely the Latin schools or gymnasiums. But in 1875 a lower form of secondary education, the HBS or 'Higher Commoner's School', was introduced to Dutch literature as well (Dirksen 1). The main goal then was to introduce students to the Classics, which was thought to automatically lead to an appreciation of literature. Other schools existed as well. There was the all-girl 'Huishoudsschool' which taught women how to do their domestic duties, the all-boy 'Ambachtsschool' which provided boys with a (low) technical education and the MULO and all-girl MMS schools which granted students lessons in a small number of subjects. However, usually only the gymnasium and HBS granted students literature lessons.

Changing the system – The Mammoth Act

The previously mentioned school types all changed with the Mammoth Act of 1968. The old school systems were seen as too restricting for students. Gone were the class and gender limiting high schools. "Since the content of the programmes of MULO, MMS, HBS, Huishoudschool, and Ambachtsschool differed a lot, it was hardly possible to switch to another type of education (either before or after graduation)," explain Ruud Luijkx and Manon de Heus. "Therefore, MULO, MMS, Huishoudschool, and Ambachtsschool were so-called 'terminal' programmes" (5). Once enrolled in one school, a student could not easily change to another. Also, if one attended another school other than the HBS or the gymnasium, he or she could not study further at universities but was forced to enter the labor market. With the Mammoth Act, the Dutch government wished to give students more possibilities to switch between school systems, thereby granting students more options to continue studying at tertiary educational institutes. The Act divided the HBS up into a five year long HAVO

(Higher General Secondary Education) and a six year long VWO (Pre-University Education), and added a four year long new form of secondary education, the MAVO (General Secondary Education) (Dekkers and Evrengun 1).

The Mammoth Act also changed the importance schools gave to their literary education. Before 1968, the amount of time and emphasis teachers placed on literary knowledge was completely up to the instructors themselves. However, the Dutch government decided to weigh in some more. From the Mammoth Act on, the government would always prescribe the aims literary education should have, for all of the types of secondary education. The governmental education plan of 1970 exemplifies this: "At the final exam, candidates will be tested on their knowledge and insight in literature . . . Knowledge of literary theories and of the history of literature will only be necessary, if they have come up in the candidate's chosen literary works" (Rijksleerplan 1970). Educator Theo Witte claims that these new guidelines were still too vague. "The aims were still formulated in an open-minded way. Detailed guidelines on the necessary number of books to read, what literary theory should be examined, and what elements of the history of literature needed to be taught were still lacking" (2007, 2). Scholar Gerard de Vriend adds: "The new law on secondary education . . . held, as a general aim, the pursuit of a student's individual development. . . . The 'acquaintance with the literary work' had a primary role . . . while 'the history of literature until today' only functioned to help 'understand and enjoy reading literary work'" (22). Yet, the guidelines did state that knowledge of and familiarity with Dutch literature and other modern languages, English being one of them, was mandatory.

The Act still received a lot of criticism. In *Nooit met je Rug naar de Klas*, author Helge Bonset has collected some of these negative remarks. Professor L. van Gelder wrote: "my primary criticism is that such a system will, not only, keep an old social class based system intact, but that huge groups of children will be stripped of the possibility to develop

their true talents and interests" (from *Het Parool* 4-6-69, cited in van Gelder 66). Doctor H. J. Jacobs explained that "within these school types, children are not accepted on their level of intelligence, but on social class. . . . The chance to change school type is still minimal" (from *NRC* 15-2-69, cited in Gelder 66). The House of Representatives was also concerned. They believed that the language proficiency of students was declining, and that students were not being taught enough to successfully progress from secondary to tertiary education (Witte 2008, 20). Inquiries on the state of secondary education in the Netherlands were made. In 1991, State Secretary Jacques Wallage presented an official memorandum on secondary education, claiming that a reform was necessary. Two years later, the House of Representatives decided to support Wallage's plans to change the unrestricted exam conditions of HAVO and VWO into a mandatory choice between four branches that will prepare students better for their tertiary education ("Van Mammoetwet tot VMBO").

Out with the Mammoth Act, in with the Tweede Fase

Thirty years after the Mammoetwet a new school reform was introduced, the "Tweede Fase". This reform was targeted most on changing the last two years of HAVO and the last three years of VWO, but other modifications occurred as well. First of all, the MAVO was merged with another pre-vocational education, namely the VBO (Voorbereidend Beroepsonderwijs), and became the pre-vocational secondary education VMBO (Voorbereidend Middelbaar Beroepsonderwijs) (Luijkx and de Heus 5). The VMBO type of secondary education grants students a practical and occupation-specialized education. It became subdivided into four specific branches (care and welfare, engineering and technology, business, and agriculture) that would prepare a student for his or her vocational education and the profession that he or she wanted to have in the future. A second change was that all of the institutes of secondary education would now be separated into three 'lower' years, the first three of each type of

education, and the later years. These later years for HAVO and VWO would now be named the second phase, or "Tweede Fase". For the "Tweede Fase" students, new subjects were introduced (general science, culture & arts, management & organisation, computer science) and the content of some existing subjects changed; this made it possible for all students to follow a much broader program of compulsory subjects (Berkhout, Berkhout and Webbink 44). Wallage's plan to subdivide the HAVO and VWO into four branches became a reality: students of these educational types could from now on choose between the science and technology, science and health, economics and society, or culture and society branch. "The incorporation of the 'Tweede Fase' was believed to lead to a cultural change wherein students would 'actively and independently' learn and feel more responsible for their learning processes," states Witte. "Within this vision, one needs to see the act of teaching more as creating learning environments where students are stimulated to develop their knowledge and talents, together with other students, under the guidance of teachers" (Witte 2008, 21).

Because of all the criticism on the Mammoth Act's open-minded guidelines, end terms were now made. These terms had to be met by all students when they graduated. For the very first time, literature had now become a mandatory subject for all students of the second phase. Schools would give literature lessons during language classes, and the results were then accumulated into one final grade. Literature had thus become a final exam course, and counted for a student's graduation (Witte 2007, 3). What students needed to know was specified in the literature end terms. These were subdivided into three domains: literary development, literary concepts, and literary history. The end terms viewed literary development as most important. "By reading a wide range of texts, a student will develop his or her literary knowledge in two ways: he or she will develop a personal preference, and he or she will develop a view on society based on what one has read" (Nicolaas and Vanhoren 13). To show their personal literary development, students now needed to write autobiographies on

their reading history, reviews on books that they had read, and give presentations. These assignment would all lead to more 'literary competence', states Witte (2008, 92).The bond that students felt with a certain book, whether or not the book had interested them or not, became most important.

Did it all change for the best?

These end terms did not only positively change the way literature was regarded and taught at high schools. The authors of a publication about the literary system of the Netherlands and Flanders, Martijn Nicolaas and Steven Vanhoren, explain that literature's share in the overall education in languages became smaller, in favor of language proficiency, and that the number of books students needed to read became less as well (Nicolaas and Vanhoren 10). Still, they stressed that literature did keep an important role in the teaching of Dutch and other modern languages. The subdomains also posed a challenge. If the fashioning of literary development was most important, how could teachers present literature to students in enthusiastic ways? Dirksen claims that some teachers were at a loss. "For teachers that have more traditional types of teaching methods, evaluating a student's reading pleasure as most important poses a challenge. Those teachers are asked to truly listen to students and to take their reactions and experiences with texts seriously" (2). Yet, Dirksen believes that praising a student's literary achievement, without demanding some knowledge or expertise on literary theories and literary history, will demoralize these type of teachers. These instructors believe that, by favoring literary pleasure over literary knowledge, the amount of knowledge on English literature might be in danger. Yet, this idea only stems from their own personal theories on literature.

Existing methods of teaching literature

While reviewing the literary education in English of the Netherlands, it is important to understand what literature teaching methods and theories teachers believe in. Researcher Tanja Janssen looked into the teaching of literature, and came up with four main goals and views: cultural formation (with a focus on the Canon, author and literary history), aesthetic formation (with a focus on form and meaning of a text), social formation (which focuses on the societal context and sociological aspects of texts) and individual development (which focuses on the personal reading experience and psychological aspects of reading) (cited in Witte 2005, 69). These all existed in the 1990s.

However, the "Tweede Fase" asked teachers to favor the last one, and left it up to the teachers to combine the goal of individual development with the other three. Nicolaas and Vanhoren add: "Literary education became the educational variety on the 'reader reponse' theory of literary theory, where the reader is most important, instead of author, text and historical context of a chosen text. . . . Students needed to answer the question: 'What does this text mean for you?' instead of 'What does this text mean?' Texts needed to come alive" (11). The reader response theory had already garnered attention in the 1980s, but truly became important in the decades after. The advocates of this literary practice believe that readers define how a text should be read, interpreted and valued. The reader determines the meaning of a text (Moors, Siermann and de Smet 6). In short, the reader response view on literature had become most important when the "Tweede Fase" was introduced. Teachers had to teach literature in such a way, as to center the student. His or her interpretation determined the significance and meaning of a literary text.

Teacher profiles

While Janssen researched the methods teachers use to give literature lessons, educator Jan Mulder looked at specific roles teachers take upon themselves during their lessons. In 1997, Mulder created a self-evaluation test for teachers of literature, to make them understand what views they have on literature and how this view can model their method of teaching. According to Mulder, four types of profiles exist: the teacher as crafter ("vormer"), the teacher as transferor ("overdrager"), the teacher as guide ("begeleider") and the teacher as a language instructor ("taaldocent") (19). All four have a specific main goal. For a crafter, the social and moral formation of a student is most important; a transferor believes that literary history and knowledge of the Canon are central when teaching literature; a guide wants to maximize his or her student's reading pleasure, while a language instructor wants to better a student's proficiency of a language (Mulder 20).

Mulder claimed that teachers usually act according to a combination of these profiles. For example, a teacher can value both the social and moral formation of a student, and try to better this formation by choosing books that grant students enough reading pleasure. Another possible combination could exist out of a transferor and a language instructor. This type of teacher will instruct his or her students to read Canonical texts, and will additionally give proficiency lessons relating to the chosen texts. Yet, since the "Tweede Fase" demanded teachers to adhere to a student's individual development, all teachers needed to add the role of guide to their initial combination of profiles. A student's language and reading proficiency became less important.

Removing the flaws, the Tweede Fase revised

In 2007, the "Tweede Fase" was revised. There had been some criticism that the knowledge of students on languages and mathematics had declined. State secretary Van Bijsterveldt put a

committee together to research whether or not this was true. The committee published a report in 2008, and agreed that students knew less on the school courses. Therefore, some elements of the "Tweede Fase" were changed. For literature, the most important change was that language courses now included beginning and end levels of proficiency. When a student started a certain year, it was expected that he or she held a certain reading level. After a year, this level should have increased to the set end level. Theo Witte had actually come up with this type of reading proficiency system. He believed that teachers could help students better, if they knew what reading capabilities a student had at the beginning of a year and what level he or she needed to achieve after a year of schooling.

However, Witte only set up levels for Dutch literature. According to Witte, students of HAVO 5 should be able to read young adult literature and simple adult literature. Students of VWO 6 needed to be able to read adult literature critically and aesthetically (Nicolaas and Vanhoren 8). Unfortunately, no such levels were made for English literature. Still important to note though, is Witte's belief that a student goes through a reading process. With any language, a student begins with a certain type and level of book and, if stimulated to better his or her reading proficiency, will continue to read books of higher levels. Witte deems it crucial to give students books that fit their reading level (2007, 15). Slowly, they will then move on to the highest level possible.

While Witte only came up with Dutch levels of reading proficiency, the Council of Europe added set levels for all the other languages. The Council deemed it important to set up a European Framework of proficiency, to make sure that the education of various European countries could be comparable. Thus, to maintain an adequate English level each school type was linked to a specific reading proficiency end goal. As mentioned before, the Netherlands have three types of secondary education: the VMBO, the HAVO, and the VWO. For all three types, learning the English language is mandatory. However, the end level of apprehension

and comprehension of the language varies according to the type of secondary education one follows.

CEFR Guidelines for reading proficiency

According to the Common European Framework of References for Languages (CEFR), the system that gives guidelines on what level of language proficiency students should achieve, VMBO exam students should have a A2 to B1 level of English. With an A2 level, a student should have the ability to deal with simple, straightforward information and begin to express him or herself within familiar contexts; with a B1 level, a students should have the ability to express him or herself in a limited way in familiar situations and in situations with non-routine information (Council of Europe 250). Regarding reading skills, an A2 level student understands the general meaning of a simplified textbook or article while reading very slowly (Council of Europe 256). A B1 level student can understand texts that consist predominantly of very frequent, everyday or work-related, information (College voor Examens 2010, 10). Apparently, students of VMBO need only be able to read basic and rudimentary English. It would therefore be too much to ask a VMBO student to read English literature books.

However, students of the HAVO type of education need to achieve a higher level of English. The HAVO has three years of basic secondary education and two years of specialization ("VWO and HAVO"). While students can choose one in four paths, the English language remains mandatory for all. For HAVO students, the end term of English reading capability is more B2 than B1. The reading level of B1 has already been explained above. A student of B2 level though, has to be able to read articles and journals on contemporary themes or problems, and contemporary literary work (College voor Examens 2010, 10). Additionally, in the last year of HAVO education, a student needs to give a well-argued report of his reading experiences with, at least, three literary works (College voor Examens 2010,

25). HAVO students need therefore to read and evaluate English books, and as high schools usually only accept Canonical books or books of comparable literary quality, the books will also be quite a demanding read.

The end term for VWO students is even higher. The majority of VWO students will have to achieve a B2 level of reading skill, but a minority (about fifteen percent) will gain a C1 level. This level claims that a student has the ability to read a vast variety of demanding and lengthy texts while understanding the implicit and explicit meanings of them (Council of Europe 1). This reading skill level is not the highest achievable but it is still a remarkably high level for a second language learner. Next to a fixed CEFR reading level, VWO students also need to demonstrate that they have experienced some literary development, and have gained knowledge on literary concepts and the history of literature. According to the final exam specifications: "a candidate should recognize and distinguish various literary text types, and use literary terms to interpret the literary texts . . . [he or she] should also be able to give an overview of the main events in the history of literature and place the read works in their historical perspective" (College voor Examens 2011, 8). Ultimately, a VWO student should read, at least, three literary works and evaluate them using the literary knowledge gained in his English literature lessons.

Did the guidelines help?

However, current research has shown that students read less and less. Witte mentions some numbers.

> In the past fifty years, the time youngsters of twelve to seventeen years of age spend on literature has steadily declined (Knulst & Kraaykamp 1996; Kraaykamp 2002). Research on the reading attitudes of students of secondary education shows that, as they grow older, teenagers spend less and less time reading fiction

(Tellegen & Coppejans 1992; Van Woerkom 1992; Van Schooten & Oostdam 1998) (Witte 2005, 68).

Other research on the reading attitudes of exam year students (Van Woerkom 1992; Boekhout & Van Hattum 1992; Mulder & Wijffels 1992; Hoogeveen & Bonset 1998; Verboord 2003) has shown that seventy-five percent of all students has developed a hatred towards reading literature, and that includes students who do enjoy reading other works of fiction (Witte 2005, 69). Even the time spent on literature has decreased. Because of modern media, the time twelve to nineteen-year-old students spend on reading (including newspapers and magazines) has declined from 4,6 hours average a week, to 1,4 hours (Knulst & Kraaykamp,1996; Kraaykamp, 2002). Witte claims that, if students did not need to read for school anymore, they would not read at all. Reading fiction has become a school-only activity (Witte 2007, 1).

According to numerous writers and academics, for example Herz and Gallo, students have a negative attitude towards reading because they are forced to read books that they do not find interesting, instead of their own book choices. In general, students of the "Tweede Fase" are supposed to read only adult literature. In the earlier years of HAVO and VWO, teachers would have also accepted young adult literature, but students of the last few years are supposed to have outgrown that category of literature. Within adult fiction, teachers usually tend to favor the Classics. These books have passed the test of time on importance and substance, and have therefore gained a certain literary quality. However, accepting only Classics might be damaging the reading pleasure of students. "Many teachers continue to assign only classic literature with novels that have been traditionally used in English language arts classrooms because of the belief in timelessness," claim Susan P. Santoli and Mary Elain Wagner. "They [teachers] believe that all the students need is an enthusiastic teacher and a little bit of exposure to 'fine' literary works. However, when faced with such authors, many students complain, balk, become impassive, and/or fall asleep" (65-66). Scholar Lia van Gemert also believes that some teachers prefer to teach only Classic novels to their students,

instead of novels that students can connect with more. “Teachers do not always dare take the step towards new(er) texts because they have not had any teaching on the books themselves” (2). Susan M. Holloway and Christopher J. Greig looked into what choices teachers make when creating a literature curriculum. They found that, for some teachers, canonical texts offered a degree of safety and comfort, instead of new and possibly more ‘risky’ texts (31).

Students’ negative attitudes towards the Classics

Often though, Canonical texts do not interest students. One of Holloway and Greig’s teachers expressed this disregard. “[T]he kids . . . get a little frustrated reading novels that are 30, 40 years old, and don't seem to have any relevance in their lives” (31). Witte asked teachers whether or not students struggled with literature lessons and the results are noteworthy. “According to the teachers, more than half of all students of the HAVO and VWO have troubles understanding literary texts. Students have to, not only, read quite demanding literary books, but also need to read and interpret these books correctly, in ways they would not choose for themselves” (Witte 2005, 68). The choice for Classics, and the scholarly ways of dealing with these books, seem to drain the entertainment value of reading for students. Yet, a teacher’s goal is to aid a student with his literary development. By letting them only read the Classics or comparable books, a teacher actually hinders this development. Still, teachers should not give up. “Students need to see the point to reading, particularly to reading extended texts” (Carter and Long 16).

Nonetheless, some teachers have differed from the Classics-only teaching method. In Holloway and Greig’s study, the researchers found a lot of teachers that did dare choose more contemporary books for their students. Lecturer Michael O’Hara also found teachers that dared take that extra step towards students’ personal choice of books. One such teacher remarked: “I will do anything and use every means to ‘dip’ them in and out of literature. As

far as I'm concerned, anything goes!" (124-125). While some teachers might easily exchange Canonical works with more contemporary ones, yielding towards student preferences still remains a struggle. Writer Janet Alsup speaks of an actual dichotomy. "[L]iterature teachers . . . see themselves as teachers of literary criticism, literary history, and a body of canonical texts, which can make easy reader identification a challenge. . . . Literature teachers may indeed be experiencing a sort of identity crisis: are they objective teachers of a body of work, or does their job include an emotional, moral, or even therapeutic component?" (11). What Alsup means to say is that teachers seem to be struggling as they try to blend together the teaching of the Classics and students' personal taste. But the latter should still be seen as an attainable goal.

Climbing the reading proficiency ladder

Students seem to struggle most when they have to "climb" from young adult literature to adult literature. Researcher Karin Laarakker claims schools might attempt to help their students' reading development to grow, but that this goal is not always met. "Especially the step from young adult to adult literature is a known breaking point, and often even an ending point, in a student's reading history" (108-109). For some, the reading level of the Classics can be out of reach, but for most, these books just do not offer an interesting and entertaining read. Students do not feel connected with the Canonical works, but will continue to read them because the school demands it. Witte adds: "Students are not given the support they need to overcome their reading (proficiency) problems, neither by the book choices granted to them, nor by the lessons in reading comprehension and evaluation. Most students have no idea what literary books work for them, and make assignments that have no value to them" (2005, 68-69). Tatum (2008) weighs in even more. He suggests that a "classics only" approach only pushes students away, making students read texts that are not meaningful to them (cited in Hayn

2012, 62). Kelly Byrne Bull expresses her concern for this situation. She believes that if teachers continue to push only Classics onto their students, the following scenario will occur. "Our most avid readers will look beyond the four walls of the school to find meaningful texts; they will read in spite of school, not because of it. Our more reluctant readers will simply not read" (2012, 62). But why would teachers approve of this? Could there be another option?

How YAL can help students climb

Researchers such as Witte and van Lierop-DeBrauwer believe that students of the later years of the HAVO and VWO, approximately fourteen to eighteen years old, should be free to choose young adult literature if they feel like it. As the chapter on YAL has shown, YAL books offer students an engaging read, where themes and protagonists are very familiar as they correlate with the students' own lives. Granting students the freedom to read whatever they like, as long as it has enough literary quality, could help stimulate students to read again. Young adult books do not need to be of lesser quality than their adult fiction counterparts. "When teen readers have opportunities to read and interact with engaging, contemporary works of YAL, they read for enjoyment and can connect meaningfully with texts," explains Byrne Bull. She adds "YAL is a vehicle with which educators can encourage young adults to read, think, make connections, and take action" (2011, 224). And she is not the only one to think this way. Both Witte and van Lierop-Debrauwer have written extensively on the power of YAL for Dutch literary lessons. Both scholars believe that students should be granted full freedom to read young adult books, as it will help their overall reading skill. Additionally, young adult books would still prepare students for adult books. As Witte puts it: "a student does not become literarily competent on his own" (2005, 82). He concludes that students should be eased into adult fiction, by letting them read enough young adult fiction first.

Yongan Wu, who has specifically looked into what YAL could do for ESL students, explains that

> . . . the language used in YAL is level-appropriate for ESL students. Most YA books are short, carrying plots of reasonable complexity, but still retain a high literacy quality. Unlike some canonical works that even native English speaking students find intimidating, YAL is written in plain, modern English and gives ESL readers a good taste of the language (15).

Thus, teachers of the English language could benefit enormously from YAL books.

As the YAL chapter has shown, the literary level of YAL books can now be seen as quite comparable to adult fiction. Since the first publication of YAL, the literary category has changed a lot. Literary critics and literary prizes have shown that the category has grown in such a way as to hold literary merit on its own. In Soter and Connors (2009), the authors have "illustrated that current YAL is accessible and relevant, yet also has literary sophistication. They believe that YAL has 'the kind of literary merit that canonical literature demonstrates', and they argue that YAL is stylistically complex and offers thoughtful social and political commentaries" (Byrne Bull 2012, 67). Other scholars agree. In Monseau and Salvner (2000), the authors claim that "young adult novels have come of age and proven themselves to be literature of quality" (ix). Other studies (Brown, 2007; Ivey & Broaddus, 2001; Lapp & Fisher, 2009; Williams, Hedrick, & Tuschinski, 2008) have shown that giving students freedom to choose their own books makes them read more. Stoter, Kamphuis and Kamphuis have specifically researched this phenomenon at three Dutch high schools. They found that most of these students preferred YAL books over adult fiction (4). The researchers additionally stressed the importance of YAL for a student's reading transition towards adult fiction. Bull states that "YAL enables teachers to offer full-length, high-quality literary texts that match students' interests and build their literacy skills while simultaneously addressing standards and meeting time constraints" (2011, 223). Apparently, teachers cannot view YAL

books as inferior to adult fiction anymore. Contemporary YAL books cannot only entertain students, but also stimulate their reading appetite. Therefore, teachers claiming only Classics will work to keep the level of their students' English reading ability high, should change their opinion.

To conclude, YAL books should not be banned from the English classes of the "Tweede Fase". Their literary quality has grown such as to be comparable to adult literature. If a teacher truly wants his students to broaden their literary competences, and to better their literary development, then he or she should not condemn them for reading young adult fiction. In fact, reading YAL books should be praised, as it keeps students engaged with literature. Furthermore, YAL books can help fashion the overall reading skills of students, and can help students tackle adult works later in life. The aim of this study is to examine the attitudes of teachers regarding YAL and to learn if teachers agree with the literary merit of YAL or if the negative image of YAL still persists.

Research

Research question

This research looks into the attitudes of Dutch teachers towards young adult literature. As the theoretical framework has shown, YAL has enough to offer and could be integrated within the Dutch school system of the HAVO and VWO. Van Lierop-Debrauwer and Witte have written numerous articles in favor of teaching young adult literature in Dutch literature lessons. Van Lierop-Debrauwer regards YAL as an "ideal bridge between children and adult literature. YAL books have a content that appeals to students, and that relates to their experiences, while still maintaining a literary style and level comparable to adult literature books" (cited in Laarakker 112). In 2001, van Lierop-Debrauwer and Bastiaansen-Harks researched how Dutch teachers regarded their Dutch literature lessons (2005, 54-57). Ten years later, Marjan Sikkema looked if these views had changed. However, teachers of English literature lessons have never been researched. For this study then, English teachers were asked on their views on YAL through a questionnaire. The main question of the study was: Do teachers believe YAL could be useful for students of the "Tweede Fase", and, if so, do they incorporate YAL books in their school curriculum? To find an answer to this question, several minor questions were devised. These are: Do teachers come into contact with YAL books, and how? Are YAL books read in the "Tweede Fase"? Do teachers truly prefer the Classics, and do they value these works more than YAL? All of these questions were raised when the study commenced.

Research Method

To find out how teachers regard YAL, a questionnaire was utilized. This questionnaire was based on van Lierop-Debrauwer and Bastiaansen-Harks' research and Marjan Sikkema's questionnaire. It first asked for some general information on the respondent (age, sex, number of years of teaching experience with the "Tweede Fase", and type of education). Two multiple

choice questions followed, where teachers were asked to explain their primary aim when teaching literature and their preferred book choice method. For these two questions the respondents could choose multiple answers to best attain their personal preferences.

The focus of the questionnaire then changed towards YAL. With thirteen open questions, the teachers were asked to report how they felt about YAL and its possible usage in literary lessons of the "Tweede Fase". The respondents were, for example, asked if they let their students read YAL, if they felt that YAL could only function for certain "Tweede Fase" years, and how they had received information on YAL. Six of these questions had been taken from Sikkema's questionnaire, while five new ones were added for additional scrutiny. Two questions centered on simplified or modified Classics. This was done to see how teachers would react, when asked to compare this type of book to YAL. As this study commenced, it was assumed that teachers would prefer the Classics over YAL books. However, how would these teachers view modified Classics? Modifications to books might, unintentionally, change the depth and quality of a book. Would modified Classics then be eschewed as well, or would teachers still prefer those over YAL? These and other possible teacher preferences were asked.

The questionnaire was made online, on the website www.thesistools.com, and sent around three times. On the 27th of April, the questionnaire was sent to the English community of the website digischool.nl, an online community where teachers of all subjects can sign up for a mailing list. That same day, thirty high schools connected to Utrecht University received an e-mail invitation to the questionnaire as well. After a month only twelve teachers had filled in the questionnaire. To gather more respondents, 452 Dutch high schools were e-mailed with a request to ask their English teachers of the "Tweede Fase" to fill in the questionnaire. The contacted schools were from all over the Netherlands, and were found on a list of Dutch high

schools on Wikipedia[1]. Fourteen schools e-mailed back that they had sent the e-mail forward to their teachers. After this request, the questionnaire rose to 117 respondents. Since no new respondents answered, the questionnaire was closed and the results analyzed. While the total number of respondents pales in comparison to the total number of Dutch teachers of the English language – exact numbers are unknown but there are 1274 "bovenbouw" schools in the Netherlands (Sikkema 39) – it still offers enough insight on the subject. The answers of the respondents will be analyzed per question in the next chapter. For the questionnaire, see Appendix 1.

[1] http://nl.wikipedia.org/wiki/Lijst_van_scholen_in_het_voortgezet_onderwijs_in_Nederland (accessed on 28th May, 2012).

Results

A total of 117 teachers has filled in the questionnaire and, for clarity reasons, I will present the findings per question. 84 of the 117 respondents were female (72%) and 33 were male (28%). Of the 117 respondents, 4 gave an invalid entry for age and have thus been discarded at questions with a scrutiny per age group. The number of respondents per age group is the following: there were 14 respondents between 20 and 29 years old (12%), 32 were 30 to 39 years old (29%), 23 were 40 to 49 years old (20%), 36 were 50 to 59 years old (32%) and 7 were 60 to 69 years old (6%). 75 respondents have a university degree (64%), 9 have become teachers through a "hbo tweedegraads" education (8%) and 30 through a "hbo eerstegraads" education (26%). The questionnaire has only Dutch questions, and teachers have subsequently answered in Dutch. The choice of language was made to guarantee a bigger number of respondents as it takes a smaller amount of commitment, in regard to the Dutch teachers, to read and write in Dutch. However, in this section each question and all of its corresponding answers will be translated in English. The Dutch questionnaire can be found as an attachment at the end of this study.

Question 1:

What do you regard as the most prominent aim of your literary education?

For this question, respondents could answer with multiple choices. They could therefore choose one up to six answers. This was done to grant teachers the possibility to choose the options that suit them best. Choice one, "reading pleasure" was chosen more than half of the time, namely with 65%. "Cultural transfer" came immediately after the first option, with 44%. "Individual development" and "societal awareness" have only gathered respectively 37% and 33% of the votes. "Literary-esthetical formation" gathered the least number of votes, namely only 25%. The teachers that chose for "other" mentioned that they thought their aim was: to

create a continuously growing reading ability, to practice a student's reading proficiency, to use extensive reading to better a student's reading ability, to better a student's overall proficiency of English, to increase the number of books students read, and to instill some cultural and historical knowledge within his or her students.

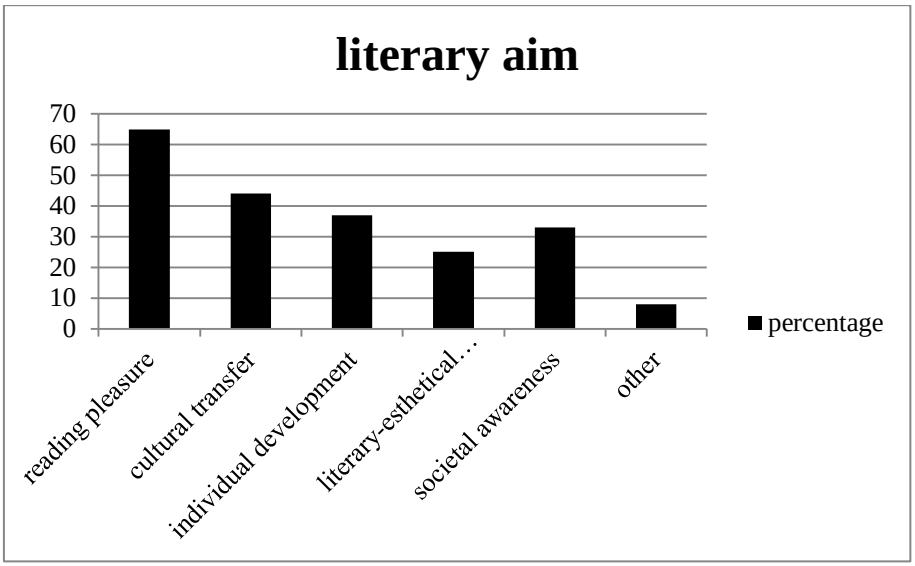

Chart 1

When Janssen researched the aims of 1200 Dutch teachers of Dutch literature in 1998, she also found out that a majority of teachers regarded reading pleasure as their most important aim (6). However, for her questionnaire she made teachers choose the other four as their preferred aim and method of teaching. Almost half of the respondents had opted for cultural transfer (48%), and another 25% chose individual development as their main aim. Societal awareness and literary-esthetical formation gathered the smallest number of votes, namely only 12% and 11% (Janssen 62). Except for the fact that reading pleasure could now be opted, this research shows a similar pattern of percentages. After fourteen years, almost half of all the votes went to cultural formation, making it clear that this aim is still viewed as very important. The other three options were chosen less.

The fact that teachers still chose cultural formation might have depended on their age, as cultural formation was a prominent aim before the 1990s. Chart 2 shows how many votes were cast for the choice "cultural formation" per age group.

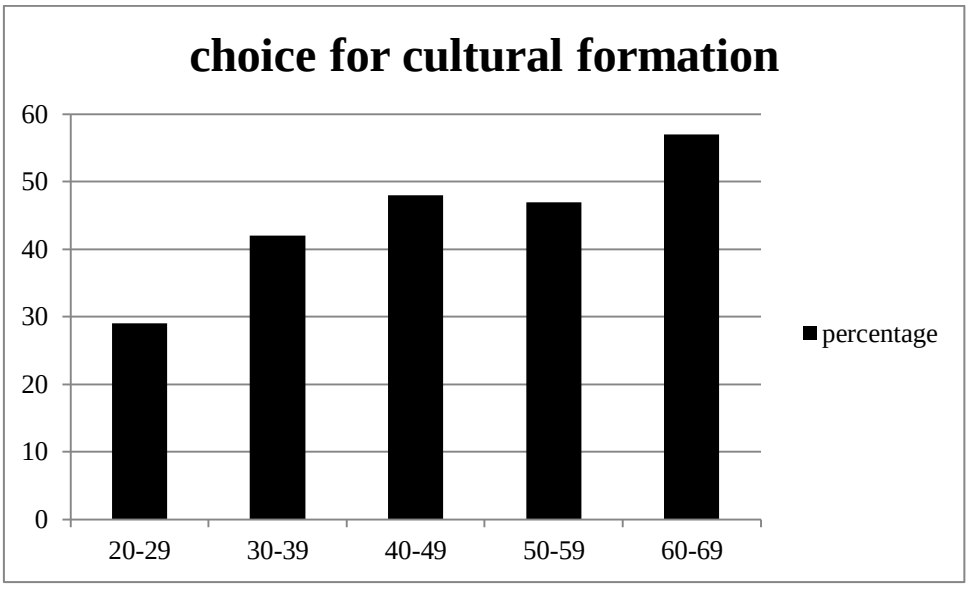

Chart 2

As can be seen, the older the respondent the more he or she values cultural formation. The respondents of 60 to 69 years of age voted cultural formation the most with 57% of the votes of that age group. The youngest age group, from 20 to 29 years old, only gave 29% of all their votes to this particular literary aim. Apparently, while the 1990s coerced teachers to value reading pleasure over cultural formation, the majority of older teachers still abides by the latter. Dirksen's claim that traditionally schooled teachers might find it hard to discard the cultural significance of texts, appears to be true. The majority of 60 to 69 year old teachers, and almost half of the 40 to 49 and 50 to 59 year olds, still regard cultural formation as their main aim. Even the 1998 educational reformation could not change that.

However, the aim did change the view of almost all the other teachers. As mentioned before, 65% of all votes went to reading pleasure. Thus, the total number of votes cast for reading pleasure still surpassed the number for cultural formation. Now that teachers had been granted the chance to choose this option, they did so in large numbers. Thus, teachers now

predominantly prefer to view literature lessons as a tool to enhance a student's reading pleasure. As this aim became a subdomain, teachers had to take it at heart, but have also modified it into their personal aim as well.

Question 2:

In what ways do your students choose a book for their reading list?

Now, making a choice for a particular book was questioned. Do teachers determine what their students should read, or do they let students choose for themselves? Again, teachers were able to choose multiple options. In light of the previous question, where the majority of teachers showed that they thought highly of a student's reading pleasure, it would be normal to think that those same teachers must grant students their own book choices. The majority of votes shows this to be true: 58% of all teachers claimed that they let a student choose their own book, after checking the literary level. However, 43% of all votes went to the option: they all read the same book, as I make the book decision for them. The option "they have to read from a predetermined list of books" and "I advise my students a short list of books" received, respectively, 19% and 11% of all votes. The amount of freedom seems, therefore, quite restricted. In regards to all the teachers that choose "reading pleasure" as their aim, a noteworthy remark can be made. Only 37% of those respondents choose the option for full book freedom for their students. Chart 3 shows the other votes of these teachers.

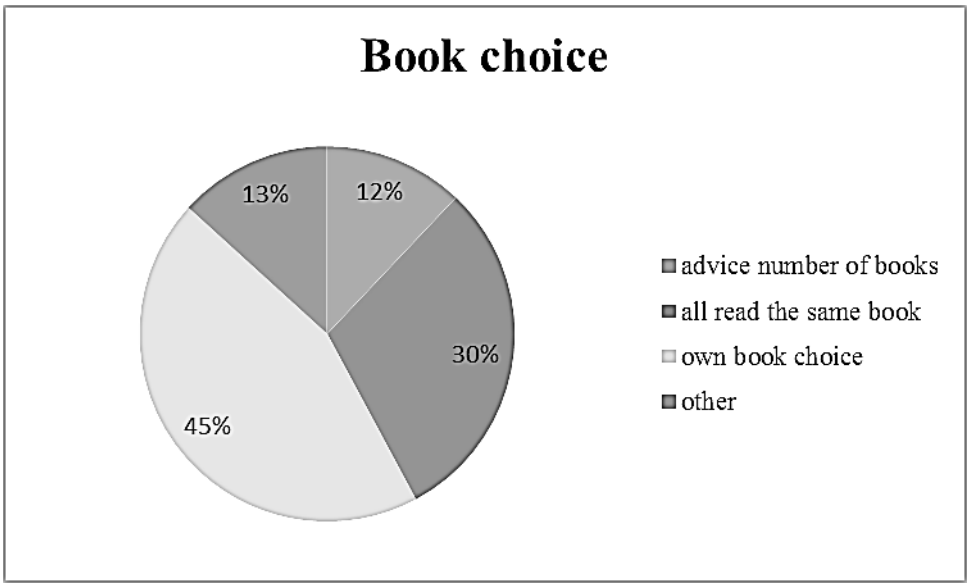

Chart 3

While they do regard their students' reading pleasure as most important, these teachers apparently do not believe that students will be able to make their book choice alone. Author Rita Ghesquière provides an explanation. "For the . . . reader, a teacher acts as an expert. A teacher can certainly estimate a student's language proficiency, reading knowledge and overall development. He or she can support the reading process . . ." (100). It seems clear that these teachers feel the same way, and that they probably only act in support of their students' reading skills and reading levels. Yet Ghesquière talked about students of the first three years of HAVO and VWO.

Perhaps teachers of the "Tweede Fase" believe that students have not outgrown this dependent state, and that they still need to be helped with the formation of their reading taste. Alsup states that teenage readers do indeed need the help of a more skilled, mature reader, when reading and studying a novel for subplots, character changes and themes (3-4). And who could help better than a teacher? The number of votes cast for a more determined book choice also points to this direction. Overall, it seems that teachers prefer to guide their students with their book choice. Yet, whether or not this works, cannot be analyzed through this question.

Question 3:

Do you allow your students of the Tweede Fase HAVO/VWO/Gymnasium to read young adult literature for their reading list? If so, why, and if not, why not?

This is the first question that focuses on YAL. A total of 105 respondents answered this question, and the result is quite striking. A very large majority of respondents (81%) answered positively, which means that 85 teachers of this research let their students read YAL. This goes against the first hypothesis of this research, namely that a majority will not allow YAL in their classrooms. It seems that teachers do value YAL, and believe that it can help their students' reading ability. When asked about their motivations, the respondents replied that students connect more with YAL, and that young adult books adhere to the students' interest and personal experiences. One respondent answered with: "If the reading level is sufficient, why not?" Another one answered that, after reading YAL, a student will have developed reading pleasure when reading English books, and that an experience with YAL will create a good enough bridge to let a student pass over to adult fiction. A third respondent answered that he finds it more important for his students to read something of lesser literary value but with more reading pleasure, than "real" literature with reluctance. While this third respondent does value YAL, he also implicitly shows a value judgment. For him, "real literature" corresponds to adult literature, while YAL is devalued as a lesser form of literature.

The 20 respondents that answered negatively to this question show a similar viewpoint. 3 respondents answered that the literary level of YAL is not sufficient for their literature lessons: the language and plot line development are seen as too simple, in comparison to adult literature. One respondent actually answered by claiming that YAL is not literature at all. He only sees adult literature as a true form of literature. Other respondents show a preference for adult literature as well: adult literature books are mentioned as "real" and "serious" novels, meaning that YAL is seen as the opposite. However, one respondent

showed a positive view on YAL. She answered that her school does not allow YAL books at the moment, but that she would like to add them in the future.

Another remarkable answer comes from three teachers that work with an IB (International Baccalaureate) or TTO language program (Education through two languages – Dutch and English). They use a prescribed list of authors, and have to reach a near-native level of IB English A. When compared to the CEFR levels of proficiency, it stands for a C2 proficiency level. Next to English lessons, students of TTO schools also receive other courses in English. While the national English reading ability level should be B2/C1 for other graduating HAVO and VWO students, TTO schools demand an even higher level. By looking at the can-do statements of a B2/C1 level student and a C2 level student, the official statements that show what a students should be able to do when he or she has reached a certain level, a clear difference in reading skill becomes clear. With a B2 level, a student should be able to "understand articles and reports about contemporary issues when the writer takes a particular position on a problem or expresses a particular viewpoint. They can understand most short stories and popular novels" (Council of Europe 235). A C1 student should be able to "understand long and complex factual and literary texts as well as differences in style" (Council of Europe 235). However, a C2 student is capable of reading much more demanding texts. With this level, a student should "read, without any problems, almost all forms of text, including texts which are abstract and contain difficult words and grammar. For example: manuals, articles on special subjects, and literary texts" (Council of Europe 235). Thus, while the national English proficiency and reading level claims students should be able to read contemporary and popular works, the TTO level wants students to be able to read any literary text. The three respondents that teach TTO have therefore answered that YAL does not have a high enough literary level for their students, as a C2 level usually demands adult fiction to be read.

Question 4:

Do you believe that YAL only suits certain high school years, for example only the fourth year? If so, why, and if not, why not?

This question was made as a follow-up on the previous one. Students of the fourth year are usually fifteen or sixteen years of age, an age where adult literature might still be too difficult to understand for students. A total of 111 respondents answered this question, and 56 positive and 55 negative answers were the result. The response was almost 50/50. Teachers were therefore completely divided on this question. Some of the teachers had already answered this question when explaining their answer for question 3. Others specified some more on the topic. Of all the positive answers, 28 respondents believed that the divide should be at the fourth year, meaning that HAVO 4 and VWO 4 students can still read YAL, but that HAVO 5 and VWO 5 and 6 needed to read adult fiction. However, 4 respondents felt that even students of HAVO 5 should be granted the possibility to read YAL. Most respondents answered with: the exam year students should be able to read on a higher level, exam students have outgrown YAL, and that exam rules demand that only adult literature should be read.

Of all the negative responses, almost all mentioned that YAL has enough to offer to students. Only 4 mentioned that they tried to introduce some Classic works as well, since they wanted to counterbalance only YA books. All of the other responses were in favor of YAL, for all years of the "Tweede Fase". 3 teachers believed that the divide between YAL and adult literature is not so clear. They argued that both categories of books have enough to offer. Another respondent claimed that elements of YAL (plot, style, etc.) can make those books stand on an equal footing with books of adult literature. A third respondent concurred, stating that YAL can offer the same possibilities and quality as adult literature, if well selected.

Thus, while half of the respondents believed that YAL can only function for fourth year students, the other half thought that YAL has enough to offer to all students of the "Tweede Fase".

Question 5:

Do you think it could be useful to use YAL in classes of the Tweede Fase? If so, why, and if not, why not?

A total of 106 respondents answered this question, and the overall majority (90%) responded positively. These respondents all remarked that reading pleasure should be developed, and that YAL books can stimulate this. Teachers believe that, if students are granted the possibility to read YAL, they will read more and that this will hopefully stimulate them to continue reading. Of the 11 respondents that answered negatively, all answered that YAL does not provide enough literary quality and depth to interest students of the "Tweede Fase". They believe that, after their first three years of high school, students should be asked to abandon YAL books, in favor of books of higher levels.

Question 6:

During your educational training, did young adult literature receive any attention?

and Question 7:

If you have had young adult literature during your training, was YAL represented with a positive viewpoint?

All 117 respondents answered these questions, with 25% stating that they had received a form of education in YAL, and 75% claiming they had not. Chart 4 shows how the type of education has affected the response of the teachers.

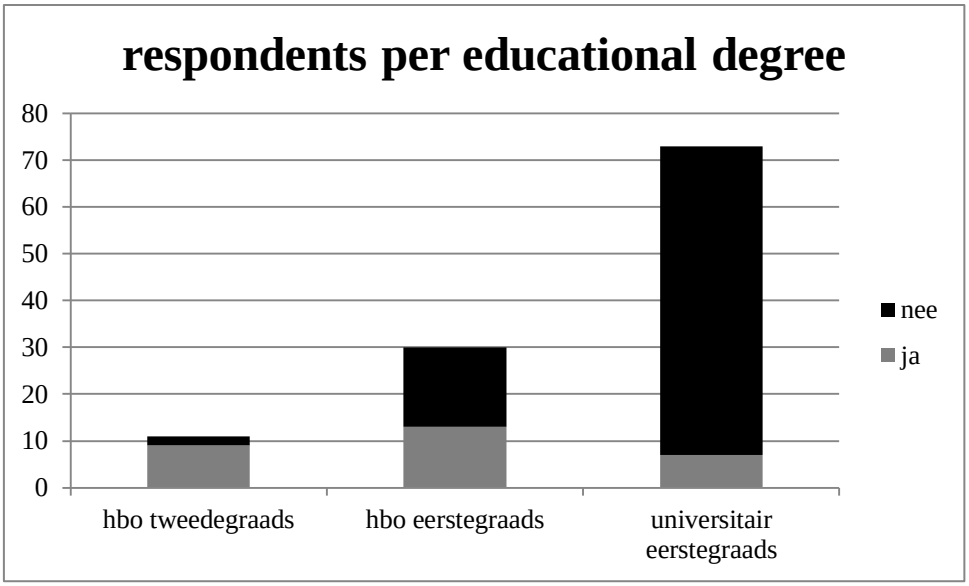

Chart 4

Most respondents have received a university degree, 75 respondents in total, but only 8 have had any education in YAL during their study. Of these 8, two teachers had followed a specific course on Young Adult Literature, and this course gave a positive view on YAL. One teacher had only received information on YAL during his previous study, a hbo "tweedegraads". All of the other respondents had had a smaller amount of information on YAL, with one stating that the information had no value judgment at all, and another claiming that a positive or negative attitude towards the topic had been dependent on the teacher that gave it.

All of the other respondents with a university degree had not had any YAL during their study. One respondent answered question 7 by claiming that YAL only became popular over the last ten years. Four other respondents maintained a similar viewpoint: two stated that when they were studying, there was not much information on YAL; two others believed that it did not exist at all back when they studied at the university. The other respondents did not leave any comment.

Respondents who had studied to become a teacher at a hbo have received more information on YAL. 7 out of 9 respondents who have finished an hbo "eerstegraads" had received information on YAL. For all of these respondents, YAL was represented in a

positive light. One respondent adds that YAL was only taught for educational purposes for the first three years of HAVO and VWO. Of all the respondents who have finished an hbo "eerstegraads" education, 13 out of 30 received some information on YAL. Two respondents add that it was mostly given to be taught to students of the first three years of the HAVO and VWO, just like with the "eerstegraads" teachers. 3 respondents answered that YAL was taught as it was seen as a literary category that would interest students more, and one of these three claimed that the information was granted in the form of lesson examples. However, more than half of the responses were negative. One respondent claimed that YAL was looked down upon during her study. Another respondent believed that information on YAL was not given, since there was not much to give. YAL had been unknown territory during her study. A third respondent claimed that time issues were the reason why YAL was ignored. All other respondents did not leave any comment.

It seems rather clear why "tweedegraads" teachers, and some "eerstegraads" teachers, only received information on YAL in regards to the first three years of the HAVO and VWO. These students are usually still allowed to read these types of books, as no exam rules restrict the use of them. However, most of the "eerstegraads" teachers and almost all teachers with a university degree did not receive any information on YAL. There are probably two reasons. First of all, the legitimization of YAL has indeed come up during the last two decades, so teachers that have had their education before these years will not have been in contact with YAL since the category had not been recognized before. Another reason could be related to the exam rules. These usually claim that only adult books can be read. If the exam rules forbid YAL, then teachers will probably do the same. Yet, the respondents who have answered positively show that the times are changing.

Question 8:

Do you keep track of newly published young adult books? If not, why not, and proceed to question 10. If yes, why do you keep track of it?

A total of 107 respondents answered this question, and 60% answered positively. Respondents gave various answers, but these can be divided into two categories: keeping track of YAL for own reading enjoyment and interest, and keeping track for a student's reading enjoyment. 3 teachers mentioned both choices, so these were checked double. The results are the following: 19% of the teachers declared that they kept track for their own purposes, and 34% stated that they kept track of YAL for their students. Of this last group, different ways to keep track were mentioned. The site waterstones.com was written down by one respondent, and others mentioned libraries, book stores, book lists, colleagues and newspapers. 5 respondents specifically mentioned that they saw it as a teacher's responsibility, or that their teaching staff felt the need to keep track of YAL.

40% of the respondents answered negatively to this question, meaning that they do not keep track of newly published YAL. Only 28 respondents gave an answer and of these 28, 10 mentioned that they simply do not have the time to keep up with YAL. Another 13 respondents claimed they did not have any interest in YAL, and have therefore not taken the time to keep track of it. 3 teachers mentioned that they do not specifically keep track of YAL, but that they occasionally hear about new books through colleagues or students. One respondent mentioned that she would not know where to look for newly published YAL.

10 respondents did not choose between yes or no, but all but one mentioned that they did keep track of YAL. The other respondent claimed that he does not even have enough time to read the Classics, let alone YAL books.

Question 9:

How do you keep track of YAL?

While some respondents had already partly answered this question at question 8, others only mentioned their tactics now. Chart 5 shows in what ways teachers keep up with YAL.

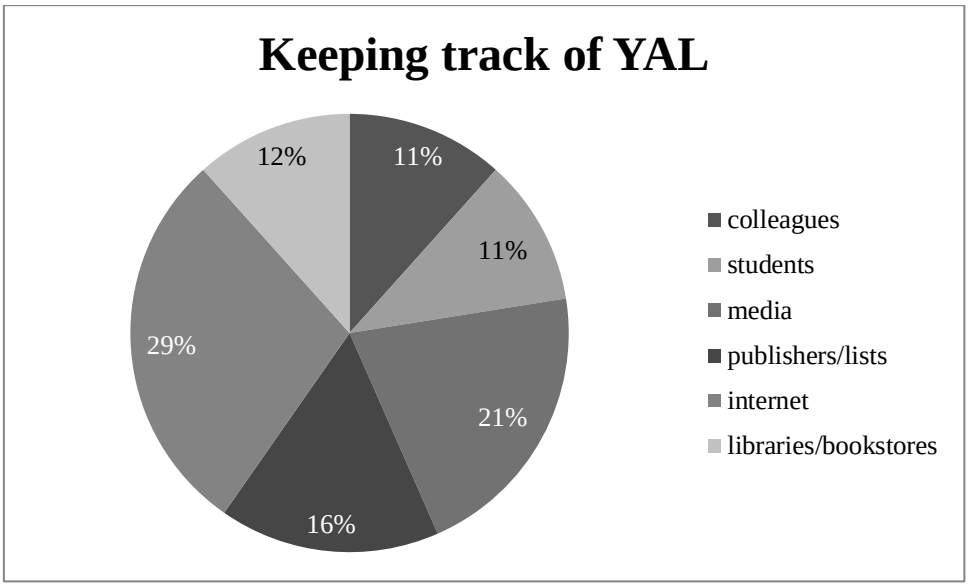

Chart 5

For the most part, teachers choose the internet to research YAL and YAL's new books. Another important channel are newspapers or magazines. 15 teachers remarked that they looked up young adult books at libraries or at English bookstores. Most notably, only 14 teachers mentioned their own students as a source of YAL. Publishers and colleagues are other important sources. Less than ten teachers also mentioned the websites they visited: the Guardian website was mentioned once, another respondent cited the Pulitzer website and the Man Booker website, and two teachers wrote down Bol.com as a source. The BBC Top 100 and the Whitbread Children's Book of the Year award are two other mentioned sources. One teachers claimed that she used the IATEFL, or International Association of Teachers of English as a Foreign Language, as a source.

Question 10:

Do you read YAL and, if so, what are the last two YAL novels you have read?

13 respondents did not answer this question and another 9 answered negatively. However, the other 95 respondents responded and a lot of books were mentioned. Listed below are all of the books that were mentioned more than twice. For a complete list, see Appendix 2.

Author	Title	Mentioned by…
Suzanne Collins	*The Hunger Games* (2008-2010)	17
John Boyne	*The Boy in the Striped Pyjamas* (2006)	15
Stephenie Meyer	*The Twilight Saga* (2005-2008)	12
Mark Haddon	*The Curious Incident of the Dog in the Night-Time* (2003)	8
John Green	*Looking for Alaska* (2005)	5
J. K. Rowling	*Harry Potter Series* (1997-2007)	4
Markus Zusak	*The Book Thief* (2005)	3
Meg Rosoff	*There is No Dog* (2011)	3
Stephen Kelman	*Pigeon English* (2011)	3

Almost all books on this list, except for the first three books of the Harry Potter series, were published in the twenty-first century. *The Hunger Games*, *The Boy in the Striped Pyjamas*, *The Twilight Saga*, and the *Harry Potter Series* have all been made into movies, which have been watched by millions of people all over the world. It seems therefore clear why these books would be on this list, as the books are known worldwide. J. K. Rowling's books might be problematic: are the novels on Harry Potter young adult or children's literature? Sometimes libraries categorize the books as children's literature, however, in light of the characteristics of young adult literature of this thesis, the *Harry Potter Series* could be seen as

YAL. The *Curious Incident of the Dog in the Night-Time* is quite well known as well: it won twelve book awards, such as the 2003 Whitbread Book of the Year award and the Guardian's Children's Fiction Prize ("Mark Haddon"). The novel *Looking for Alaska* was awarded with the 2006 Michael L. Printz Award and listed in the 2006 Top 10 Best Book for Young Adults list and the 2006 Teens' Top 10 Award list ("Looking for Alaska"). The book was also translated into Dutch, which might have helped its popularity in the Netherlands. *The Book Thief* has received similar literary merit. It was awarded with the 2006 Commonwealth Writers Prize for Best Book, the 2007 Michael L. Printz Honor Book and the Australian literature prize Kathleen Mitchell Award, "dedicated to encouraging young Australian authors to achieve their dreams" ("Kathleen Mitchell Award for Young Writers"). From its publication, it has also been on the New York Times' Best Seller List of Children's Paperback Books for 247 weeks ("Children's Paperback Books"). Both the book *There is No Dog* and *Pigeon English* were only published last year, but have already been nominated for shortlists. Meg Rosoff's novel has been chosen for the YALSA's Best Fiction for Young Adults list ("Best Fiction for Young Adults Nominations"), and Stephen Kelman's book has been shortlisted for the Man Booker Prize, an award for the best YAL book of the year ("About the Prize"). Since teachers have mentioned the use of websites, newspapers and award lists as sources for new YAL books, it does not come as a surprise that these award winning books have gathered the respondents' attention. It also seems that most teachers truly try to keep up with good works of young adult books, for their own gain as much as that of their students.

Question 11:

Do you regard young adult books as literature? If so, why, and if not, why not?

96 respondents (82%) answered this question with yes or no, while another 11 did not decide on one option, but still gave their opinion on the matter. Of the 96 respondents, 77% answered

positively. While 7 respondents did not give an explanation, all others did. The responses varied a lot, but have been categorized into 6 possibilities in chart 6.

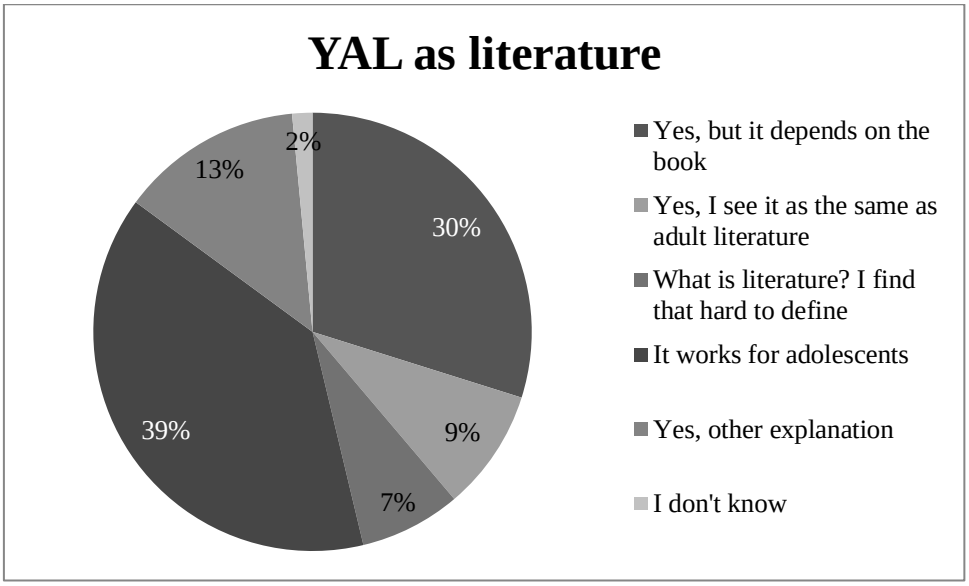

Chart 6

Most respondents believed that YAL can be seen as literature, since it works for adolescent readers. It has themes adolescents can relate to, understandable vocabulary, and helps students gain reading pleasure. 20 respondents claimed that not all YAL books have an adequate literary level. They believed that whether or not a YAL book is literature, depends on what book one evaluates. Some have been found to have high standing literature elements, but others were seen as garbage. Another 9 respondents gave other opinions, explaining how students could benefit from YAL. One respondent answered that YAL presents universal themes, and another simply mentioned that it makes students read. 6 respondents claimed that YAL stands on an equal footing with adult literature, while 5 other teachers believe that the term “literature” is too hard to define. Therefore, they are not certain whether or not YAL should be included.

While 74 respondents answered positively, 22 respondents (23%) answered with a negative answer. 12 of these believe that YAL does not have enough literary depth to attain the title “literature”. 8 respondents claim that YAL has a different literary value than adult or

"true" literature. The last two respondents did not add any explanation to their answer. As said before, 11 did not choose yes or no but their explanations do resemble the ones already given. 2 respondents also believed that it depends on which YAL book you evaluate. 3 respondents maintained that literature is hard to define, and one respondent claimed that the YAL books that he read were not of an adequate level to be called literature.

Question 12:

Do you believe that there is a qualitative difference between young adult literature and adult literature? If so, which ones, and if not, why not?

This question delves into the possible difference between the two literary categories, to see how teachers stand on this matter. 95 respondents answered this question with yes or no, and of these 95 62% believe that there is a difference. The language used in YAL books is seen as easier to read and understand than that used in adult books; adult literature contains more themes than YAL books, while young adult books usually only revolve around adolescent themes. Adult literature is seen as having more depth, both in its plot and its meaning, while YAL is regarded as more shallow. However, three respondents stressed that these differences do not need to be seen as only negative: since YAL centers on themes that interest teenagers, and have been written in straightforward and attractive ways, students can learn more from YAL books than from adult books.

36 respondents (38%) believed there to be no qualitative difference between YAL and adult literature. 10 respondents claimed that the two categories differ on the basis of reading level and assumed audience. They maintained that YAL books have a completely different audience, namely an adolescent one, and that these books do have great value for their readers. They found it hard to compare the two categories, as they saw them as having different purposes. One, the adult fiction, attracts adults, while the other, the young adult one,

engages teenagers. 9 respondents thought that for both categories, good and bad quality books exist. This made them somewhat comparable. 2 teachers refrained from answering by stating that they have not read enough on the topic, and 7 did not respond at all.

Question 13:

Do you believe that there is a qualitative difference amongst young adult books? If so, which ones, and if not, why not?

76% of the respondents answered with a yes or a no, while 24% did not choose one or the other. Of this last group, 11 respondents did not answer at all. Another 3 answered that they have no idea, and 5 responded that there are differences amongst YAL books, just like with any other literary category. 10 respondents (8,5%) answered negatively. It would have been interesting to see what made them decide this, but unfortunately all those who opted for this answer did so since they did not have enough knowledge on YAL. However, there were still 79 respondents (67,5%) who answered positively. 16% believe that there is a difference amongst YAL books, as there is always a difference amongst books of any literary category. 28% answered that sometimes YAL books hold very low literary standards. These books are considered "pulp", books written purely for economic success. Whenever a teacher gave an example of these pulp books, more than half of the times he or she referred to Stephenie Meyer's *Twilight Saga*. Other reasons for differences amongst YAL books were: the literary depth varies a lot, some are written in very simple language, and some only portray shallow and superficial themes or plots.

Question 14:

Do you allow your students to read Classic works that have been simplified or modified with more contemporary language? If so, why, and if not, why not?

This question was asked to see if teachers allowed books other than the original Classics in their literature lessons. All teachers answered, and the result can be seen in Chart 7. Some teachers answered the question for both the first three years of the HAVO and VWO and the latter ones, but these answers have been filtered to relate only to the "bovenbouw".

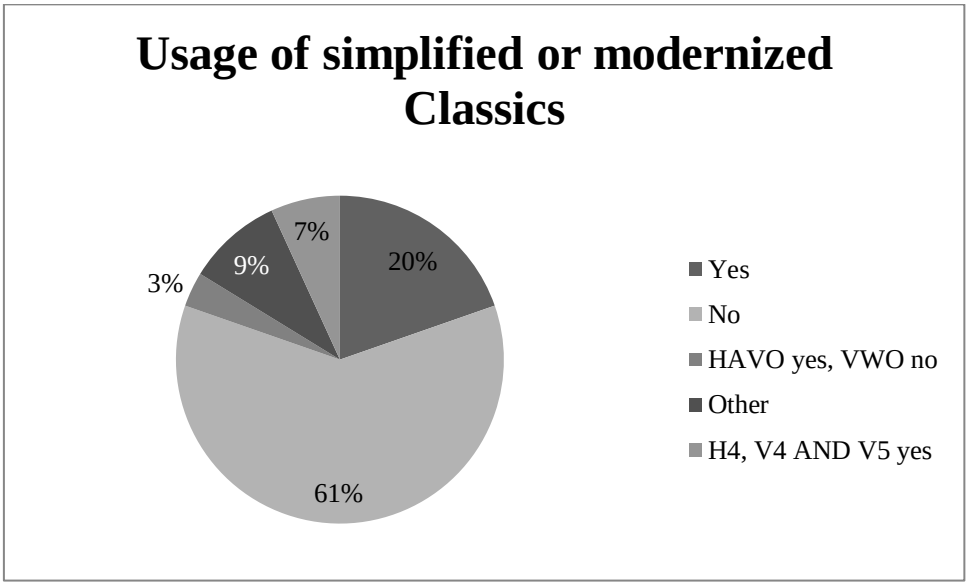

Chart 7

20% of the teachers answered positively, meaning that they let their students read the Classics in simplified or modernized versions. The reasons varied a lot: 6 teachers felt that original versions of Classics would remain unattainable for their students, 5 teachers claimed that with these versions the themes and plots still remained the same, 4 teachers stated that they used the simplified versions to prepare students for the original ones later in life, and 2 teachers responded that they preferred their students to read these books over nothing at all. 7 other teachers gave other answers, or answered only in relation to specific students, namely dyslectic ones.

A majority of teachers (80%) responded negatively. Some did specify that simplified or modernized versions were allowed for classes one to three, but not for "Tweede Fase" students. By then, students should have reached a particular reading level for which only original versions of the Classics suffice. Noteworthy is how much value judgments were given: using simplified and modernized versions of the Classics has been named an impoverishment, an abomination, a mutilation and even a "rape" in regards to the original versions. One teacher answered that modified versions were not literature anymore. 4 teachers felt that simplified or modernized versions could be used for the HAVO but not for the VWO reading level, while another 8 respondents claimed that these versions could be used for the "Tweede Fase" years prior to the exam years (HAVO 4 and VWO 4 and 5). Apparently, these respondents believe there to be quite a difference in reading levels between, on the one hand, the HAVO and VWO students, and, on the other, the first years of the "Tweede Fase" and the later ones. 11 respondents gave other reasons, or did not specify their reasons.

Question 15:

Do you believe that modified Classic works and young adult books can be compared, based on reading difficulty level? If so, why, and if not, why not?

This question was asked to see how teachers view YAL, in comparison to modified Classics. It ties into the previous question, as it reviews the preconceptions teachers have towards both YAL and modernized Classics. 92 respondents answered this question with yes or no, and of these, 35% believe the two types of books to be comparable. Of these, 9 did not give any reason for their answer. 3 teachers stated that they had not read enough of both types of books to give any judgment. 4 respondents claimed that both books are simple, or more simple in regards to the Classics. Other similarities were seen in the language level, narrative and

vocabulary. One respondent answered that both are written in regards to a particular age group. 3 teachers still maintained that they preferred using the original version of Classics.

60 respondents (65%) answered negatively to this question. 10 respondents did not explain their choice and 8 answered that they did not know enough about modified Classics to answer the question. 1 respondent answered that he did not understand the question. Still, 41 respondents gave an explanation for their negative choice. 12 respondents claimed that YAL books still function as actual narratives, while modified Classics were seen as "unpure" or less well readable than YAL. 2 respondents answered that these modified Classics did not live up to their original versions, and that they therefore could not be comparable to YAL. Yet another 2 respondents claimed that modifying Classics also changes their intention. 7 respondents believed that YAL and modified Classics differ on the basis of language, topic and the life experiences of characters. 5 respondents mentioned a lower reading level and a smaller variety of vocabulary, but did not specify to which book type they related these values. 5 other respondents did mention a specific book type: 3 respondents answered that the Classics were more difficult than YAL books, 1 respondent answered that modified Classics still hold a higher cultural level than YAL books, and only 1 respondent claimed that YAL books are richer and better than modified Classics. 8 respondents gave other answers.

Question 16:

Are you familiar with the following works? Choose from either of these three options:

a. yes, I have read it

b. yes, I have heard of it

c. No

- **Mark Twain, *The Adventures of Huckleberry Finn* (1884)**
- **J.D. Salinger, *The Catcher in the Rye* (1951)**
- **Harper Lee, *To Kill a Mockingbird* (1960)**
- **Judy Blume, *Are You There God? It's Me, Margaret* (1970)**
- **Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005)**

- **Stephenie Meyer, *Twilight* (2005)**
- **John Boyne, *The Boy in the Striped Pyjamas* (2006)**
- **Suzanne Collins, *The Hunger Games* (2008)**

For this question, eight books were chosen at random. These books include one Classic that has not been classified as a young adult book while its protagonist and plot might determine otherwise, namely Mark Twain's *Huckleberry Finn*; three books from the twentieth century, the Classics *The Catcher in the Rye* and *To Kill a Mockingbird*, and typical YA novel *Are You There God? It's Me, Margaret* that have "initiated" the YAL category; and four YAL books from the twenty-first century that have either been acclaimed for their high literary value (*Extremely Loud* and *The Boy in the Striped Pyjamas*) or had great commercial success but a low(er) literary reputation (*Twilight* and *The Hunger Games*). As can be noted, these books vary a lot. This was done, to see what reactions they would evoke from the respondents. Would most only know the Classics and the highly acclaimed books? Or will the modern books be read more? One respondent only answered for Suzanne Collins' novel, and two other respondents left one book each unanswered (Harper Lee and Stephenie Meyer's novel). Still, all other respondents did answer. Chart 8 shows how many respondents read each book.

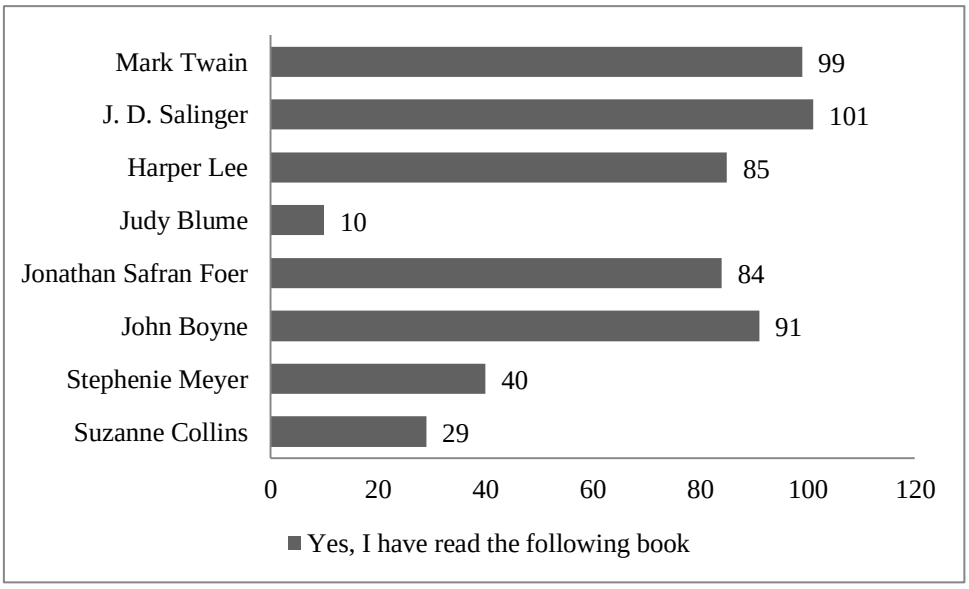

Chart 8

As can be seen, the first hypothesis has proved to be right. Mark Twain, J. D. Salinger, Harper Lee, Jonathan Safran Foer and John Boyne are the authors whose works have been read the most. These books were marked more than 70% of the time with the option "yes, I have read it" with J. D. Salinger's novel *The Catcher in the Rye* as the most read with 87%. Apparently, the Classics (Mark Twain, J. D. Salinger and Harper Lee) and the more recently published books of Jonathan Safran Foer and John Boyne appeal most to the teachers. Judy Blume's novel, well known for being a typical young adult novel, and Stephenie Meyer's *Twilight* and Suzanne Collins' *The Hunger Games* have been read the least. It could be that Collins' novel has not been read much since it only appeared five years ago. But the small number of *Twilight* readers could show a literacy level preference: the higher acclaimed *Extremely Loud and Incredibly Close* and *The Boy in the Striped Pyjamas*, which have been published a year after *Twilight*, have been read much more. Respectively 72% and 78% of the respondents read these well valued novels, against 35% of the respondents who read Meyer's novel. Are the least read novels at least well known?

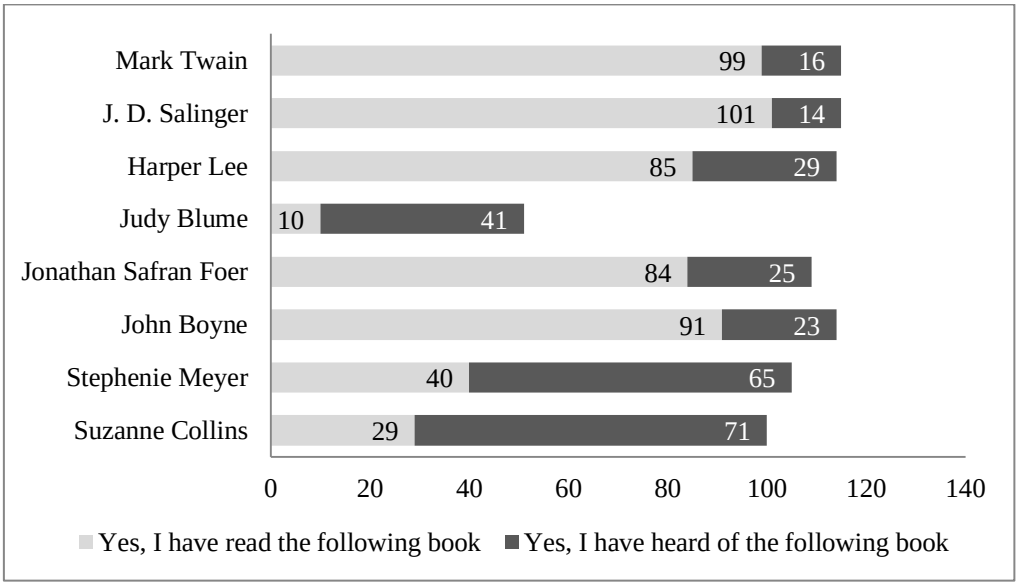

Chart 9

Chart 9 shows this to be partly true. The first number shows, again, how many respondents have read the book, while the second number shows how many respondents have only heard

of the book. Together, the two numbers show how well known a particular book is. More than half of all respondents have heard about *Twilight* (57%) and *The Hunger Games* (61%). As mentioned at question 10, this could have to do with the fact that both books have recently been made into films. However, only 35% of the respondents know about Judy Blume's novel *Are You There God? It's Me, Margaret*. This novel appears, overall, to be the least well known next to being one of the least read. The respondents could not give any reasoning for their choice, so it remains unclear why this is so. Perhaps protagonist Margaret's overly teenage troubles (boys, bras and school) and her age and school year (paralleled to the Dutch school system, Margaret should be in "group" 8 of elementary) fail to appeal to the "Tweede Fase" teachers. However, this is just one possible reason. Another reason could be that teachers have simply never heard of the book. The numbers on the Classics and the highly acclaimed books show how popular these books are: when added to the number of respondents that have read the book, the total encompasses almost all respondents. Chart 10 underlines this result, as it shows which respondents choose the option "No" for the eight chosen books.

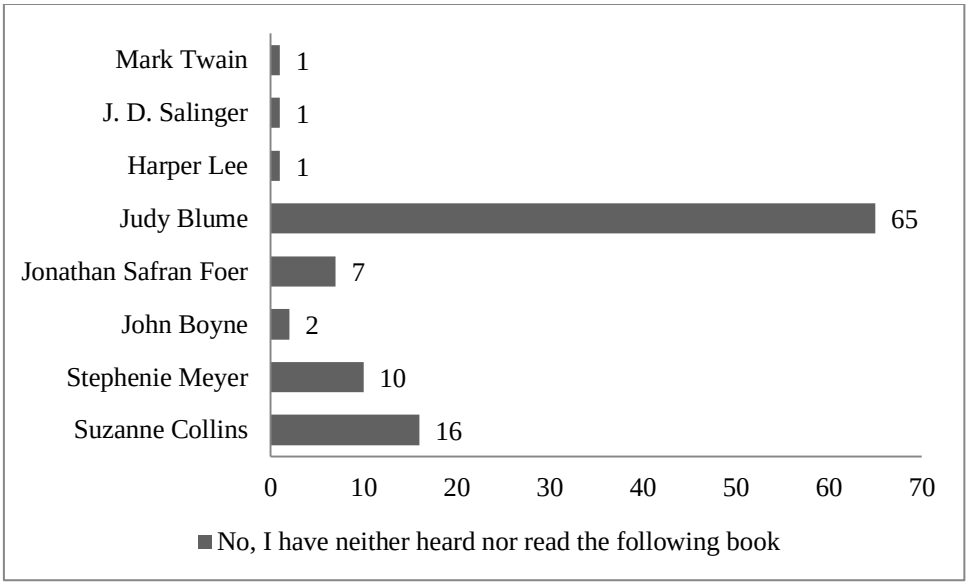

Chart 10

Almost all teachers have either read or heard of the Classic books, and the same goes for John Boyne's *The Boy in The Striped Pyjamas*. Safran Foer's and Meyer's novels are quite well known as well: less than 10% of all respondents claimed they had never heard of the book. 14% of all respondents had never heard of Collins' novel, but that percentage still pales in comparison to Blume's percentage: more than half of all respondents (56%) had never heard or read about *Are You There God? It's Me Margaret*.

Some of the chosen titles had already come up at question 10, where respondents were asked to list the last two YAL books that they had read most recently. The top 3 of that list was made up of Suzanne Collins', John Boyne's and Stephenie Meyer's novel. This clearly shows that many respondents have read these books. Two respondents felt the need to respond to this question, by writing their thoughts down at an earlier question. One of these respondents claimed that a few of the chosen titles were "definitely not YAL" and complained about the great difference in literary quality of the books. She also added that her students could only read the last three titles (*Twilight*, *The Boy in the Striped Pyjamas* and *The Hunger Games*) until the fourth class, were not allowed to read Judy Blume's novel at all, and that she viewed the other titles as "literature". The second respondent mentioned that she had noticed that *Tom Sawyer* and *Catcher in the Rye* were labeled as YAL, but felt that these two books were "real" literature. Yet, the chapter on YAL has shown how arbitrary literary categories can be.

A comparison with results on YAL amongst teachers of Dutch literature

As mentioned before, this questionnaire was based on Marjan Sikkema's one. She researched how Dutch teachers that teach Dutch literature viewed YAL. How do teachers of Dutch literature and teachers of English literature compare? Do they hold the same feelings towards YAL, or is there a difference? This chapter will delve into this matter, and show what similarities and differences exist between the two groups. Sikkema gathered 118 teachers as her respondents, almost exactly the same number as this research. Her questionnaire consisted of nine questions, while this questionnaire added another six to further research the respondents' attitudes towards YAL and literature in general. Additionally, Sikkema's last question cannot be compared to the last question of this questionnaire since the language of the book titles varies. Thus, only eight questions will be compared hereafter.

Question 1:

What do you regard as the most prominent aim of your literary education?

While this questionnaire let teachers respond with multiple answers, Sikkema made teachers choose only one. Her findings are the following: individual development was chosen most (24,6% of the times), followed by reading pleasure (22,9%), literary-esthetical formation (22,9%) and cultural transfer (18,6%). Societal awareness was only chosen by 1,7% of the respondents, while 9,3% of all respondents choose the option "other". Of course, the fact that Sikkema's questionnaire only tolerated one option, while this questionnaire left teachers free to choose more than one aim, makes a proper comparison quite difficult. However, some results are still significant.

Surprisingly, teachers of English literature value reading pleasure a lot more than teachers of Dutch literature. 65% of the 117 respondents of this study choose for that aim,

while only 22,9% of Sikkema's 118 respondents valued this aim most. Also, cultural transfer appears more times in this questionnaire than in Sikkema's: 44% of this study's respondents choose that option, against 18,6% of Sikkema's respondents. Another noteworthy difference concerns the aim of individual development: teachers of the English language only choose it 37% of the times, making it the third most chosen option, while Sikkema's respondents valued it most, as 24,6% of Sikkema's respondents choose this option as their aim. It seems that individual development matters more to teachers of Dutch literature. The aim of literary-esthetical formation was found second most prominent in Sikkema's study (22,9%), whereas in this study it comes at the last place with only 25% of the votes. Societal development comes last in Sikkema's study with 1,7% of the votes, and second last in this one with 33% of the votes. Chart 11 and 12 show the differences in votes of Sikkema's study and this study.

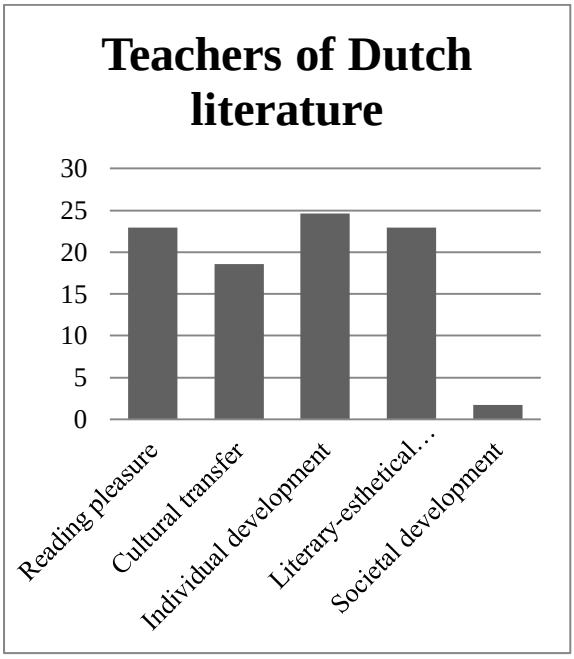

Chart 11

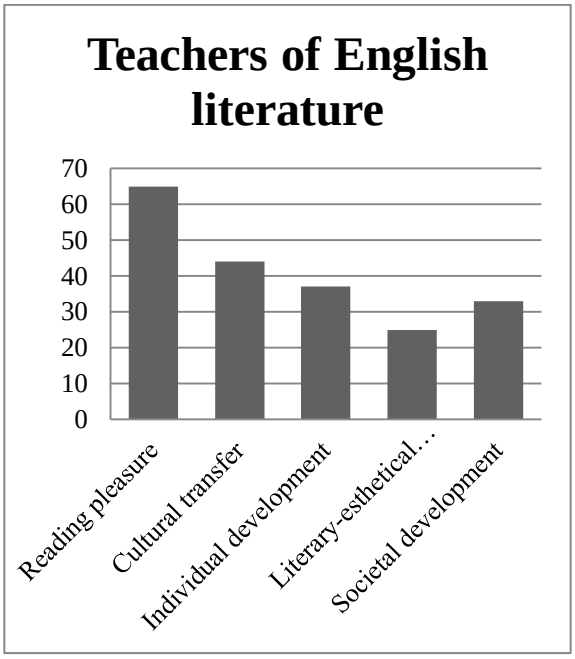

Chart 12

Thus, teachers of Dutch literature and teachers of English literature appear to have very different aims. But this could have occurred because of the difference between choosing one option or multiple. Perhaps, when confronted with only one possible choice, respondents

feel that certain aims come second, or even third or fourth in their list of aims. They would then not appear in Sikkema's study. However, they did come up in this study.

Question 2:

In what ways do your students choose a book for their reading list?

Again, this study let teachers choose multiple options while Sikkema's only accepted one. In both studies, the option "I let my students choose their book by themselves" was chosen most: Sikkema's respondents choose it 41,5% of the times, against this study's 58%. Notable in Sikkema's study is that 29,7% of all respondents choose for "other" and clarified that they used a combination of the above mentioned ways. Apparently, teachers felt Sikkema's single choice too limiting. Another striking difference can be seen at the option "they all read the same book": this study reports that 43% of all teachers use this way to choose a book for their students, while Sikkema's study pointed out that only one teacher out of 118 used this method. The other options ("they have to read from a predetermined list of books" and "I give my students a short book number as advice") gathered a rather similar number of respondents, as both the teachers of Dutch literature as the teachers of English literature choose it less than 20% of the times.

Question 3:

Do you allow your students of the Tweede Fase HAVO/VWO/Gymnasium to read young adult literature for their reading list?

This question only allowed teachers to answer with either "yes" or "no", so both studies can easily be compared. Chart 13 shows how the teachers responded.

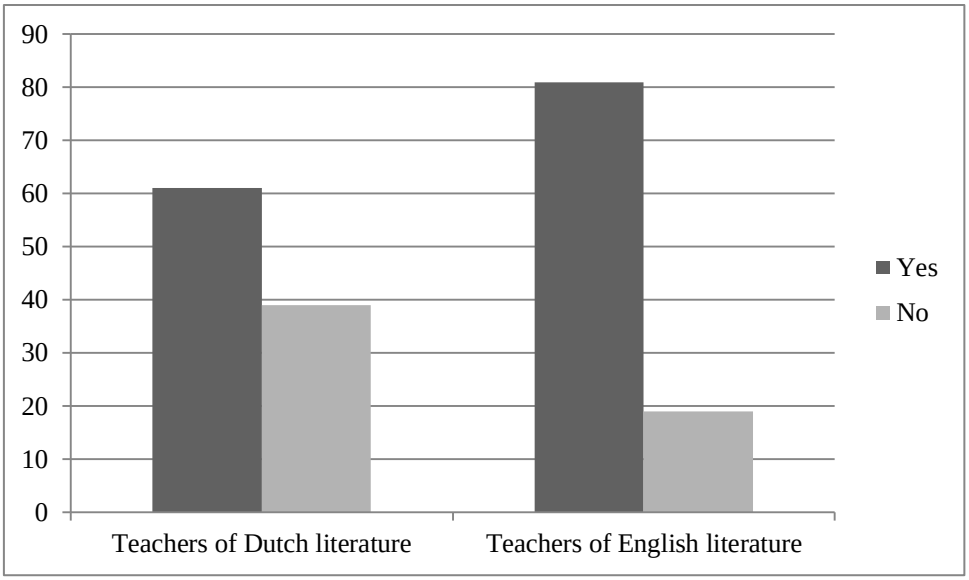

Chart 13

61% of the teachers of Dutch literature responded positively, against 81% of the teachers of English literature. Thus, while both studies show a large number of teachers tolerating YAL in their literature lessons, teachers of the English language still outnumber their Dutch literature colleagues. Even the number of teachers that would accept YAL for limited years, for example only the fourth or fourth and fifth year, is larger for teachers of English literature than for teachers of Dutch literature. 34,7% of Sikkema's respondents answered positively to limitations to YAL in "Tweede Fase" years, while 50% of this study's respondents answered this way. Still, far more than half of both types of teachers would allow YAL in their classes.

Question 5:

Do you think it could be useful to use YAL in classes of the Tweede Fase?

Just like the previous question, this one shows that teachers of the English language only slightly surpass their Dutch literature colleagues. 90% of this study's respondents felt that YAL could be useful in classes of the "Tweede Fase", against 79,7% of Sikkema's respondents. Sikkema also categorizes her respondents' reasoning into five main arguments.

33,1% of her respondents answered that YAL could be useful in classes of the "Tweede Fase", since it can function as a "bridge" towards adult literature. 21,2% believed that YAL can stimulate a student's reading pleasure, 16,1% claimed that YAL books could be valuable since students will easily identify themselves with the protagonists, and only 9,3% explained that YAL could be useful because of its literary quality. This study showed too many different opinions and has therefore decided not to categorize the arguments. However, the majority of respondents who answered positively to this question claimed that it could stimulate reading pleasure. While this answer did not receive most votes in Sikkema's study, it did appear as relatively important as well.

Question 8:

Do you keep track of newly published young adult books?

The results of this question are very similar. In this study, 60% of the respondents answered positively to this question. In Sikkema's study, this percentage was just slightly higher, namely 68,7%. While this study categorizes the ways through which teachers could keep track of YAL, Sikkema only mentioned some responses. She reports that the majority of teachers kept track by reading journals and magazines, by visiting bookstores, and by asking the librarian of their school. The more obvious way, the Internet, was not mentioned. This study shows a few differences. 29% of all teachers reported using the Internet to gather information on YAL, another 21% mentioned the media (magazines, journals or newspapers) and 16% explained that they kept track through known publishers of YAL books. Thus, the top 3 of ways to keep track of YAL looks slightly different.

Question 10:

Do you read YAL and, if so, what are the last two YAL novels you have read?

61% of Sikkema's respondents answered this question positively, while this study gained a larger percentage, namely 81% of all 117 respondents. In Sikkema's study 57 titles were cited and, again, this study surpasses that number: 76 titles were mentioned by the respondents of this study. Except for one Dutch novel, these were all novels of English writers, while Sikkema accepted both Dutch and international authors. Comparing the book titles has no sense here, since the two studies have book titles of two different languages. Still, Dutch teachers of English literature seem to read more YAL than Dutch teachers of Dutch literature.

Question 11:

Do you regard young adult books as literature? If so, why, and if not, why not?

This was the last question that both studies had in common, and it shows that slightly more teachers of Dutch literature regard YAL as literature. Chart 14 shows how the two studies differ.

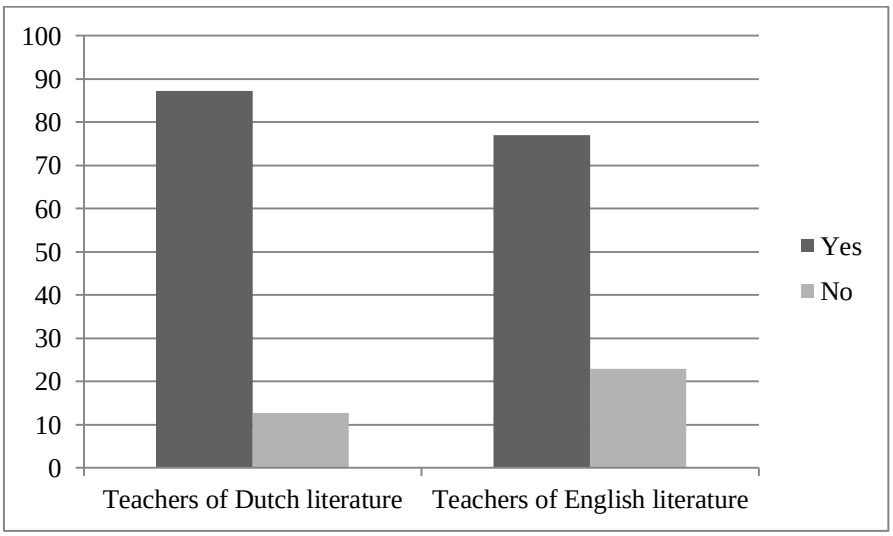

Chart 14

While Sikkema's percentage of positive responses was a strikingly high 87,3%, this study showed a slightly smaller number, namely 77%. Of the positive responses of Dutch literature teachers, 29,7% mentioned that YAL could be literature but that it depends on what book you evaluate. 27% of the English literature teachers made the same point. 12,7% of Sikkema's respondents did not see YAL as literature, and 23% of this study's respondents agree. However, a large majority of teachers of Dutch literature and English literature still regards YAL as literature.

Conclusion

Just like Marjan Sikkema's research, this study has found that Dutch teachers are very interested in YAL and in what it could offer to students of the "Tweede Fase". The theoretical chapter of this study had already shown the importance of YAL for literary lessons, but the results of the questionnaire have shown that most Dutch teachers of the English language already know this. As mentioned before, 65% of the respondents value "reading pleasure" as their most important literary aim. They see it as their personal aim to instill a pleasure towards reading in the hearts of their students, and 81% of all respondents therefore lets their students read YAL for their official reading list as the plots and language used in YAL connects more with students than those of adult literature. The attractive features of YAL which were listed in the introduction, that protagonists have the same age as students of the "Tweede Fase" and that the themes relate more to students, are also mentioned by the respondents.

An astonishingly high percentage of 90% of all respondents claimed that YAL could be fruitful for their literary lessons. However, information and education on YAL is lacking and teachers have had to deal with this loss. A meager 25% had received some information on YAL, while the other 75% was left to look into the subject by themselves. Fortunately, 64% of all respondents actually does this. Sometimes for their own reasons (19%) but more times for the sake of their students (34%). Unfortunately, 10 respondents lamented that they do not have the time to keep track of YAL. Perhaps occasional information through the Digischool mailing list could help satiate the interest of this group.

The hypothesis that teachers might prefer the Classics, or modified Classics, has proven to be partly untrue. While the aim of "cultural transfer", often connected to the preference and usage of Classics, was still chosen 44% of the times, 80% of the respondents answered negatively to the question if they allowed modified Classics to be read. Reasons varied, but a sixth of these respondents mentioned that these books could not be seen as true

“literature” or actual narratives anymore. They were modified far too much. Instead, these teachers would prefer YAL books.

Ultimately, all these positive responses show one thing: that teachers have understood how valuable YAL could be, and that they have chosen to allow this literary category in their classrooms. Even if YAL has only recently been credited with a high literary level, Dutch teachers of English have understood the importance and necessity of these type of books. Luckily, the final exams do not restrict the use of YAL. It should not come as a surprise then, if the usage of YAL will grow even more. Perhaps in the future all school curricula will consist of YAL and, for the sake of the students, this change will only prove fruitful.

Discussion Points

This study has tried to show the importance of YAL and its present-day usage by Dutch teachers of English literature. Of course, teachers should be granted the freedom to teach their students literature in ways that they deem fit, but the results of the questionnaire show that YAL's qualities are not (well) known to all. Why have educational studies shied away from YAL? Or have current studies updated their courses to include YAL as well? This could be an interesting topic for further research. However, teachers that have finished their teacher training should also be offered courses on YAL, to better their knowledge on the subject. As one respondent stated: "You do not only learn during your study, you learn all through life, especially if you work in the educational system." Brief courses on how YAL could be introduced in the English literature lesson, or step-by-step YAL lesson plans could be beneficiary for these teachers.

Of course, this study has not been able to address all or a large number of Dutch teachers of the English language because of time limitations. In the future, it could be worthwhile to repeat the study to see how a larger number of teachers thinks about YAL and if opinions have changed over time. Additionally, it would have been interesting to see what definition each teacher had of YAL. The questionnaire contained a small flaw: it had not clarified what the study saw as "YAL". The theory chapter of this study has already shown that various definitions exist, and the respondents must have had different views on what YAL could be as well. For future research then, it would be useful to specify what definition of YAL is used.

Another interesting discussion point is how students fit into this debate about the importance of YAL. Do they read YAL in and outside of the classroom? Do they even know what it is, and how do they come into contact with these types of books? In comparison to the Classics: how many YAL books make it on a student's book list? Do students mimic the

preferences of their teachers, ignoring YAL books for their lists if their teachers disregard them as well, or do they read them in spite of their teacher? Or is this another misconception on YAL, and do teachers fully embrace YAL for their students' book lists? All of these questions could be answered with a study on students' attitudes towards YAL, which would definitely be an interesting read. As with all the fuss on how teachers react to YAL, not much has been written on how students see the category. Stoter, Kamphuis and Kamphuis have tried to see what attitudes students of modern languages had towards YAL. They asked students of three Dutch high school and found out that these students preferred YAL over adult fiction. Thus, YAL could be useful for students of the third to the fifth (HAVO) or sixth (VWO) year. However, the researchers still stressed that more research should be done on the matter.

Ultimately, enough can be said and done on the topic of Young Adult Literature. While previous studies and articles have successfully shone a light on the, previously, underexposed topic, there still remains enough to look into. Hopefully, the future will bring more on this valuable topic.

Bibliography

"About the Cybils Awards." *The Cybils: Children's and Young Adult Bloggers' Literary Awards*. 2011. 12 June 2012. http://dadtalk.typepad.com/cybils/about-the-cybils-awards.html.

"About the Prize." *The Man Booker Prizes*. 2012. 28 June 2012. http://themanbookerprize.com/the-man-booker-prize-2012.

"About YALSA." *YALSA: Young Adult Library Services Association*. 1997-2011. 10 June 2012. http://www.ala.org/yalsa/aboutyalsa.

Alsup, Janet. "Identification, Actualization, or Education: Why Read YAL?" *Young Adult Literature and Adolescent Identity Across Cultures and Classrooms: Contexts for the Literary Lives of Teens*. New York: Routledge, 2010.

Berkhout, Ernest, Peter Berkhout and Dinand Webbink. "The Effects of a Dutch High School Curriculum Reform on Performance in and After Higher Education." *De Economist* 159 (2011): 41-61.

"Best Fiction for Young Adults Nominations." *Young Adult Library Services Association*. 1997-2012. 28 June 2012. http://www.ala.org/yalsa/bfya/2012.

Boekhout, L. and M. van Hattum. "Een Onderzoek naar de Problematie Rond de Overgang van Jeugd- naar Volwassenliteratuur." *Spiegel* 10.1 (1992): 107-118.

Bonset, Helge. *Nooit met je Rug naar de Klas! Een Boekje over ons Schoolse Schoolsysteem*. 2nd ed. Amsterdam: De Bezige Bij, 1969.

Brown, Jean E. and Elaine C. Stephens. *Teaching Young Adult Literature: Sharing the Connection*. Belmont, CA: Wadsworth, 1995.

Brown, Matthew D. "I'll Have Mine Annotated, Please: Helping Students Make Connections with Texts." *English Journal* 96.4 (2007): 73-78.

Byrne Bull, Kelly. "Connecting with Texts: Teacher Candidates Reading Young Adult Literature." *Theory into Practice* 50.3 (2011): 223-231.

Byrne Bull, Kelly. "Identifying Obstacles and Garnering Support: Young Adult Literature in the English Language Arts Classroom." *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. Ed. Hayn, Judith A. and Jeffrey Kaplan. Plymouth: Rowman & Littlefield, 2012. 61-78.

Campbell, Patty. "The Sand in the Oyster: Rescuing Young Adult Literature." *Horn Book Magazine* May/June 1997: 363-370.

Cart, Michael. *Young Adult Literature: From Romance to Realism*. Chicago: American Library Association, 2010.

Carter, Ronald A. and Michael N. Long. *Teaching literature*. New York: Longman, 1991.

"Children's Paperback Books." *The New York Times Best Seller*. 17 June 2012. New York Times Online. 20 June 2012. http://www.nytimes.com/best-sellers-books/2012-06-17/paperback-books/list.html.

Christenbury, Leila. *Making the Journey: Being and Becoming a Teacher of English Language Arts*. 3rd ed. Portsmouth: Heinemann, 2006.

Cole, Pam B. *Young Adult Literature in the 21st Century*. New York: McGraw-Hill, 2009.

College voor Examens. *Moderne Vreemde Talen HAVO: Syllabus Centraal Examen 2012*. Utrecht: College voor Examens, 2010.

College voor Examens. *Moderne Vreemde Talen VWO: Syllabus Centraal Examen 2013.* Utrecht: College voor Examens, 2011.

"Costa Book Awards." Costa Coffee 2011. 28 July 2012. http://www.costabookawards.com/.

Council of Europe. Education and Languages. *Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR)*. Cambridge: Cambridge University Press, 2000.

Dekkers, Geertje and Hasan Evrengun. “Middelbaar Onderwijs in Nederland: een Halve Eeuw Strijd tussen Beleidsmakers en Scholen.” *Historisch Nieuwsblad* 7 2002. 1 July 2012 http://www.historischnieuwsblad.nl/nl/artikel/5953/middelbaar-onderwijs-in-nederland-een-halve-eeuw-strijd-tussen-beleidsmakers-en-scholen.html.

Dirksen, Joop. “Leerlingen, Literatuur en Literatuuronderwijs.” *Forum of arena, opvattingen over literatuuronderwijs: een stand van zaken in 2007*. Ed. Hans Goosen. VON-Cahier 1. http: www.vonmoer.nl/voncahiers.htm. 2007. 12-24.

Edwards, Margaret A. “The Rise of Teen-Age Reading.” *Saturday Review* 13 November 1954: 88-89.

Forman, Jack. “Paul Zindel.” *Twentieth-Century Young Adult Writers*. Ed. Laura Standley Berger. Detroit: Saint James Press, 1994. 931-933.

Gallo, Don, Ted Hipple and Jennifer L. Claiborne. “Bold Books for Teenagers: The Best Young Adult Novels of All Time, or ‘The Chocolate War’ One More Time.” *English Journal* 94.3 (2005): 99-102.

Gemert, Lia van. “De canon voorbij. Nieuwe kansen voor historische literatuur.” *Tsjip/Letteren* 12.1 (2002): 24-29.

Ghesquière, Rita. *Jeugdliteratuur in Perspectief*. Leuven: Acco, 2009.

Glencoe Literature Library. *Study Guide for ‘The Pigman’*. New York: McGraw-Hill, 2000.

Hayn, Judith A., Jeffrey S. Kaplan, and Amanda Nolen. “Young Adult Literature Research in the 21st Century.” *Theory into Practice* 50.3 (2011): 176-182.

Herz, Sara K. and Don Gallo. *From Hinton to Hamlet: Building Bridges Between Young Adult Literature and the Classics*. Westport, CT: Greenwood Press, 1996.

Holloway, Susan M. and Christopher J. Greig. “Literary Text Selections in Secondary School Classrooms: Exploring the Practices of English Teachers as Agents of Change.” *Brock Education* 20.2 (2011): 25-42.

Hoogeveen, Mariëtte and Helge Bonset. *Het Schoolvak Nederlands Onderzocht. Een Inventarisatie van Onderzoek naar Nederlands als Eerste en Tweede Taal in Nederland en Vlaanderen.* Leuven-Apeldoorn: Garant, 1998.

Ivey, Gay and Karen Broaddus. "'Just Plain Reading': A Survey of What Makes Students Want To Read in Middle School Classrooms. *Reading Research Quarterly* 36.4 (2001): 350-77.

Janssen, Tanja. *Literatuuronderwijs bij Benadering: Een Empirisch Onderzoek naar de Vormgeving en Opbrengsten van het Literatuuronderwijs Nederlands in de Bovenbouw van het Havo en Vwo*. Diss. U of Utrecht, 1998.

Jennings, Frank G. "Literature for Adolescents – Pap or Protein?" *English Journal* 45.9 (1956): 526-531.

Kaplan, Jeffrey S. "The Changing Face of Young Adult Literature: What Teachers and Researchers Need to Know to Enhance Their Practice and Inquiry." *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. Plymouth: Rowman & Littlefield, 2012.

"Kathleen Mitchell Award for Young Writers." The Trust Company Online. 2012. 28 June 2012. http://thetrustcompany.com.au/philanthropy/awards/kathleen_mitchell.asp.

Knulst, Wim and Gerbert Kraaykamp. *Leesgewoonten. Een Halve Eeuw Onderzoek naar het Lezen en Zijn Belagers*. Rijswijk: Sociaal en Cultureel Planbureau, 1996.

Koelling, Holly. *Best Books for Young Adults*. 3rd ed. Chicago: American Library Associations, 2007.

Kraaykamp, Gerbert. "Leesbevordering en Leesniveau. De Invloed van Ouders, Bibliotheek en School." *Lezen en leesgedrag van adolescenten en jongvolwassenen.* Ed. Anne-Mariken Raukema, Dick Schram & Cedric Stalpers. Delft: Eburon, 2002. 209-232.

Laarakker, Karin. "Baart Oefening Kunst? De Rol van Literaire Jeugdliteratuur bij de

Overgang naar Volwassenenliteratuur." *Dat Moet je Gelezen Hebben: Literaire en Educatieve Canonvorming in de (Jeugd)literatuur*. Ed. Helma van Lierop-Debrauwer, Piet Mooren and Harry Bekkering. Leidschendam: Biblion, 2004. 107-119.

Lapp, Diane and Douglas Fisher. "It's All about the Book: Motivating Teens to Read." *Journal of Adolescent and Adult Literacy* 52.7 (2009): 556-561.

Lierop-Debrauwer, Helma van and Neel Bastiaansen-Harks. *Over Grenzen: De Adolescententoman in het Literatuuronderwijs.* Delft: Eburon, 2005.

"Looking for Alaska." *John Green Online*. 2012. John Green. 28 June 2012. http://johngreenbooks.com/looking-for-alaska/.

Luijkx, Ruud and Manon de Heus. "The Educational System of the Netherlands." *The International Standard Classification of Education*: *An Evaluation of Content and Criterion Validity for 15 European Countries*. Ed. Silke L. Schneider. Mannheim: MZES, 2008. 47-75.

"Margaret A. Edwards Award." *YALSA: Young Adult Library Services Association*. 1997-2011. 11 June 2012. http://www.ala.org/yalsa/edwards.

"Mark Haddon." *British Council Online.* 2011. 15 July 2012. http://literature.britishcouncil.org/mark-haddon.

Monseau, Virginia and Gary Salvner. *Reading Their World: The Young Adult Novel in the Classroom*. Portsmouth, NH: Heinemann, 2000.

Moors, Hanneke, Laurine Siermann and Karien de Smet. *Literatuuronderwijs in de Tweede Fase*. Diss. U of Utrecht, 2006.

Mulder, Jan and Monique Wijffels. *Literatuur en Persoonlijke Ontwikkeling*. Amsterdam: VU, 1992.

Mulder, Jan. *Literatuur in het Studiehuis: Een Introductie.* Zutphen: Thiememeulenhoff, 1997.

Nicolaas, Martijn and Steven Vanhoren. *Het Literatuuronderwijs in Nederland en Vlaanderen: Een stand van Zaken*. Den Haag: Nederlandse Taalunie, 2008.

Nilsen, Alleen Pace and Kenneth L. Donelson. *Literature for Today's Young Adults*. 8th ed. Boston: Pearson Education, 2009.

Nimon, Maureen. "Finding the Acceptable Boundaries: The Challenge in Young Adult Literature." *Orana* 34.2 (1998): 18-24.

Netherlands. Ministerie van Onderwijs, Cultuur en Wetenschap. *Rijksleerplan. Eindexamenprogramma*. Den Haag, 1970. AVO 441542.

O'Hara, Michael. "'Anything Goes'… Connecting Children to Literature: A Personal View." *Children's Literature in Education* 21.2 (1990): 119-127.

Santoli, Susan P. and Mary Elaine Wagner. "Promoting Young Adult Literature: the Other "Real" Literature." *American Secondary Education* 33.1 (2004): 65-75.

Schooten, Erik van, and Ron Oostdam. "Leerlingen in de basisvorming over fictie en fictieonderwijs." *Spiegel* 16.1 (1998): 47-82.

Sikkema, Marjan. *De Opmars van Adolescentenliteratuur in het Onderwijs: Onderzoek naar de Huidige en Mogelijke Rol van Adolescentenliteratuur in het Literatuuronderwijs Nederlands*. Diss. U of Utrecht, 2012.

Soter, A. and S. Connors. "Beyond Relevance to Literary Merit: Young Adult Literature as 'Literature.'" *ALAN Review* 37.1 (2009): 62-67.

Stallworth, B. Joyce. "The Relevance of Young Adult Literature." *Teaching the Tweens* 63.7 (2006): 59-63.

Stoter, Marten, Kamphuis, Alma and Lisa Kamphuis. *Puberaal (Lees)gedrag: de Invloed van Adolescentenliteratuur op het MVT-Onderwijs*. Diss. U of Utrecht, 2008.

Tatum, Alfred. "Adolescents and Texts." *English Journal* 98.2 (2008): 82-85.

Tellegen, Saskia and Lieven Coppejans. *Verbeeldend lezen*. Den Haag: NBLC, 1992.

"Van Mammoetwet tot VMBO." Cindy Castricum Online. 2007. Cindy Castricum. 28 June 2012. http://cindycastricum.wordpress.com/2007/03/15/van-mammoetwet-tot-vmbo/.

Verboord, Marc. *De Invloed van Literatuuronderwijs en Ouders op het Lezen van Boeken Tussen 1975 en 2000.* Diss. U of Utrecht, 2003.

Vriend, Gerard de. "Ingevoerd in de Canon." *Dat Moet je Gelezen Hebben: Literaire en Educatieve Canonvorming in de (Jeugd)literatuur*. Ed. Helma van Lierop-Debrauwer, Piet Mooren and Harry Bekkering. Leidschendam: Biblion, 2004. 18-29.

"VWO and HAVO." Government of the Netherlands Online. 2012. Government of the Netherlands. 10 June 2012. http://www.government.nl/issues/education/vwo-and-havo.

Williams, Lunetta, Wanda Hedrick and Linda Tuschinski. Motivation: Going Beyond Testing to a Lifetime of Reading. *Childhood Education* 84.3 (2008): 135-141.

Witte, Theo. *Het Oog van de Meester: een Onderzoek naar de Literaire Ontwikkeling van Havo- en Vwo-Leerlingen in de Tweede Fase van het Voortgezet Onderwijs*. Groningen: Universitair Onderwijs Centrum/Rijksuniversiteit Groningen, 2008.

Witte, Theo. "Literaire Ontwikkeling in het Studiehuis." *Ontwikkelingsstadia in het Leren van Kunst, Literatuur en Muziek*. Ed. Folkert Haanstra et al. Utrecht: Cultuurnetwerk Nederland, 2005.

Witte, Theo. "Op Zoek Naar een 'Gezond' Curriculum voor het Literatuuronderwijs." *Forum of arena, opvattingen over literatuuronderwijs: een stand van zaken in 2007*. Ed. Hans Goosen. VON-Cahier 1. http: www.vonmoer.nl/voncahiers.htm. 2007.

Woerkom, Márgitka van. "De Leesautobiografie als Spiegel van de Leescarrière." *Neem en Lees. Literaire Competentie, het Doel van Literatuuronderwijs*. Ed. Márgitka van Woerkom and Wim de Moor. Den Haag: NBLC, 1992. 182-197.

Wu, Yongan. *Teaching Young Adult Literature to ESL Students: An Experiment*. Ann Arbor,

MI: ProQuest LLC, 2008.

Appendix 1

Enquête 2012
Link enquête: www.thesistools.com/web/?id=267410

Algemene gegevens

Leeftijd:
Geslacht:
Aantal jaren leservaring bovenbouw havo/vwo/gymnasium:
Opleiding: hbo tweedegraads hbo eerstegraads universitair eerstegraads

Invulling literatuuronderwijs Tweede Fase

1. Wat ziet u als de uw voornaamste doelstelling van het literatuuronderwijs?
   A) Leesplezier
   B) Cultuuroverdracht
   C) Individuele ontplooiing
   D) Literair-esthetische vorming
   E) Maatschappelijke bewustwording
   F) Andere doelstelling, namelijk:

2. Op welke manier maken uw leerlingen een keuze voor het lezen van boeken voor de leeslijst?
   A) ze moeten boeken kiezen uit een verplichte literatuurlijst
   B) ik adviseer mijn leerlingen een beperkt aantal boeken
   C) ze lezen allemaal hetzelfde boek, ik heb dus de keuze voor hen gemaakt
   D) ze mogen zelf een boek kiezen en ik beslis of ze dat boek mogen lezen voor hun leeslijst
   E) anders, namelijk…

Bekendheid met en aandacht voor jeugdliteratuur en in het bijzonder de adolescentenroman

3. Mogen uw leerlingen in de bovenbouw van havo/vwo/gymnasium adolescentenromans voor hun leeslijst lezen? Zo ja, waarom wel, zo nee, waarom niet?
4. Vindt u dat adolescentenromans alleen bij bepaalde leerjaren passen, bijvoorbeeld alleen bij de vierde klas? Zo ja, waarom wel, zo nee, waarom niet?

5. Denkt u dat het nuttig kan zijn om adolescentenliteratuur in de bovenbouw in te zetten? Zo ja, waarom wel, waarom niet?

6. Werd in uw opleiding aandacht besteed aan adolescentenliteratuur?

7. Was dat vanuit een positieve houding t.a.v. dit verschijnsel?

8. Blijft u op de hoogte van wat er in de jeugdliteratuur verschijnt? Zo nee, waarom niet en ga door naar vraag 10, zo ja, waarom wel?

9. Hoe blijft u op de hoogte van wat er in de jeugdliteratuur verschijnt?

10. Leest u zelf adolescentenromans? Zo ja, wat zijn de laatste twee adolescentenromans die u heeft gelezen?

11. Beschouwt u adolescentenromans voor jongeren als literatuur? Waarom wel of waarom niet?

12. Vindt u dat er een (kwalitatief) verschil bestaat tussen adolescentenliteratuur en volwassenliteratuur? Zo ja, welke dan, zo niet, waarom niet?

13. Vindt u dat er een (kwalitatief) verschil bestaat tussen boeken binnen de adolescentenliteratuur? Zo ja, waarom wel, zo nee, waarom niet?

14. Mogen uw leerlingen Klassiekers in een eigentijds jasje of met versimpeld taalgebruik lezen? Denk hierbij bijvoorbeeld aan de Blackbirds Classics. Zo ja, waarom wel, zo nee, waarom niet?

15. Vindt u dat aangepaste Klassiekers en adolescentenliteratuurboeken vergelijkbaar zijn wat betreft leesniveau? Zo ja, waarom wel, zo nee, waarom niet?

16. Kent u de volgende werken? Kies voor elk werk uit een van onderstaande opties
    A) Ja, gelezen
    B) Ja, wel eens van gehoord
    C) Nee
    - Mark Twain, *The Adventures of Huckleberry Finn* (1884)
    - J.D. Salinger, *The Catcher in the Rye* (1951)
    - Harper Lee, *To Kill a Mockingbird* (1960)
    - Judy Bloom, *Are You There God? It's Me, Margaret* (1970)
    - Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005)
    - Stephenie Meyer, *Twilight* (2005)
    - John Boyne, *The Boy in the Striped Pyjamas* (2006)
    - Suzanne Collins, *The Hunger Games* (2008)

Appendix 2

(in order of appearance)

Author	Title	Mentioned by…
Suzanne Collins	*The Hunger Games* (2008-2010)	17
John Boyne	*The Boy in the Striped Pyjamas* (2006)	15
Stephenie Meyer	*The Twilight Saga* (2005-2008)	12
Mark Haddon	*The Curious Incident of the Dog in the Night-Time* (2003)	8
John Green	*Looking for Alaska* (2005)	5
J. K. Rowling	*Harry Potter Series* (1997-2007)	4
Markus Zusak	*The Book Thief* (2005)	3
Meg Rosoff	*There is No Dog* (2011)	3
Stephen Kelman	*Pigeon English* (2011)	3
Jeff Kinney	*Diary of a Wimpy Kid* (2007)	2
Malorie Blackman	*Noughts and Crosses* (2001)	2
John Green	*The Fault in Our Stars* (2012)	2
Jonathan Safran-Foer	*Extremely Loud and Incredibly Close* (2005)	2
Louis Sachar	*Holes* (1998)	2
Nick Hornby	*Slam* (2007)	2
John Green	*Paper Towns* (2008)	2
J. D. Salinger	*Catcher in the Rye* (1951)	2
Emma Donoghue	*Room* (2010)	2
Melvin Burgess	*Sara's Face* (2006)	2

Philip Pullman	*The Golden Compass/Northern Lights* (1995)	2
Tim Winton	*That Eye, the Sky* (1986)	1
Michael Grant	*Fear* (2012)	1
C. C. Hunter	*Taken at Dusk* (2012)	1
Siobhan Dowd	*Solace of the Road* (2009)	1
Elizabeth Hyde	*Crazy as Chocolate* (2002)	1
Carolyn Mackler	*The Earth, My But, and Other Big Round Things* (2003)	1
Witi Imihaera	*The Whale Rider* (1987)	1
Sapphire	*Push* (1996)	1
André Aciman	*Call Me by Your Name* (2007)	1
Paul Murray	*Skippy Dies* (2010)	1
Melvin Burgess	*Kill All Enemies* (2011)	1
Clare Sambrook	*Hide and Seek* (2005)	1
Stephen Herrick	*Cold Skin* (2006)	1
John Green	*An Abundance of Katherines* (2006)	1
Louis Sachar	*Small Steps* (2006)	1
Richard Milward	*Apples* (2007)	1
Neil Gaiman	*The Graveyard Book* (2008)	1
Markus Zusak	*The Messenger* (2002)	1
Danielle Steel	*The Kiss* (2001)	1
Kathryn Stockett	*The Help* (2009)	1
Junot Díaz	*The Brief Wondrous Life of Oscar Wao* (2007)	1
Arjen Lubach	*Magnus* (2011)	1

Robert Cormier	*Beyond the Chocolate War (1985)*	1
Caroline B. Cooney	*On the Seas to Troy (2004)*	1
Robert Swindells	*Stone Cold (1993)*	1
D. C. Pierson	*The Boy Who Couldn't Sleep and Never Had To (2010)*	1
Anna Perera	*Guantanamo Boy (2009)*	1
Michael Grant	*Gone (2008)*	1
Beatrice Sparks	*It Happened to Nancy: By an Anonymous Teenager (1994)*	1
Tony DiTerlizzi and Holly Black	*The Spiderwic Chronicles (2003-2009)*	1
Khaled Hosseini	*The Kite Runner (2003)*	1
Pam Muñoz Ryan	*Esperanza Rising (2000)*	1
Oliver Bowden	*Assassin's Creed Series (2009-2011)*	1
John Boyne	*Noah Barleywater Runs Away (2010)*	1
Mark Haddon	*Boom (2009)*	1
Michael Morpurgo	*War Horse (1982)*	1
Christopher Paolini	*Inheritance (2011)*	1
P. C. Cast and Kristin Cast	*House of Night Series – Destined (2011)*	1
Laurell K. Hamilton	*Guilty Pleasures (1993)*	1
Alice Sebold	*The Lovely Bones (2002)*	1
Jay Asher	*Th1rteen R3asons Why (2007)*	1
Sharon Creech	*Walk Two Moons (1994)*	1

M. T. Anderson	*Feed (2002)*	1
Sarah Waters	*Fingersmith (2002)*	1
Jennifer Brown	*Hate List (2009)*	1
Benjamin Zephaniah	*Face (1999)*	1
Anthony Horowitz	*The Power of Five Series (2005-2012)*	1
Aidan Chambers	*This is All: The Pillow Book of Cordelia Kenn (2005)*	1
John Marsden	*Tomorrow, When the War Began (1993)*	1
Jenny Downham	*Before I Die (2007)*	1
Judith Guest	*Ordinary People (1976)*	1
Linda Newbery	*Set in Stone (2006)*	1
Helen Fielding	*Bridget Jones's Diary (1996)*	1