The Pedagogy of Intertextuality, Genre, and Adaptation: Young Adult Literary Adaptations in the Classroom

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The Pedagogy of Intertextuality, Genre, and Adaptation: Young Adult Literary Adaptations in the Classroom

(TITLE)

BY

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The Pedagogy of Intertextuality, Genre, and Adaptation:
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Preface

There has been a recent shift in the viewpoint of educators in regard to the literary genre known as "Young Adult" (YAL). This genre, with a target audience of readers aged 12 to 18 respectively, is becoming more and more present in the English Language Arts classroom and its application within curriculum has resulted in it sometimes taking the place of more traditionally taught works from the Literary Canon. This shift in preference and presence is arguably beneficial to students being that YAL provides a more accessible means by which students can meet Common Core State Standards through texts that are often more interesting to students. Further, there is a growing subset of YAL wherein authors provide a modernized take on literary classics, allowing narratives that have been staples in ELA curricula for decades to become more relatable to their contemporary adolescent audiences.

The Common Core State Standards for English/Language Arts: Reading Literature (CCSS.ELA-LITERACY.RL 9-10.10; 11-12.10) require students to read texts of various forms and levels of complexity. They list canonical texts such as Louisa May Alcott’s Little Women and Mark Twain’s The Adventures of Tom Sawyer as exemplary texts to utilize in a classroom, however, they fail to include contemporary texts which students would, arguably, be more apt to read as well as enjoy. In her article, “Text Complexity and Young Adult Literature: Establishing Its Place,” Marci Glaus lists three measures by which an instructor can evaluate the efficacy of a literary work’s use within the classroom. According to Glaus, the critical factors in evaluating works for classroom use include the qualitative and quantitative dimensions of the text and the

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1 This trend is discussed in Joyce Stallworth’s article, “The Relevance of Young Adult Literature: Inviting Young Adult Books into the Canon Helps Adolescents Connect to Literature and Confront Weighty Life Problems.”
2 Refer to Ostenson and Wadhiam (2012).
reader and task evaluation (408). The qualitative aspects to consider are the levels of meaning, use of language, and knowledge demands of a text (Glaus 408). The quantitative features to factor into assessments include the readability and complexity of a text (Glaus 408). The third factor, Glaus argues, is more student-related: the motivations, knowledge, and experiences a reader may have in relation to the content of a text (408). Should a contemporary text be evaluated strong in all three areas, by Glaus's definition, it should be deemed appropriate for meeting the Common Core standards; that is, depending on the genre and the grade-level wherein it was being incorporated, it would fulfill requirements stated in the standards, such as students should be able to “read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range” (CCSS.ELA-LITERACY.RL.9-10.10) or students should be able to “read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range” (CCSS.ELA-LITERACY.RL.11-12.10). Meeting state standards is a requirement in most educational settings, and finding new and more engaging ways that students can not only meet these goals but also retain and build upon these skills is always a priority; young adult literature is one tool through which this can be achieved.

As noted earlier, Young Adult adaptive texts are on the rise and can be a means by which students can engage meaningfully with well-established, complex literary themes from the canon. These texts provide a vehicle wherein students can grapple with universal themes and learn more about themselves and contemporary issues while also learning more about historical contexts and literary traditions (Probst 39-40). They also provide additional instructional opportunities wherein students can attend to genre and consider adaptation trends and processes.
However, while there are well-established best practices for the instruction on adaptation in general, as will be discussed in greater length in Chapter Two, there is a gap in terms of research on teaching young adult adaptations of the canon specifically.

This lack of pedagogical research is especially notable considering that the National Council for Teaching English (NCTE) and the Common Core State Standards (CCSS) both include requirements for teaching genre and comparative media studies. For example, NCTE requirements for educators note that candidates should be "knowledgeable about texts [...] that represent a range of world literatures, historical traditions, genres, and the experiences of different genders, ethnicities, and social classes; [...] be able to use literary theories to interpret and critique a range of texts" (NCTE.I.1) and be able to "design or knowledgeably select appropriate reading assessments that inform instruction by providing data about student interests, reading proficiencies, and reading processes" (NCTE.I.4). And, CCSS criteria state that students should be able to "analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment" (CCSS.ELA-LITERACY.RL.9-10.7). Because the NCTE and Common Core both note the importance of diversifying instruction in order to train students to recognize differences in genre and the application of both genre and comparative media within the curriculum, this lack of pedagogical research needs to be rectified.

In order to showcase the ways in which adaptive YAL texts can be beneficial additions into the ELA curriculum, this thesis uses one author's work as a case study for potential implementation. Megan Shepherd has published several novels that re-work classic literary stories for modern teenage readers. These texts could be useful when studying the canonical texts as they are based on H.G. Wells' *The Island of Doctor Moreau*, Robert Louis Stevenson's *Dr.*
Jekyll and Mr. Hyde, and Mary Shelley’s Frankenstein. Aside from their content-based fit for ELA instruction, these texts are also justified for study because they fit the criteria of a good YAL formulated by experts within the industry: 1) they are written in a teenage voice, 2) they are typically fast-paced, 3) they typically act as a coming of age story with the main protagonist having an internal and/or external conflict which must be solved without help from a parent, 4) they offer a variety of genre styles and subject matter, 5) they offer a variety of ethnically and culturally diverse characters, 6) they are “basically optimistic,” and 7) they deal with the events and emotions that are important to teen readers (Cole 61-65).

The ways in which YAL adaptive texts can be built into ELA curriculum is showcased in a sample unit plan housed in Chapter Three which features Shepherd’s trilogy. This unit demonstrates the ways in which students can grapple with complex narrative features and literary practices – intertextuality, genre hybridity, and adaption – and consider the ways in which these are employed due to a text’s anticipated audience (e.g. young adults).

This thesis is set up in three chapters which build upon one another in order to justify the practice of incorporating such a unit into the secondary ELA classroom. Chapter One defines intertextuality, adaptation theory, and genre hybridity/theory, and discusses how attending to these concepts can develop critical reading skills. The benefits of engaging with these three concepts through YAL adaptations specifically are also addressed. Chapter Two discusses the best practices of teaching Young Adult Literature and its place within the classroom, with accompanying explanation on the reframing of the literary canon through Young Adult literary adaptations. Finally, as noted above, Chapter Three provides a sample unit in which these adaptive texts are utilized, with accompanying learning segment samples and lesson plans which develop skills mandated by the Common Core State Standards. For example, it showcases how

1 See Moore et al.
students will be able to: “analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment” (CCSS.ELA-LITERACY.RL.9-10.7/11-12.7) and “analyze how an author draws on and transforms source material in a specific work” (CCSS.ELA-LITERACY.RL.9-10.9/11-12.9). Hopefully, the research and instructional material contained within this project will reveal one additional path to developing advanced literary analysis and critical thinking skills in the secondary English Language Arts classroom.
Chapter One: Defining Adaptation, Intertextuality, and Genre

Overview

The goal of this thesis is to prove that through the use of young adult literary adaptive texts, students within the secondary level classroom can learn to master the application and identification of the characteristics of intertextuality, adaptation, and genre. Understanding that these concepts will likely be new to students, this chapter provides a scaffolded approach to teaching them, starting with scholarly definitions of each term and ending with their various applications within the classroom. This chapter will also provide an overview of the central debates and theories concerning intertextuality, adaptation, and genre studies that an educator interested in integrating them into the classroom might find useful. It will also discuss scholarship discussing the benefits of bringing these areas of study into the classroom.

Adaptation and Intertextuality

With a focus on text-to-text connections, ELA instruction has a long history of attending (albeit indirectly) to intertextuality within literary study classroom (Bushman and Haas 1-29). Intertextuality is defined as a “relationship of correspondence between two texts or among several texts” (Mirenayat and Soofastaei 533). Attending to this concept directly is important being that “previous texts leave ‘traces’ in later texts, and the relationship between those traces, whether figured as additive or combative” can make for rich literary study (Fowier 16). Sayyed Ali Mirenayat and Elaheh Soofastaei argue that “no text is self-born, and every text of the present is an [intertext] with something happening between it and a text of the past” (Mirenayat and Soofastaei 533). Put simply, this means that no text can be a totally original thought, and all texts come from somewhere. This is a critical argument to consider when teaching text, especially adaptative texts wherein the original source material is more overtly featured. Given
that this inspiration—or nod to the past, so-to-speak—is especially present in YA adaptations, using them in the classroom could act as a bridge to the classical literature that they are connected to. Teaching students to recognize the use of intertextuality may help develop appreciation for literature via the understanding of conventional and linguistic choices; likewise, the possible cultural references made within texts and which would be inaccessible for students without learning to recognize this characteristic at work (Brumfit 23-24). By developing the ability to identify the use of intertextuality within literature, students will begin to identify cultural, historical, and traditional ties to past literature and events and allow for a more cross-curricular study of literature (Bremner 306-321).

Being that intertextuality is a key feature of literary works, incorporating texts that provide instructors with the opportunity to best explore these textual connections and allusions is recommended. Texts can be selected that allow students to study the relationship between texts of different eras and the ways in which their time of production, genre, and anticipated audiences impact them. While adaptation is a beneficial cultural practice to explore in a secondary classroom, often adaptive texts and media are thought of in terms of copies or faithful translations to another media format (Szwydky-Davis and Connor). For example, J. K. Rowling’s Harry Potter franchise is often evaluated for how closely it does or does not follow the texts. However, this ignores the wider range of adaptive practices. Linda Hutcheon explains that “the nuance of adaptation” makes defining said term difficult because it is not simply a reference to a product, but also to a process; “as a product, it is easily identified, but the process is difficult to describe without hitting on the perspectives of adaptations” (15-16). This attention to process is highlighted in definitions, such as the one for adaptation provided by the Oxford English Dictionary: “[the] application of something to a particular end or purpose; the action of
applying one thing to another or of bringing two things together so as to effect a change in the nature of the objects” ("Adaptation"). In terms of ELA instruction, attending to the ways in which works can be brought together or how they impact one another is key. For example, Don Fowler argues that “our constructions of antiquity are affected by modern stories,” meaning that much of what we know about past texts is due to our interaction with modern texts (Fowler 26). If Fowler’s argument concerning the mirror state that exists between modern texts and older (“ancient”) texts is accurate, then it would make sense that students’ enjoyment of a contemporary text could result in a favorable attitude toward any ancestor texts it derives directly from. The question is how does an instructor best lead their students through the study of adaptation and intertextuality.

As noted earlier, intertextuality within the classroom is nothing that is unusual. In fact, most texts that educators and students read as part of the traditional curriculum incorporate the characteristic. However, drawing student attention to this trait is something that educators can utilize in order to promote student development in terms of critical reading skills and writing development. Through understanding intertextuality, students will become familiar with another means by which authors reference others’ work while respecting the original material. According to Theo O’Haen’s article, “Antique Lands, New World? Comparative Literature, Intertextuality, Translation,” the act of intertextual referencing within literature is less about copying the original material and more about “a deliberate act of self-displacement from the hegemonic culture and its central tenets” (111). Meaning that the alterations that occur between source material and their adaptations are related to the conditions wherein each was crafted. This, in terms of its usage in the classroom, implies that students would be able to be trained to identify ways in
which the materials relate and differ, and how these similarities and differences impact the adaptive text in terms of theme and plot.

**Genre**

Genre study is a critical element within the classroom environment due to its ability to assist in furthering students toward content-specific literacies (Simmons 297-300). For students to fully comprehend the impact of genre, they must understand that genre refers to both categories of literature and categories of writing. This means that the instructor must teach the concept in ways that include both to further round out the study of genre within the secondary level classroom. In terms of instruction, the value for teaching genre study is unmistakable. As a result of this, students are encouraged to examine the nuances in the various forms of literature and begin to identify and learn to apply those nuances in both vocabulary and stylistic choices in their own writing (Johns 17-72). If studying adaptative texts across genre, students could apply the very concepts they were studying. For example, students may utilize materials of the adaptive text and create their own work of another literary genre that either reviews or incorporates the plot of that adaptive text and the work/s that it is based off. Focusing on composition genres, Heather Lattimer explores ways in which creative writing could be used in a unit on editorial writing for students (Lattimer 113-155), which would be a terrific model for the instruction of translating materials from one genre to another for students.

Specifically, the formatting of modeling the procedures of recognizing fine details of various formats and styles of writing helps students to begin identifying nuances in style present in various writings and, ideally, learn to apply these stylistic choices within their own writing. As a result, the achievement of the students in developing the ability to differentiate writing for various audiences, purposes, and tasks is encouraged (CCSS.ELA-LITERAY.W.11-12.4). This,
along with fulfilling the Common Core State Standards requirement for student learning and development, allows students to broaden their definition and use of writing and illustrates to the students that genre applies both to published writings, multimedia, and to their personal lives and writings.
Chapter Two: Why Young Adult Literary Adaptations over the Canon When Teaching

Intertextuality, Genre, and Adaptation?

Why Young Adult Literary Adaptations?

When it comes to teaching literature, one of the main concerns is finding materials that both benefit and interest students. Therefore, it is crucial to find literature that is easy for students to relate to in some meaningful manner (for example, in terms of the age of the protagonist or the conflict she encounters). Research has established that the understanding of literature is directly impacted by the personal preferences and experiences of individual students. As discussed in the Preface, this accounts for the popularity of young adult literature. This chapter discusses best practices for teaching young adult literature generally, and those that rework canonical texts more specifically, with an attention to how such texts can help students develop skills related to the study of intertextuality, genre, and adaptation.

Elements of Consideration: Adaptation Theory and Genre Study

While understanding the concepts discussed in Chapter One is important foundational work, the goal should be to move student instruction from simply knowing these definitions to being able to identify, translate, and apply them to literary studies and creative writing. Educators have discussed the benefits of integrating genre theory into their classrooms. For example, it allows students to focus on the “flexibility of genre, and the responsibilities of authors to their readers and to situations” (Dean 49). One specific reading skill that might be focused on when working with students on analyzing genre is prediction. Students learn to metacognitively monitor their expectations as readers in terms of genre, evaluating their

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4 See Beck et al.
expectations as readers noting, read and note the ways that the text did/not meet these expectations and if the text fell short of the genre it identifies itself as or not.⁵

**The Young Adult Reader: Relating Texts to Students in the Secondary Classroom**

Literature that students can readily relate to is important for student retention and understanding of literature. According to Jonathan Ostenson and Rachel Wadham, the implementation of young adult literature is especially critical in terms of supporting the Common Core State Standards as well as fostering literacy in students as they approach adulthood (Ostenson and Wadham 3-6). Ostenson and Wadham also argue that “encounters with assigned classics, which often portray adult characters in situations far removed from most teens’ experiences are creating alliterate adults who resist reading even when they are capable readers” (5). Turning to more modernized versions of these tales will assist the student in obtaining those critical real-world connections that need to be forged in order for the student to not only learn material but enjoy it as they do as well as developing the ability to both identify and apply the characteristics of creative fiction writing. According to B. Joyce Stallworth, the use of Young Adult Literature can help students “handle the plethora of emotional, social, developmental, and physical changes” (59) that they experience in their daily lives as well as increasing what Stallworth calls “life literacy” of the students. This means that these real-world experiences that students are using to learn the literature and characteristics are also being navigated as they work through the texts. Young Adult literary adaptations, therefore, bridge a gap between the students and the critical life messages of the canon, all while allowing students the space to negotiate through their own self-discovery.

While the use of young adult literature within the classroom has been proven to be of benefit to students⁶ and is a regular classroom practice,⁷ research concerning the use of young

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⁵ See Gebhard and Harman (2011).
adult adaptations of the canon specifically is lacking. Whether using these texts in replacement of the canon or even supplementing these texts with their canonical muses, teachers will find that the retention of often abstract and difficult themes found in the canon become much more palatable to the young reader within their classrooms.8

Young adult literary adaptations, like their general audience counterparts, are texts that are made for young adults aged 12 to 18 and are based on classic texts throughout the centuries. For example, the texts featured in Chapter Three are Young Adult adaptations that blend together a steampunk “style of design and fashion that combines historical elements with anachronistic technological features inspired by science fiction, and which take on classic science fiction” (“What is Steampunk?”) and/or gothic literature with that element of relatability that is so critical to the young adult genre.

Challenges

In terms of scholastic usage, Young Adult literary adaptations should act as a crucial part of the standards secondary level curriculum in the instruction of intertextuality, genre theory, and adaptation theory. Because of the complexity of these tools, students must use a text that is relatable and which they may become invested in, which would be supplemented with classic texts from the canon in order to fully illustrate the nuances of the tools being utilized within the adaptive texts.9

Instructors may also argue for the continued use of the classic texts, arguing the exposure to various historical eras and word usages will help the students in understanding literature more fully, citing CCSS.ELA-LITERACY.RL.11-12.9 of the Common Core State Standards which requires that students be able to “demonstrate knowledge of 18th, 19th, and early-20th century

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8 Refer to Wigfield in works cited.
7 Refer to Soter in works cited.
8 Refer to Beckett in works cited.
foundational works [sic] of American literature” (CCSS.ELA-LITERACY.RL.11-12.9).

However, this is not a primary concern regarding this specific study, which employs a tandem
the canonical texts that correspond with the novels—respectively by Wells, Stevenson, and
Shelley. This supplementation allows for students to both engage with the classic texts through
the reimagining that is more relatable to themselves and to become exposed to the era and
language of the original texts. The result is a double exposure, in more user-friendly sections,
that allows students to fully comprehend both texts while actively engaging with them both and
learning to identify the literary characteristics as assigned.
Chapter Three: Application of Intertextuality, Genre, and Adaptation within the Classroom

Best Practices: Teaching Young Adult Literary Adaptations and Skill Application

As the secondary English Language Arts curriculum continues to incorporate complex, multi-genre texts that interest and challenge 21st century students, teachers can craft instructional units that capitalize on their unique characteristics, developing important critical thinking skills. This chapter provides sample material that showcases the ways in which contemporary Young Adult retellings of canonical texts can be used to expose students to genre theory, adaptation study, and intertextuality. The below model of a 12-week unit plan will serve as an example for the ways in which such skills can be developed in a secondary level English course.

The young adult adaptive texts featured in this unit are featured in their original order of publication with supplementary excerpts from the canonical works that are aligned with Megan Shepherd’s *the Madman Trilogy*. These pairings were planned according to what the contemporary text draws upon from its canonical inspirations. Along with this, each supplemental excerpt is introduced at major shifts in plot and other necessary places in the reading of the Young Adult adaptive text. This order, also, will best facilitate student application of the literary tools as they proceed through the unit. Specifically, Shepherd’s *The Madman’s Daughter* uses excerpts from the canonical text *Frankenstein* by Mary Shelley because the inspiration drawn from the canonical text acts more in terms of intertextuality, pulling in minor references from Robert Louis Stevenson’s *The Island of Doctor Moreau* at the same time, and building an entirely new adaptive story from these tales. This, in turn, builds into the second text—*Her Dark Curiosity*—and which pulls further inspiration from Stevenson’s text as the plot moves into a more clearly adaptive text trilogy. Finally, the trilogy pulls in H.G. Wells’ *the Curious Case of Dr. Jekyll and Mr. Hyde*, blending each of these texts together and illustrating

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10 Other suggested texts are listed in Appendix A with their appropriate canon texts. Further resources can be found in Appendix B.
the hybridity of genre occurring between the adaptation theory, intertextuality, and other stylistic applications.

**Instruction: Using the Madman’s Trilogy and the Canon in the Classroom**

A critical aspect of this study has been the identification and use of these literary concepts within the classroom. Therefore, the instruction should be heavily focused on student comprehension of terminology, as well as existing tropes of the YA literary genre, in order for students to begin applying these concepts within the course materials, their own projects, and to texts outside of the classroom. Intertextuality, genre, and adaptation should all be introduced at the beginning of the unit with instruction that is focused on building the skills from verbal and visual instruction, to practice, to application and mastery. At the start of the unit, instruction will consist of a comprehensive introduction of necessary unit and course vocabulary such as “intertextuality,” “hybrid texts,” and “adaptation” with an accompanying visual organizer for students to document the technical usage and definitions and their own translations of these, thus allowing them to more appropriately apply them in the future.

This introduction should detail each term as prescribed throughout Chapter One of this study, specifically noting that students are actively interacting with the note taking process using visual organizers. Term introductions should also include discussion, with students assisting one another and the instructor in breaking down the technical definitions of each content word into their own summaries and analysis. Students should, therefore, be given plenty of opportunity to both witness the modeling of the concepts and to apply them with increasing proficiency as the unit progresses, just as instruction should occur within any other concept which is found standard in the classroom. This method of scaffolding is not unfamiliar to educators and would be
exemplified throughout this unit in the use of student portfolios that document from introduction to close how students are grasping and learning to use these stylistic techniques.

From there, students will begin to draw connections between the assigned texts of the unit by Shepherd and excerpts of their canonical inspirations, starting with adaptation and working toward intertextuality, the more difficult of the theories being worked with in terms of abstraction.

Skill development is three-tiered and focused on students: 1) learning the appropriate vocabulary for the course and unit, 2) applying these theories to the current assigned readings, and 3) the identification and translation of these theories as applied to either an alternative text or in the creation of an original work. Each skill is further broken down into easily achieved benchmarks, according to need by students and by the design of the unit itself.

Unit: Young Adult Adaptive Texts, A Theoretical Application

Material Selection


Overarching Unit Objectives

By the end of this unit, students should be able to:
1) Write and speak appropriately for a variety of audiences and goals (CCSS.W.11-12.4 and CCSS.W.11-12.10).

2) Understand the influence of canonical literature on modern Young Adult Literature (CCSS.RL.11-12.7 and CCSS.RL.11-12).

3) Understand critical choices made by authors in writing their texts such as in terms of plot development, characters, character interaction, setting, etc. (CCSS.RL.11-12.1, CCSS.RL.11-12.2, CCSS.RL.11-12.3, and CCSS.RL.11-12.5).

4) Participate in collaborative activities and discussions in a professional manner, including (but not limited to) being prepared for the task assigned, contributing to the work of the group in a meaningful way, and respecting the varying opinions and worldviews of their peers while propelling conversation with appropriate questions and comments adding to peer responses (CCSS.SL.11-12.1, CCSS.SL.11-12.1.D, and CCSS.SL.11-12.6).

**Common Core Standards**

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

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

CCSS.ELA-LITERACY.RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCSS.ELA-LITERACY.RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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

CCSS.ELA-LITERACY.RL.11-12.9: Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

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

CCSS.ELA-LITERACY.W.11-12.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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

CCSS.ELA-LITERACY.SL.11-12.1.D: Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when
possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)

**Unit At-A-Glance (By Week):**

1. Introduction of students to Megan Shepherd, *The Madman Trilogy*, adaptive texts, genre theory, text hybridity, and intertextuality. Students will become acquainted with genre theories for the unit and begin to build foundational skills in order to create important connections between the Young Adult Literary Adaptations and their classic sources. Students will become familiar with adaptive texts through the use of an excerpt from the source text and the young adult literary adaptation being used within the course.

**Learning Segment Focus: Intertextuality (Define)**

Students begin reading the first text of *The Madman's Daughter* trilogy. Students will be asked to look for characteristics alluding to past works including: setting, character dialogue, historical reference, etc. Model annotation for intertextuality, unknown/unfamiliar words, questions/comments/interest, etc.

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--Literary Analysis Discussion 1: Definition of Intertextuality and how this applies to *The Madman's Daughter* (Shepherd) and *Frankenstein* (Shelley); focus: In what ways do you feel *The Madman's Daughter* ties to Mary Shelley's *Frankenstein*? Do you feel that Shepherd was inspired by Shelley? Explain.

Reading Schedule for Week One:
Madman’s Daughter (Shepherd) pages 1-102

Frankenstein (Shelley) pages 18-28 (annotate with specific focus on terms that are unfamiliar and the identification of points of possible use of intertextuality within the materials)

2. The Madman’s Daughter (Megan Shepherd): Monitor student annotation, checklist for items (intertextuality, unfamiliar/unknown words, questions/comments/interest/etc.).

   -- Literary Analysis Discussion 2: Examination of Intertextuality and how this applies to The Madman’s Daughter (Shepherd) and Frankenstein (Shelley); focus: How are concepts from Shelley’s text (Frankenstein) applied within Shepherd’s novel The Madman’s Daughter? In what ways is it clear that the inspiration comes from Shelley and in what ways does it seem that Shepherd differs from Shelley? Does this take away from the themes of Shelley’s text, or does it add to the themes? Explain.

Learning Segment Focus: Intertextuality (Examine)

Reading Schedule for Week Two:

   Madman’s Daughter (Shepherd) pages 103-210

   Frankenstein (Shelley) pages 32-34 (annotate with specific focus on terms that are unfamiliar and the identification of at least one instance of the use of intertextuality within the materials)

3. The Madman’s Daughter (Megan Shepherd): Monitor student annotation, checklist for items (intertextuality, unfamiliar/unknown words, questions/comments/interest/etc.).

   -- Literary Analysis Discussion 3: Explaining Intertextuality and how this applies to The Madman’s Daughter (Shepherd) and Frankenstein (Shelley); focus: Within the Madman’s Daughter, we have read excerpts of Mary Shelley’s Frankenstein and analyzed ways in which the texts are similar and different, as well as the treatment of the themes within each text. For this
discussion, focus on the effects that the use of themes from *Frankenstein* have on *The Madman's Daughter*. What goal do you think Shepherd has in using elements/themes from Shelley? How are these elements/themes manipulated to further what that perceived goal is? How are they kept true to their original context? Explain.

--Assessment: Literary Analysis Rapid Writing

**Learning Segment Focus: Intertextuality (Explain)**

Reading Schedule for Week Three:

*Madman's Daughter* (Shepherd) pages 211-332

*Frankenstein* (Shelley) pages 86-104 (annotate with specific focus on terms that are unfamiliar and the identification of at least 2 instances of the use of intertextuality within the materials).

4. *The Madman's Daughter* (Megan Shepherd) Wrap Up/Start *Her Dark Curiosity* (Megan Shepherd): Model annotation, adding application of intertextuality comments (instructor should model the analysis of how the tool is used and explain, students should then imitate this process).

-- Literary Analysis Discussion 4: Application/Identification of Intertextuality and how this applies to *The Madman's Daughter* (Shepherd) and *Frankenstein* (Shelley); focus: How could the elements and themes from Shelley’s text be applied more effectively? Explain and create an original excerpt of 250-400 words of at least one element/theme from Shelley’s text as found within *The Madman's Daughter*.

Students will both discuss and apply intertextuality to a 10-15 sentence adaptive excerpt of their own making, based on the excerpts by Shelley.

**Learning Segment Focus: Intertextuality (Identify/Apply)**

Reading Schedule for Week Four:
Madman’s Daughter (Shepherd) pages 333-420

Frankenstein (Shelley) pages 143-166 (annotate with specific focus on terms that are unfamiliar and the identification of several instances of the use of intertextuality within the materials)

5. Her Dark Curiosity (Megan Shepherd): Model annotation, add genre to requirements. Illustrate how to identify elements of genre by pointing out places that seem to be one genre, etc. Ask students to imitate this, using one color/notation for one genre and another for the other (they should write which color/notation is used at the top of their notes).

-- Literary Analysis Discussion 5: Defining “Genre” and beginning to identify its use within Megan Shepherd’s Her Dark Curiosity and Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde; focus: As you currently understand the concept of “genre,” how do you see the two works? Do they seem of any specific genre, in terms of writing or style choice? Do they seem to be in the same or similar genre, or totally different genres? Explain to the best of your ability, using your current understanding of genre.

Learning Segment Focus: Genre (Define)

Reading Schedule for Week Five:

Her Dark Curiosity (Shepherd) pages 1-112

Dr. Jekyll and Mr. Hyde (Stevenson) pages 1-13 (annotate with specific focus on terms that are unfamiliar and the identification of possible aspects of genre theory within the materials)

6. Her Dark Curiosity (Megan Shepherd): Monitor student annotation, checklist for items (intertextuality, forms of genre and their identification, unfamiliar/unknown words, questions/comments/interest/etc.).

-- Literary Analysis Discussion 6: Examining “Genre” and exploring its use within
Megan Shepherd's *Her Dark Curiosity* and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*; focus: With the specific understanding of genre as a category of writing and referencing the notes about each category, what genre do each of these texts seem to fit into? Are there any characteristics that fit into more than one genre? How? Explain in full, using supporting evidence from either course notes or the assigned texts.

**Learning Segment Focus: Genre (Examine)**

Reading Schedule for Week Six:

*Her Dark Curiosity* (Shepherd) pages 113-229

*Dr. Jekyll and Mr. Hyde* (Stevenson) pages 14-26 (annotate with specific focus on terms that are unfamiliar and the identification of 1-2 aspects of genre theory within the materials)

7. *Her Dark Curiosity* (Megan Shepherd): Monitor student annotation, checklist for items (intertextuality, use of genre and the identification of the form, unfamiliar/unknown words, questions/comments/interest/etc.).

-- Literary Analysis Discussion 7: Explaining “Genre” and how it is used within Megan Shepherd’s *Her Dark Curiosity* and Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*; focus: With reference to literary genre, into what genre do these texts fit? In what ways are they model for that genre, and in what ways do they stray from the prescription of what that genre “should be”? Explain, and elaborate on the overall impact of these characteristics as you understand them.

**Learning Segment Focus: Genre (Explain)**

Reading Schedule for Week Seven:

*Her Dark Curiosity* (Shepherd) pages 230-311

*The Strange Case of Dr. Jekyll and Mr. Hyde* (Stevenson) pages 27-41 (annotate with
specific focus on terms that are unfamiliar and the identification of 3-4 aspects of genre theory within the materials)

8. Her Dark Curiosity (Megan Shepherd) Wrap Up: Discuss the genres present; student should be able to provide evidence from their annotations.

-- Literary Analysis Discussion 8: Identification and application of “Genre” and identify its use within Megan Shepherd’s Her Dark Curiosity and Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde; focus: Over the last few weeks, we have been exploring the ways in which these two novels are impacted by genre theory. With regard to your understanding as it is now, versus what it was in week one, how do you see the two works? Do they seem of any specific genre, in terms of writing or style choice? Do they seem to be in the same or similar genre, or totally different genres? Explain and compare to how you responded to these questions initially.

Learning Segment Focus: Genre (Identify/Apply)

Reading Schedule for Week Eight:

Her Dark Curiosity (Shepherd) pages 312-422

Dr. Jekyll and Mr. Hyde (Stevenson) pages 42-54 (annotate with specific focus on terms that are unfamiliar and the identification of several aspects of genre theory within the materials)

9. A Cold Legacy (Megan Shepherd): Model annotation, adding adaptation to the requirements. Instructor should model the use of adaptation, noting places where the original text has been adapted by the new author for reference. Students should imitate this process, noting instances of intertextuality, genre (use and form), and adaptation.

-- Literary Analysis Discussion 9: Defining “adaptation” and beginning to identify its application within Megan Shepherd’s A Cold Legacy and H. G. Wells’ The Island of Doctor
Moreau; focus: With regard to adaptation as you currently understand it, is Megan Shepherd’s *A Cold Legacy* an adaptation of H. G. Wells’ *The Island of Doctor Moreau*? How have the use of themes/elements been altered to accommodate a modern audience? How about a young audience? Explain.

**Learning Segment Focus: Adaptation (Define)**

Reading Schedule for Week Nine:

*A Cold Legacy* (Shepherd) pages 1-97

*The Island of Doctor Moreau* (Wells) pages 7-35 (annotate with specific focus on terms that are unfamiliar and the identification of 1-2 possible uses of adaptation within the materials)

10. *A Cold Legacy* (Megan Shepherd): Monitor student annotation, checklist for items (intertextuality, use of genre and forms, instances of adaptation, unfamiliar/unknown words, questions/comments/interest/etc.).

-- Literary Analysis Discussion 10: Examining “adaptation” and identifying its application within Megan Shepherd’s *A Cold Legacy* and H. G. Wells’ *The Island of Doctor Moreau*; focus: In terms of adaptation within Shepherd’s *A Cold Legacy*, analyze three instances in which the text is a clear adaptation and how that impacts your understanding of Wells’ text while reading it with the young adult literary version by Shepherd. Please explain each instance using evidence from class notes and the provided texts.

**Learning Segment Focus: Adaptation (Examine)**

Reading Schedule for Week Ten:

*A Cold Legacy* (Shepherd) pages 98-191

*The Island of Doctor Moreau* (Wells) pages 36-70 (annotate with specific focus on terms that are unfamiliar and the identification of 1-2 uses of adaptation within the materials)
11. *A Cold Legacy* (Megan Shepherd): Monitor student annotation, checklist for items (intertextuality, use of genre and forms, instances of adaptation, unfamiliar/unknown words, questions/comments/interest/etc.).

-- Literary Analysis Discussion 11: Explaining “adaptation” and identifying its application within Megan Shepherd’s *A Cold Legacy* and H. G. Wells’ *The Island of Doctor Moreau*; focus: Adaptation has been a common concept throughout the last few weeks of discussions due to the nature of the texts at hand. Last week, you had to examine instances in which Megan Shepherd’s text is an adaptation of H. G. Wells’ text. Often, the nature of adaptation tends toward the belief of “faithful” (or, close) replicas, but in this case, we are focusing more on the idea of allusions, intertextuality, and genre blending in terms of adaptation. Given this, do you feel that *A Cold Legacy* is a faithful adaptation of H. G. Wells’ *The Island of Doctor Moreau*? Explain your thoughts, citing support from each text.

**Learning Segment Focus: Adaptation (Explain)**

Reading Schedule for Week Eleven:

*A Cold Legacy* (Shepherd) pages 192-278

*The Island of Doctor Moreau* (Wells) pages 70-99 (annotate with specific focus on terms that are unfamiliar and the identification of 3-4 uses of adaptation within the materials)

12. *A Cold Legacy* (Megan Shepherd) Wrap Up: Discuss instances of adaptation from the text. Students should be able to provide evidence from their annotations during discussion.

-- Literary Analysis Discussion 12: Identifying and applying “adaptation” within Megan Shepherd’s *A Cold Legacy* and H. G. Wells’ *The Island of Doctor Moreau*; focus: While finishing these texts, have your opinions of adaptation, genre, and/or intertextuality changed at all? How so? If you were to create a trilogy like Shepherd’s, which texts would you use? Would
you follow the original text(s) more/less closely? How has your concept of adaptation changed over the course of the last few weeks? Explain, citing evidence where applicable.

Learning Segment Focus: Adaptation (Identify/Apply)

Reading Schedule for Week Twelve:

*A Cold Legacy* (Shepherd) pages 279-390

*The Island of Doctor Moreau* (Wells) pages 99-137 (annotate with specific focus on terms that are unfamiliar and the identification of several uses of adaptation within the materials)

13. (5 Days) Student Application Project Workshop

Learning Segment Focus: Intertextuality, Genre, Adaptation (Identify and Apply to Original Work)

14. (1 Day/2 Days) Student Application Project Workshop Final Day/Student Application Project Exhibitions

Learning Segment Focus: Intertextuality, Genre, Adaptation (Identify, Examine, Explain, in regard to Original Work)

Assessment Using Young Adult Literary Adaptations

Much like all other areas of teaching, the comprehension and achievement of students must be assessed in some meaningful way, both in terms of formative and summative assessments. That is no less applicable in terms of a classroom utilizing Young Adult literary adaptations in place of classic canonical texts. Assessment, traditionally, should be used in terms of addressing where students are as they progress through a given learning period in order to adjust instruction as well as in terms of evaluating the student in relation to the overall learning objective. Assessment says Melissa Comer in her article “Young Adult Literature and Alternative Assessment Measures,” is primarily “intended to guide instruction” (239). The
sample teaching material showcased in this chapter includes assessments that focus heavily on the application of the concepts of intertextuality, genre hybridity/theory, and adaptation theory as learned in order to best assess each student's ability to identify and apply each within their own creative works—for example, in terms of the literary analysis quick writings—or outside of the assigned text.11

Assessment throughout the unit is designed to provide evaluation in the most authentic method possible and to maximize student learning from the texts at hand which is a critical element of student learning according to Kelly Gallagher (30). For example, students will construct meaning of the concepts at hand and learn to apply them to a working example that is outside of the assigned unit texts through weekly discussions with focus points as designed by Comer and discussed previously in Chapter Two12. Specifically, as explained in more detail below, there is a final project during which students should be able to identify the use of intertextuality and adaptation in an example piece and explain how the treatment of these theories effects the product that they are reading, as well as being able to provide alternative treatments for specific excerpts of canonical literature that align with these theories. Students will build on skills learned in previous courses and units, adding additional literary theories to their work in order to get to the application of these theories in a creative piece of their own, working from literary analysis of the texts to the creation of their own adaptive excerpt. Through this project-based assessment technique, students completing the assignment will be “[actively engaged] in their educational experiences [through the application of] the skills they are learning in their classes to solve challenging, real-world-based problems” (DiMartino et al. 3). In other

11 Refer to Comer’s article in Works Cited, in full, for more details.
12 Refer to Ostenson and Wadham’s article in Works Cited
words, students learn best through doing and, as a result, their best assessment results come from the same.

**Literary Analysis Rapid Writing**\(^{13}\): Small-form literary analysis write ups that compare the novel to the provided excerpts from the canon (Shelley, Stevenson, Wells), and which apply the theories and ideas found within adaptation theory and intertextuality throughout each mini lesson (noted on calendar in brief), are incorporated throughout. Students will address the elements of intertextuality, adaptation, genre theory/hybridity, etc. in reference to their reading, focusing on a selected page range and how the choices of the author regarding text construction and allusions to the canon effect the overall quality of the text. Students should also focus their attention on whether these theories are applied in a manner that is beneficial to the reader in terms of understanding the classic text of inspiration.\(^{14}\)

**Literary Analysis Discussions**\(^{15}\): These are discussions that are student-focused and student-led, and during which the instructor is outside of the student group. Material of focus for these discussions is inclusive of the literary theories of the unit and represent the discussion between peers of similar themes as are found in the literary analysis rapid writing. The instructor should keep track of each student’s participation, in brief, and take notes throughout.

Individual discussion requirements include that the student should ask at least one question relevant to the material and contribute to the answers that are provided to the questions posed throughout. This discussion should be prepared through having students brainstorm a minimum of 2 questions each, prior to the forum opening (day prior is best, due to the scheduling below). Using the same two texts, students will participate in a discussion forum in the pinwheel style discussing RACE prompts verbally while annotating and taking notes (rather than writing

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\(^{13}\) Refer to Appendix B for sample prompt for “Literary Analysis Rapid Writing”

\(^{14}\) Refer to Kelly Gallagher’s article “Making the Most of Mentor Texts” in Works Cited

\(^{15}\) Refer to Salzer and Then in Works Cited
their paragraphs). This model, created by Dawn Smith, Jennifer Olsen, and Kelly West for the Curriculum and Technology team in 2013, is designed to support student understanding in the organization of formal essays by using the acronym to designate process ("ELA: R.A.C.E. Writing Strategy"). This, in turn, assists students in thinking more about what they are putting into their writings, how they are structuring that writing, and why they are structuring it in the way they are which, according to Linda Flower and John Hayes, is crucial for students to do. They believe that while revision is critical for student writing development, they must also know how to think like a writer, stating "a more accurate model of the [composition] process [needs] to recognize [sic] basic thinking processes which unite planning and revision" (Flower and Hayes 397). Meaning that students, in order to write effectively, must not only know how to complete drafts of various stages of their writing process but they must know how to plan and organize their work.

**Student Application Project:** Students will be required to demonstrate mastery of the content theories through the application of at least one of those theories into a creative fiction work of their own creation in groups of 2-4. According to multiple researchers, the act of working collaboratively on creative writings promotes the social development of students and assists them in understanding metacognitive processes involved in creative writing (Yarrow and Topping 278-280). Throughout the educational process, this is a critical skill that is developed and through this activity.¹⁶

**Unit Plan Highlights**

¹⁶ Refer to Appendix B for example of "Student Application Project" assignment sheet and rubric as well as Lattimer in Works Cited
Out of the whole unit plan, the items most critical to note are the introduction for the theories (adaptation and intertextuality), the dates when students compare the adaptive text to the canon (one date per novel, with accompanying excerpt), and the final project workshop during which students will be applying skills learned throughout the unit in terms of adaptation theory, intertextuality, and comparative texts.

Of the dates, the first falls on the first day of the unit plan and details adaptive texts, intertextuality, and introduces The Madman Trilogy to the students. They will become acquainted with genre theories for the unit and begin to build foundational skills in order to create important connections between the Young Adult Literary Adaptations and their canonical inspirations. The common core focus for the lesson is related to speaking and listening, and requires that the student be able to respond to diverse perspectives while synthesizing comments, claims, and evidence made on all sides of an issue, resolving any contradictions whenever possible, and determine what information/research would be required to complete the task at hand (SL.11-12.1.D).

Each week of the unit plan, students will be introduced to each piece of the canon in relation to the course texts by Megan Shepherd. Respectively, Mary Shelley will be paired with book one, H. G. Wells will be paired with book two, and Robert Louis Stevenson will be paired with book three of the trilogy. The common core alignment for these three dates is RL.11-12.7.

Finally, in the final two weeks of the unit plan, students will be engaged with the application of the tasks learned throughout the unit in the completion of their final project. This final project will consist of two options (a literary analysis exposition and a literary analysis oral presentation) which students will complete according to the assignment prompt and that will be evaluated based on their respective rubrics. Each rubric will consist of elements necessary to task
that align with common core standards listed in the over-arching objectives section, as well as critical skill alignment that is transferrable between both tasks.

Conclusion

Literary theory is, inarguably, a critical aspect of teaching English Language Arts. Given this, instructors are not unfamiliar with the argument for the inclusion of complex theories and characteristics of literature within secondary and pre-secondary level classrooms. While there are many critical elements to literary studies that educators must incorporate into the classroom, this unit – and project as a whole – has aimed to demonstrate three particular literary areas that could benefit students: intertextuality, or the allusion to previous works within a new work, adaptation, or the alteration of themes from an existing material into something new, and genre, attending to the mode that the material takes as far as media and treatment as well as providing students with a gateway to literature that has stood the test of time, teach students to explore literary history, and appreciate the conventions authors apply and build upon.
Works Cited


Comer, Melissa. “Young Adult Literature and Alternative Assessment Measures.” *Theory Into Practice*, vol. 50, 2011, pp. 239-246.

*Composition and Communication*, vol. 32, no. 4, Dec 1981, pp. 685-730.


### Appendix A ... Other Text Pairings to be Considered

<table>
<thead>
<tr>
<th>Canonical Text</th>
<th>Adaptive Text Options</th>
<th>Adaptive Text Options</th>
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<tbody>
<tr>
<td>Jane Eyre - Charlotte Brontë</td>
<td>Jane - April Lindner</td>
<td>Catherine - April Lindner</td>
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<td>Jane - Aline Brosh McKenna and Ramon Perez</td>
<td>Abide with Me - Sabin Willett</td>
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<td><strong>The Madwoman Upstairs</strong> - Catherine Lowell</td>
<td>Black Spring - Alison Croggon</td>
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<td>Wide Sargasso Sea - Jean Rhys</td>
<td>Solsbury Hill - Susan M. Wyler</td>
<td>The Strange Case of the Alchemist’s Daughter - Theodora Goss (also an adaptive text based on H. G. Wells’ <em>Doctor Jekyll and Mr. Hyde</em>).</td>
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<tr>
<td>The Flight of Gemma Hardy - Margot Livesey</td>
<td>Wuthering Heights the Graphic Novel: Original Text - Emily Brontë, with illustrations by Sean Michael Wilson</td>
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<td></td>
<td>Frankenstein - Mary Shelley</td>
<td>This Monstrous Thing - Mackenzi Lee</td>
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<td>Doc Frankenstein - Wachowsky Brothers</td>
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<td>Destroyer - Victor LaValle</td>
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Appendix B ... Assignment Samples

**Literary Analysis Rapid Writing: R.A.C.E. Strategy**

**R.A.C.E. Response**

Using the provided page numbers from Megan Shepherd's *A Cold Legacy* and the excerpt from H.G. Wells' *The Island of Doctor Moreau* provided in the unit workbook, annotate the text while noting the following items:

1. How adaptation was used or misused in terms of the creation of Shepherd’s text?
2. How has your concept of adaptation changed over the course of the text?

Remember to follow the R.A.C.E. structure of writing!
Student Application Project (Assignment Sheet)

Directions: Using the texts used throughout this unit as reference, please create an original work that utilizes a combination of adaptation, genre theory, and intertextuality in order to draw inspiration from a classic text of your choice.

Requirements:
This essay should be...
- 3-5 pages in length
- Incorporate genre theory, adaptation, and intertextuality as studied in class
- Provide a brief (4-6 sentence) explanation responding to the following: What text inspired your work? How did you use this work within your own? Explain with cited evidence following the standard RACE structure.
- Be written in size 12-point TIMES NEW ROMAN font
- Double spaced

**Note: No Citations Should Be Used Within the Body of Your Creative Work, Only Use Citations Within Your Explanation!!!!!!!**

Due Dates\(^{17}\):
- Week 13 - Workshop
- Week 14 (1st Day) - Final Submission/Workshop
- Week 14 (2-3 days) - Gallery Time

\(^{17}\) Please note that due dates should be filled in according to the timeline of the course being taught.
# Student Application Project (Rubric):

<table>
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<tr>
<th>Name:</th>
<th>Date:</th>
<th>Hour:</th>
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**Creative Writing Evaluation**

<table>
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<tr>
<th>Development: the extent to which ideas are elaborated, using specific and relevant evidence (W.11-12.3.A)</th>
<th>Uses incomplete or underdeveloped details.</th>
<th>Develops ideas clearly and uses relevant details.</th>
<th>Develops ideas clearly and fully, using a wide variety of relevant details.</th>
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<th>Meaning/Content: the extent to which the assignment exhibits sound understanding/interpretation/analysis (W.11-12.3.B)</th>
<th>Little/No story structure elements present; characters not developed in a meaningful way.</th>
<th>Some elements of story structure are present, but there is little blending of dialogue and/or narration; some character development present.</th>
<th>Establishes plot, setting, and character, point of view well; development of characters is accomplished through dialogue, narration, and action.</th>
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<th>Organization: the extent to which the assignment exhibits direction, shape, and coherence (W.11-12.3.C)</th>
<th>Lacks appropriate focus, some organization is suggested; meets few/no requirements specified for the assignment.</th>
<th>Establishes but does not consistently maintain appropriate focus, some inconsistencies in organization, meets some of the requirements for the assignment.</th>
<th>Maintains a clear focus throughout and exhibits a logical sequence of ideas through appropriate use of transitions, meets all requirements specified for the assignment.</th>
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<th>Language Use: the extent to which the assignment reveals an awareness of audience and purpose (W.11-12.3.D, W.11-12.10)</th>
<th>Little use of concrete language, literary devices, or sensory detail present; few effective word choices; little sentence variety; mechanical/unsuitable voice; little concern for audience.</th>
<th>Some use of concrete language, literary devices, and sensory detail present; some effective word choices; occasional use of sentence variety; awareness of voice and audience.</th>
<th>Assignment uses concrete language, literary devices, and sensory detail; effective word choices present; good sentence structure and variety; evidence of awareness of voice and audience.</th>
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<tr>
<th>Conventions: the extent to which the assignment exhibits conventional grammar/spelling/word usage (W.11-12.4, L.11-12.1, L.11-12.2)</th>
<th>Grammatical errors are awkward and interfere with understanding; misspelled and missused words throughout.</th>
<th>Errors occasionally interfere with understanding, verb tense errors, errors in spelling and word usage.</th>
<th>Mostly correct grammar; errors do not interfere with understanding; mostly correct spelling and word usage.</th>
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<th>Overall Assignment Presentation: the extent to which the assignment presentation follows standard MLA and professional guidelines (CCRA.W.4)</th>
<th>No heading/title; no attention to presentation.</th>
<th>Incomplete heading; average title/presentation.</th>
<th>MLA heading; appropriate title with neat presentation.</th>
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**Additional Comments:**

**Total:** 45

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18 Item adapted from “Creative Writing Rubric: Criteria for Grading Creative Writing,” Newpaltz, K-12 Schools, New York.