A COMPARATIVE CONTENT ANALYSIS OF THE TEMPORAL
SEQUENCES, POINTS OF VIEW, AND PERSPECTIVES
EMPLOYED IN THE 1996 BEST BOOKS FOR
YOUNG ADULTS' NOVELS AND THE 1996
YOUNG ADULTS'CHOICES' NOVELS

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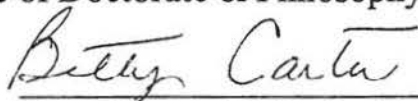
SCHOOL OF LIBRARY AND INFORMATION STUDIES

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DECEMBER 1997

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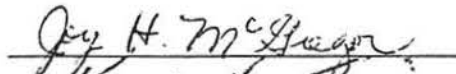DENTON, TEXAS

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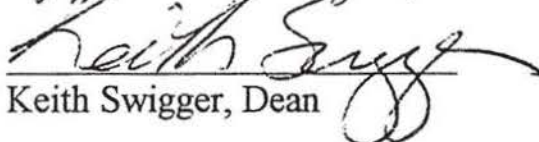To the Associate Vice President for Research and Dean of the Graduate School:

I am submitting herewith a dissertation written by Ruth Cox entitled "A Comparative Content Analysis of the Temporal Sequences, Points of View, and Perspectives Employed in the 1996 Best Books for Young Adults' Novels and the 1996 Young Adults' Choices' Novels." I have examined this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctorate of Philosophy with a major in Library Science.
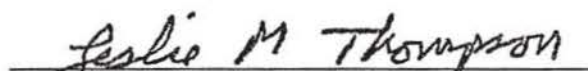
_____
Betty Carter, Major Professor

We have read this dissertation
and recommend its acceptance:

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Keith Swigger, Dean

Accepted

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Associate Vice President for Research
and Dean of the Graduate School

ABSTRACT

A Comparative Content Analysis of the Temporal Sequences,
Points of View, and Perspectives Employed in the 1996
Best Books for Young Adults' Novels and the 1996
Young Adults' Choices' Novels

By

Ruth Cox
December 1997

The purpose of this study was to analyze and compare the temporal sequences, points of view, and perspectives employed in the novels on the 1996 Best Books for Young Adults' (BBYA) list and the 1996 Young Adults' Choices' (YA Choices) list. An analysis form was created to record coded data in relation to frequency and length. The temporal data coded and analyzed include the predominant narrative, as well as the frequency and length of the dialogue and narrative past reference, future reference, and present reference temporal shifts employed. The predominant point of view and the frequency and length of the first person; second person; third person, limited; and third person, omniscient point of view shifts employed were coded and analyzed. The predominant perspective, and the frequency and length of perspective shifts were coded and analyzed. Comparisons were made between the two groups of novels in relation to the coded categories. The BBYA novels have significantly more temporal sequence shifts. Both the BBYA and YA Choices' novels include more dialogue temporal shifts

than narrative temporal shifts. In relation to narrative temporal shifts, the BBYA novels include a greater number of narrative shifts per title than do the YA Choices' novels. The first person point of view is the most prevalent point of view employed in novels on both lists, although more frequently in the BBYA novels than in the YA Choices' novels. A majority of all the novels analyzed were written with a predominant point of view and perspective.

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INTRODUCTION

Literature does not reflect life, but it doesn't escape or withdraw from
life either: it swallows it. And the imagination won't stop until it's
swallowed everything. (Frye 1964, 80)

A reader's response to a piece of literature is determined by both the
reader and the text. Research in child and adolescent development (Inhelder
and Piaget 1958; Piaget 1928, 1968; Piaget and Inhelder 1969; Vygotsky
1978, 1986) indicates that young adult (YA) readers should understand
abstract concepts, such as the passage of time and shifts in the point of view
and/or perspective in the literature they read. For example, specific cognitive
skills are required to understand text in which the author shifts the temporal
sequence by presenting events out of order. Comprehension requires the
reader to remember and to sort these events, a process which restores the
chronological sequence of the story. In addition, when an author shifts the
perspective among the characters, the reader must keep in mind from whose
vantage point the story is being told.

Comprehension of non-linear text structure, as well as of point of view
and perspective shifts, is expected of young adult readers. It is not known to
what degree the novels they prefer, or those that are recommended for them
by young adult literature professionals, employ these literary devices.

Definitions of young adults and the literature they read must be
considered in order to proceed with this study as disparity exists among the

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professionals' descriptions of this group of individuals and their reading material. This writer discusses young adulthood from a chronological, cultural, and cognitive perspective. The relationship between cognitive development and young adult reading comprehension is also addressed. Definitions of who a young adult is, as well as what young adult literature is, have been established for this study.

Young Adulthood From a Chronological Perspective

Young adulthood, adolescence, and teenage are all terms used for the stage between childhood and adulthood. But, what age group does this stage encompass?

In 1991 the National Center for Education Statistics Task Force defined young adults as individuals between the ages of twelve and eighteen (Nilsen and Donelson 1993, 6). On the other hand, the Education Resources Information Clearing house (ERIC) defines young adults as those individuals between the ages of eighteen and twenty-two (Nilsen and Donelson 1993, 6). In yet another definition, the National Assessment of Education Progress adds to the upper range of young adulthood by defining this age group as individuals between twenty-one and twenty-five (Nilsen and Donelson 1993, 6). Nilsen and Donelson, authors of Literature for Today's Young Adults, define young adults in this manner: "We use the term to include students in junior high as well as those who have graduated from high school and are still finding their way into adult reading" (Nilsen and Donelson 1993, 6).

Working from another perspective, Ted Hipple, in his discussion of young adult titles that have passed the test of time to be called classics,

asserts that the term young adult, when used with literature, "is much more narrowly described: we are usually referring to someone between eleven or twelve years of age and fifteen or sixteen" (Hipple 1992, 6).

The lack of consensus as to the span of years young adulthood encompasses may result from the relative newness of the term itself. "The term 'young adult' was used occasionally starting in 1937 (although it was not in general use until 1958)" (Edwards 1994, xi). Until then, and still today, the terms adolescent, teen, and teenager are used, along with young adult, to define those individuals falling between childhood and adulthood.

> For years librarians have searched for a term that would best describe them. "Adolescents" is too biological and should be reserved for occasions when adults speak to adults on a professional level. "Young people" has been used in many libraries, as has "Youth," but in the minds of the public both terms often mean children rather than people of high-school age and so call for endless clarification. As a result, the Young Adult Services of the American Library Association (ALA) has officially adopted the term "Young Adults" to define its clientele. (Edwards 1994, 13)

In 1991, to further clarify their clientele, the Board of the Young Adult Services Division, currently known as the Young Adult Library Services Association (YALSA), adopted the National Center for Education Statistics Task Force's definition of young adults as those individuals between the ages of twelve and eighteen (Carter 1994, 13).

This study employs the National Center for Educational Statistics Task Force's definition of a young adult because it examines novels recommended for and read by this age group. The books analyzed in the following study are novels on the 1996 Best Books for Young Adults' list, a group of titles

chosen by members of YALSA "as recommended reading for young adults (12 to 18)" (American Library Association n.d., 1), as well as novels on the 1996 Young Adults' Choices' list, a group of titles preferred by "America's teenagers (Grades 7-12)" (Young Adults' Choices for 1996, 201). Typically young adults in grades seven through twelve range in age from twelve through eighteen. Therefore, the intended readers for both lists of books fall within the age range definition chosen for this study.

Young Adulthood From a Cultural Perspective

The disparity in terminology and definitions used in relation to young adults may occur in part because adolescence is a relatively new and not a universal experience. Nilsen and Donelson state that it was not until after the Civil War that the transitional period between childhood and adulthood expanded. Prior to this point in time, an individual was a child until about age fourteen or fifteen and then became an adult when gainfully employed. As the farming society in the United States evolved into a technological society, especially after World War II, jobs began to require specialized training. Young people were spending more time in school preparing for their entry into the workforce and into adulthood. Societal circumstances allowed for a more gradual movement from childhood to adulthood; hence, the stage of development now called adolescence became a part of the American culture (Nilsen and Donelson 1993, 5).

In a discussion of the developmental tasks of the human life cycle, Havighurst addresses the point at which a young person develops a philosophy of life. As do Nilsen and Donelson, he addresses the changes that

have taken place in American society. He asserts that during the 1930s the interference with the process of assimilation of young people into adult society began.

> When young people were not wanted in the labor market, when society seemed to have no use for them and they seemed to be a redundant segment of the body politic, they could not make the usual sacrifices of time and energy nor secure the usual rewards of money and adult privileges. School became a custodial institution to keep them out of mischief. (Havighurst 1953, 143)

For a short period of time World War II created a place for these young people in the factories and on the battlefields. Today there are no societal rituals and ceremonies, such as this patriotic involvement, which "effectively make the individual loyal to his social group" (Havighurst 1953, 143). Rituals and ceremonies create social cohesion, a solidarity that appears to be lacking in our mainstream society. American society does, however, have expectations of school age young people, with their roles largely defined in relation to grade level. In early adolescence the young person still has the comfort of the educational rungs on this societal ladder; but, as he or she departs the school setting, mainstream American society does not include formal initiation ceremonies to mark the entrance into adulthood and the responsibilities that accompany it.

Although adolescence appears to be an integral stage in the maturation of the typical American youth, it should be noted that not all cultures acknowledge adolescence. Going through physical maturation, or puberty, occurs in all human beings; a period of adolescence does not. The onset of puberty, "the stage of physical development when secondary sex

characteristics develop and sexual reproduction first becomes possible"
(Webster's New World Dictionary of American English 1994, 1087) is
observable. Adolescence cannot be so clinically defined. Piaget and Inhelder
state:

> Puberty cannot be considered the distinctive feature of adolescence.
> On the average, puberty appears at about the same ages in all races
> and in all societies. . . . But the age at which adult roles are taken up
> varies considerably among societies and even among social milieus.
> (Inhelder and Piaget 1958, 336)

Puberty is, however, the determining factor for initiation into adulthood
within some ethnic groups. For example, Patterson, Taylor, and Spindle, in
their examination of young adulthood from the Native American perspective,
remark that "in many American Indian tribes, physiological changes that
come with puberty have traditionally been marked by ritual and ceremony
that initiate changes in the young person's social and ritual status" (Patterson,
Taylor, and Spindle 1995, 253). Concurring in The Rattle and the Drum:
Native American Rituals and Ceremonies, Sita states that the initiation ritual
for Native Americans "usually takes place at the age of puberty (about twelve
to fourteen years old), the time when a boy's or girl's body begins to
physically change into that of a man or woman" (Sita 1994, 13). The
community gathers to witness and celebrate this change in a young person's
life. For example, when an Apache girl reaches puberty, a four day
celebration occurs with ritual dress and dance. It is a time for the young
woman to think positive thoughts about her future and for her to become "a
good, responsible woman, a role model for other young girls" (Sita 1994, 14).

Native Americans, such as the young Apache woman who has gone through the puberty ceremony and is now an adult member of her tribe, may find themselves living in two worlds: the world of extended adolescence accepted by the general North American society, especially evident in the school setting, and the tribal world where they are expected to act in an adult manner and to carry adult responsibility. Even though these Native American young adults have developed an "awareness of adult feelings and/or situations, coupled with an internalization of that experience" (Patterson, Taylor, and Spindle 1995, 253), they are not treated as adults outside of their own ethnic group.

The Hispanic culture also includes formal rites of passage. For example, girls of Latino background celebrate their quinceaneros on or shortly after their fifteenth birthdays, marking their passage from childhood to adulthood. Just as puberty is a recognizable benchmark in human biological development, this celebration of young womanhood includes observable displays confirming that this female is no longer considered a child. Following a young woman through the preparation for her quinceanera, Mary Lankford describes one such example:

> Martha's mother carried a white satin pillow. On top of the pillow rested a pair of white high-heeled shoes. Martha, still smiling, sat in the high-backed chair. Her father knelt in front of her and placed the shoes on her feet. (Lankford 1994, 38)

This young Hispanic woman then danced her first dance as an adult with her father.

Although an extended period of adolescence does not exist in some ethnic groups, such as the Native American and Hispanic communities previously discussed, it is an integral element of mainstream American society. For most American youth, this stage of development is acknowledged as a transitional time between childhood and adulthood. Still, some cultures that blend into, as well as stand apart from, mainstream American society, do not include this transitional period as part of their cultural development.

Defining an individual as a young adult because he or she fits into a particular age range is simple. It is far more difficult to define an individual as a young adult when his or her ethnicity is considered. This writer concludes that the culture(s) a young person functions within and his or her ethnicity help define the individual's uniqueness as a human being, but not as a young adult.

Young Adulthood From a Cognitive Perspective

Young adulthood has also been defined in terms of "the intellectual activities of the mind, including remembering, evoking, perceiving, imagining, and abstracting" (Sund 1976, 5), that are expected of this age group. In an introduction to theories of cognitive development, Piaget's theory is referred to as "the most comprehensive and coherent theory. . . . The theory has a broad scope which covers the age range from birth to the end of adolescence" (Small 1989, 5). Vygotsky, whose views on cognitive development differ greatly from Piaget's, also refers to Piaget's theory of thought and language as "the best of its kind" (Vygotsky 1986, 11). This study discusses and bases

conclusions on Piaget's and Vygotsky's theories in relation to the young adult and his or her cognitive development. This decision was made because, though not in agreement as to how a young person's cognitive development takes place, Piaget's and Vygotsky's works complement one another.

> Some of Piaget's central ideas appear to be complementary to those of Vygotsky and may in modified versions possibly be integrated into an expanded and explicitly "pluralistic" and "relativistic" outlook on cognitive development. (Rommetveit 1985, 183)

Piaget and Vygotsky, and their stages of development, will be discussed in turn, beginning with Piaget. This basic outline sets the stage for the comparisons that will be made between the two researchers' theories.

Jean Piaget spent fifty years researching the cognitive behavior of young people. He maintained that intelligence is rooted in two biological attributes: organization, the tendency to integrate processes into higher-order structures, and adaptation, the processes of assimilation and accommodation of the interactions one has with the environment around him or herself. "For Piaget the growth of the intellect, rather than something that happens to the child from the outside, is a process of self-construction, governed by existing formations of cognitive structure" (Gruber and Voneche 1977, xxviii). His research produced a theory that places cognitive behavior in a hierarchical set of stages which humans enter at approximately the same chronological age. "Their order of succession is constant, although the average ages at which they occur may vary with the individual, according to his degree of intelligence or with the social milieu" (Piaget and Inhelder 1969, 153). Each stage results from and builds on the preceding one and prepares the child for

the subsequent level, which in turn is integrated into the child's present knowledge base.

Piaget labels his first stage "the 'sensori-motor' period because the infant lacks symbolic function; that is, he does not have representations by which he can evoke persons or objects in their absence" (Piaget and Inhelder 1969, 4). The child is not inactive; he or she is developing the substructure upon which later perception and intellect will be based. This level of cognitive ability is the "practical intelligence (prior to language)" stage of "first motor habits and of the first organization of precepts, as well as of the first differentiated emotions" (Piaget 1968, 5). This stage lasts until approximately two years of age.

The child then moves into the preoperational stage which usually occurs from ages two to seven. Piaget describes this period as "a time of organization and preparation" (Piaget and Inhelder 1969, 96) for the stages to come. This stage occurs when "one finds the first union of thought with language, as well as the first intimations of symbolic play, deferred imitation, mental imagery, and other forms of the symbolic functions" (Piaget 1968, 122). Piaget's preoperational child is egocentric and unable to comprehend a point of view other than his or her own.

From ages seven through eleven, a child is typically in the concrete operational stage. He or she begins to comprehend how a person effectively interacts with the world. Piaget refers to this stage as "the level of the beginnings of logic proper, the operations . . . not as yet concerned with propositions or verbal declarations but with objects themselves and are

confined to classifying, seriating, putting correspondences with one another, etc." (Piaget 1968, 124).

It is not until the formal operational period that a young person begins to think abstractly. Piaget's research with two hundred young people between the ages of eight and twelve resulted in his assertion that "until the age of 11-12 children were incapable of entering sufficiently into the point of view of their interlocutors to be able to reason correctly about the latter's beliefs, i.e. that they were incapable of reasoning from pure assumptions, of reasoning correctly from premises which they did not believe in" (Piaget 1928, 133).

> At around eleven to twelve years new operations appear by means
> of the progressive generalization of preceding operations and become
> stabilized at around fourteen to fifteen years. These are the operations
> of "logical propositions," which, from this time on, can deal with
> simple verbal statements (propositions), i.e., with simple hypotheses
> rather than exclusively with objects. (Piaget 1968, 125)

During this time of orientation, a young person's interests are directed toward the non-present, either the past or the future, in concert with the present (Piaget and Inhelder 1969, 130). The typical young adult should be functioning within this final Piagetian stage, the formal operational level.

The other theory of cognitive development to be addressed is Vygotsky's. Vygotsky was born in Russia in 1896, the same year as Piaget, the fellow researcher whose work he frequently cites in his writings on human development. In his short professional life, Vygotsky read and responded to Piaget's work extensively, forming theories of cognitive development quite different from Piaget's. He also put forth a series of developmental stages

that a child progresses through in "the ascent to concept formation" (Vygotsky 1986, 110).

> The child takes the first step toward concept formation when he puts together a number of objects in an *unorganized congeries*, or "heap," in order to solve a problem that we adults would normally solve by forming a new concept. (Vygotsky 1986, 119)

> The second major phase on the way to concept formation comprises many variations of a type of thinking that we call *thinking in complexes*. In a complex, individual objects are united in the child's mind not only by his subjective impressions, but also by *bonds actually existing between these objects*. (Vygotsky 1986, 12)

The final stage is conceptual thinking. It begins the unification of scattered impressions by organizing elements of experience into groups, creating a basis for later generalizations. To think conceptually requires more than unification, however. To do so

> it is also necessary *to abstract, to single* out elements, and to view the abstracted elements apart from the totality of the concrete experience in which they are embedded. In genuine concept formation it is equally important to unite and to separate. (Vygotsky 1986, 135-136)

It should be noted that, although chronological ages are addressed extensively in Piaget's and sparingly in Vygotsky's stages of development, both theorists concur that "individuals move from one stage of complexity to the next as experimental background, quality of dialogue, and concomitant neurological development permit" (Gillispie and Conner 1975, 33). In other words, each young person will develop at his or her own rate and may not be at the language or reading development stage optimally expected for his or her chronological age.

Piaget does not claim that the relationship between a child's developmental level and chronological age is rigid. He clearly states that young people need new ideas and experiences to move from one stage to another. "Other, equally important factors are to be considered--exercise or acquired experience as well as social life in general" (Piaget and Inhelder 1969, viii). Although Piaget acknowledged external factors, he thought that "construction of knowledge occurs primarily in the child's interaction with physical objects" (Overview of Lev Vygotsky's theory 1996, 1).

Vygotsky also addresses the impact external factors have on the cognitive development of a child, giving these factors far more weight in the cognitive development equation than does Piaget. Vygotsky, unlike Piaget, viewed knowledge as co-constructed between the child and another human. He researched the impact instruction has on a child's learning and defined the zone of proximal development as

> the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (Vygotsky 1978, 86)

In this zone, functions that "could be termed the 'buds' or 'flowers' of development rather than the 'fruits of development'" (Vygotsky 1978, 86) are activated by learning that involves interaction with other people in a young person's environment. What the child or young adult learns through interaction is then internalized and becomes part of his or her independent developmental achievement. Vygotsky states that any social interaction, even

with peers below an individual's level of development, will influence his or her learning.

Piaget and Vygotsky both remind the reader that an individual's cognitive ability is determined by many factors, rather than simply by physiological and neurological factors. Although physiological and neurological changes that occur as a child matures are observable and measurable, they should not be considered the only determinants of an individual's cognitive ability. Piaget and Vygotsky, though not in agreement as to the degree of its influence, both acknowledge human interaction as a factor in the development of a young person's cognitive ability.

This writer concludes that young adulthood cannot be clearly defined from a cognitive perspective, just as it cannot be defined exclusively from a cultural perspective. This conclusion is based in part on Piaget's and Vygotsky's child and adolescent development theories which suggest that the cognitive level at which a young adult is functioning may vacillate between the concrete operational and formal operational levels in relation to the cognitive task being performed and on the interaction with either a peer or an adult during the completion of this task.

For this study, cognitive ability is acknowledged as a factor that may influence young adult readers' responses to literature, but is not considered a defining characteristic of young adulthood. The manner in which cognitive development affects reading will be discussed in the next section.

Cognitive Development in Relation to Reading

Children who grow up to become lifetime readers do not do so automatically. They follow several distinct developmental stages, which are generally constant and hierarchical. . . . Mature readers do not skip stages in this literary progression, but rather mirror Nilsen and Donelson's assertion that we do not *go through* stages of reading development; we *add on*. (Carter and Abrahamson 1991, 364)

Piaget would agree with these leaders in reading education that it is necessary to build upon what one already knows to move on to the next stage of development.

Applebee relates Piaget's stages of cognitive development to a young person's interaction with text. He begins by stating that the preoperational reader's response to a story is to retell it in whole or in part. The reader has little sense of the overall structure of the plot, which is treated instead as separate incidents that he or she may or may not be able to chain together (Applebee 1978, 123-124).

A reader in the next level of Piaget's hierarchy, the concrete operational stage, is capable of performing logical mental operations, such as summarizing and categorizing. The concrete operational thinker uses simple logical patterns to solve problems; understands part-whole relationships; and organizes events, objects, and situations in space and time. He or she is capable of reverse thinking to justify changes in events, as well as to establish order among events and situations. These cognitive skills are required to comprehend the narrative structure of a story (Gibson 1992, 12).

When addressing young adults and the literature intended for and read by them, the cognitive benchmarks of the preoperational and concrete

operational stages must be considered. These two stages of development are the foundation for the cognitive skills yet to be acquired. As stated above, young people at the preoperational stage are able to form mental representations, but have yet to develop the ability to carry out mental transformations such as the ordering of a series of events. At the latter part of the preoperational stage, the individual develops a limited ability to think of the past and the future. But it is not until the next stage, the concrete operational level, when the reader masters the ability to think of the past and the future and can comprehend text with temporal sequence shifts.

Children at the concrete operational stage tend to be highly egocentric, finding it difficult to comprehend a point of view other than their own. This cognitive characteristic of the concrete operational reader is supported by the Gibson study which indicates that children in grades three through six select "stories told from the first person point of view" (Gibson 1992, 32).

Moving on to the formal operational stage, Inhelder and Piaget assert that this stage does not occur until adolescence. Acquisition of formal operational thought is linked to cerebral structure maturation, as well as to the physiological changes that occur in young people ages twelve and older (Inhelder and Piaget 1958, 337). The movement from concrete operational thought to formal operational thought often includes vacillation between the two levels of cognitive development. Young adults may function at the concrete operational level in some areas of cognitive development and at the formal operational level in others.

Readers who are fully developed formal operational thinkers understand complex text structure. In addition, they have moved beyond egocentrism and respond to stories told from points of view other than first person. Piaget states that these readers form "a sort of detachment from one's own point of view or from the point of view of the moment" (Piaget 1928, 71).

The formal operational reader must place him or herself "inside the beliefs of others . . . to be able to remain upon the plane of mere assumption without surreptitiously returning to one's private point of view" (Piaget 1928, 71). This cognitive ability implies that the formal operational reader should be able to comprehend text that employs perspective shifts among the characters.

In his discussion of Piaget's levels of cognitive development in relation to reading, Applebee divides the top level of this hierarchy into "formal operational stage I (ages 12-15)" and "formal operational stage II (age 16-adult)" (Applebee 1978, 124).

Applebee asserts that during "formal operational stage I" the young adolescent readers' responses to a story are formulated as analysis. "As the readers begin to analyze their subjective, personal responses, they also become aware of the distinction between their subjective and objective reactions, tending to formulate the former as identification or involvement" (Applebee 1978, 124-25).

When young adult readers reach "formal operational stage II," they begin to generalize about the meaning of the work and formulate abstract

statements about the theme or message. These readers also begin to focus on the clarity of the work and on its relevance to their own lives. Applebee states that seventeen-year-olds "are typically able not only to generalize, but also to muster the resources of all of the earlier stages. They can analyze in support of their generalizations; they can categorize and summarize; and they can retell in whole or in part, depending on their purpose" (Applebee 1978, 125).

In Piagetian theory, an individual's intelligence evolves and develops throughout life. As stated above, progress through the stages of cognitive development is influenced by maturation, as well as by social and physical experience. Sigel and Cocking compare the cognitive process of assimilating new information to the process of digesting food. The body can only accept appropriate nutrients and will reject others. Similarly, "the human organism can only take in or assimilate that class of information which the cognitive system is capable of dealing with at that point in time" (Sigel and Cocking 1977, 15).

Not all young adult readers are ready to function at the formal operational stage. Some young adults are transitional readers who lack or do not exercise the cognitive skills necessary to understand a text with shifts in the temporal sequence, point of view, and/or perspective.

Vygotsky points out that young adulthood is a transitional time of development. "Even after the adolescent has learned to produce concepts, he does not abandon the more elementary forms; they continue for a long time to

operate, indeed, to dominate, in many areas of his thinking (Vygotsky 1986, 140). In other words, the young adult who is able to function at the formal operational level may choose to fall back on concrete operational strategies during some of his or her cognitive activity.

Young Adulthood Defined for This Study

This lengthy discussion of young adulthood, from a number of perspectives, indicates that these individuals are difficult to define. Middle school students and seniors in high school are both chronologically young adults, but they view the world from different vantage points due in part to variables in their cognitive abilities and social experiences. The disparity between the two groups suggests that the favored books of twelve-year-old middle school readers are unlikely to be preferred reading of eighteen-year-old seniors in high school. Persons recommending reading material for young adults should be aware of the broad range of cognitive abilities these individuals may be operating within as well as the culture(s) in which they live.

For this study a young adult is defined as an individual between the ages of twelve and eighteen. Cognitive ability, the culture(s) in which he or she lives, and his or her ethnicity are factors that contribute to individual young adult differences. Therefore, these factors cannot describe this group as a whole.

Young Adult Literature Defined for This Study

The young adult usually does not consider whether or not a book he or she chooses to read is a title intended for readers ages twelve through eighteen. He or she reads what evokes interest, pure and simple.

Professionals who work with young adults, and/or their literature, differ in their opinions as to what YA literature is (Aronson 1995, 1997; Hipple 1992; Nilsen and Donelson 1993). For example, Nilsen and Donelson, authors of Literature for Today's Young Adults, describe the modern YA novel as a short and to the point book with protagonists between the ages of twelve and twenty which is written in a style that employs contemporary young adult language (Nilsen and Donelson 1993, 21). On the other hand, Marc Aronson, an editor for Henry Holt, states that "a young adult novel may . . . employ a surrealistic style, a poetic voice, hard-edged realism, or . . . it may even be a picture book" (Aronson 1995, 36). The professionals' definitions of YA literature are as varied as the clientele who read these books.

Young adulthood spans the age continuum from twelve-year-olds, who are just entering the formal operational stage of cognitive development, to eighteen-year-olds, who have been functioning within this level for several years. A definition of YA literature should, therefore, be based on knowledge of this readership's age range, developmental levels, and reading abilities, as these factors may influence young adults' interaction with literature.

Nilsen and Donelson state that "by *young adult literature*, we mean anything that readers between the approximate age of twelve and twenty choose to read" (Nilsen and Donelson 1993, 6). This study employs a

definition somewhat similar to Nilsen and Donelson's. Young adults are defined as individuals between the ages of twelve and eighteen, rather than twelve and twenty. Nilsen and Donelson use the term "anything" in reference to reading material. In view of the fact that this study is an analysis of novels, it limits young adult reading material to books. Also factored into this definition are the YA literature professionals who choose books for young adult readers. This study defines young adult literature as fictional books that readers between the ages of twelve and eighteen choose to read and/or those novels that professionals choose for them.

Statement of Problem

The above lengthy discussion of young adults and their literature indicates that a clear definition of either is not agreed upon by the professionals in the field of YA literature. The broad age range, interests, cognitive abilities, and reading motivations of young adults make recommending books for this varied group of readers a challenging endeavor.

A selector of young adult materials may turn to well respected annual lists to assist in title selection. Two such lists are Best Books for Young Adults and Young Adults' Choices. The former is a selective group of titles chosen by members of the Young Adult Library Services Association, a division of the American Library Association, who are typically public or school librarians. Young adult input is considered when selecting titles for this annual list, but it is clearly adult created. On the other hand, Young Adults' Choices titles are chosen by young adults. It is an annual list of approximately the top thirty titles selected by YA readers from a group of

books that have received two positive reviews in professional review journals. The voting is done by groups of seventh through twelfth grade students from schools located in various geographic regions of the United States.

Both lists have the same ultimate goal, which is to offer a selection of books young adults may be interested in reading. As stated above, the process is quite different for compiling each list. Young Adults' Choices are chosen by young adults, whereas Best Books for Young Adults are chosen by YA literature professionals. Due to the procedural differences, an examination of the books that make these lists may shed some light on whether there are unique features in books chosen by young adults and those recommended for them. This study compares the temporal sequences, points of view, and perspectives employed in young adult novels to determine if these text structure elements differ between titles chosen by young adults and those selected by YA literature professionals.

Importance of the Problem

Young adult readers may devour a title that receives lukewarm praise, or even negative reviews from the critics. A critically acclaimed title may have few young adult readers. Studies (Carter and Harris 1981; Carter, Lowery-Moore, and Samuels 1993; Swisher, Laughlin, Cochenour, Cowen, and Healey 1984) indicate that young adults and YA literature professionals do not experience literature in a similar manner. Why these two groups respond differently has not been determined.

Many studies (Carter 1982; Carter and Harris 1982; Carter, Lowery-Moore, and Samuels 1993; Lesesne 1991; McKenzie 1976; Mellon 1990; Moffitt 1992; Norvell 1958, 1973; Samuels 1989) have addressed various elements of YA literature, including theme, subject, and genre. These studies are of interest to the young adult literature professional, but not one of them analyzes the text of a book to determine whether structural elements are associated with the disparity between the titles YA literature professionals recommend and those young adults prefer.

Studies of children's and/or adult literature (Abrahamson and Shannon 1983; Applebee 1978; Capan 1992; Carter and Harris 1981; Carter, Lowery-Moore, and Samuels 1993; McCormick 1991; Neumeyer 1967; Samuels 1989; Sebesta, Calder, and Cleland 1981) indicate that literary elements, such as plot, theme, and character, influence a reader's response to literature. Only a few studies (Bjorklund and Virtanen 1991, Gibson 1992) have examined the text structure of children's and/or adult literature. Young adult literature has not been analyzed to determine if structural elements affect reader response. It is possible that a reader's response to text structure may be associated with the disparity between the titles young adult readers prefer and those that young adult literature professionals select for them. An analysis of the temporal sequence, as well as the points of view and perspectives employed in the novels preferred by young adults and those selected for them by young adult literature professionals, is a crucial missing piece of text structure research.

Knowledge of young adult and/or YA literature professional preferences for particular structural elements will help in identifying, selecting, and recommending titles for today's young adults.

Research Questions

1. How do the temporal sequences expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the temporal sequences expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

2. How do the points of view expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the points of view expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

3. How do the perspectives expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the perspectives expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

CHAPTER II
REVIEW OF THE LITERATURE

The purpose of this study is to analyze the temporal sequences, points of view, and perspectives employed in novels recommended by YA literature professionals and/or preferred by young adult readers. Research studies, as well as other professional resources, involving young adult literature and young adult development were examined. Content analyses of other types of literature, such as children's, adult, and folk literature (Abrahamson and Shannon 1983; Bjorklund and Virtanen 1991; Gibson 1992; Sebesta, Calder, and Cleland 1981; Smith 1992), were examined because no content analysis of the text structure of young adult literature has been conducted.

This literature review begins with a discussion of the stages of literary appreciation through which young adult readers progress. Coverage of the research conducted on professional selection of young adult titles and young adult reader preferences follows. The third section discusses text structure research. The review concludes with separate sections on the history of the Best Books for Young Adults' and the Young Adults' Choices' annual lists.

Stages of Literary Appreciation

Margaret Early's stages of growth in literary appreciation are the central focus of this section. Early's stages are described in a March 1960 English Journal article which addresses "how maturation--growing up

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physically and growing into wisdom--affects the development of delight in literature" (Early 1960, 162). The tone is conversational, addressing English teachers and their interaction with young adults and the literature they read. The stages put forth are based on her knowledge of human maturation and of reading interest studies, such as Norvell's study on what boys and girls like to read (Norvell 1958).

This discussion will proceed in chronological order through Early's stages, complemented by comparative comments about Carlsen's stages of reading development (Carlsen 1974) and Nilsen and Donelson's stages of literature appreciation (Nilsen and Donelson 1993).

Early describes the first step toward discovering delight in literature as unconscious enjoyment.

> At this stage, delight must come easily. Without a struggle, the reader finds the pleasure he demands. His demands are few. In narratives, he wants a definite plot, with action rising to a climax and falling to a satisfying conclusion. A story should have a beginning, a middle, and an end. (Early 1960, 163)

"Frequently during this period children turn to fiction series like The Babysitter's Club, Alfred Hitchcock, and the Three Investigators, or The Hardy Boys" (Carter and Abrahamson 1991, 365). Some literature professionals may consider this type of series book as literary trash, but as Early states: "a reader of trash has the chance of improving his taste; a nonreading pupil has no taste to improve" (Early 1960, 164). Young people need to experience this stage of unconscious enjoyment, "it cannot be by-passed. Before readers are willing to work for a higher level of delight, they must be convinced that literature alone affords pleasure" (Early 1960,

164). Many readers, young adults included, will remain at this stage because they lack the cognitive ability or the desire to move beyond it.

In similar terminology, Carlsen refers to his first level of reading development as unconscious delight and states that until a reader experiences this unconscious absorption into the imaginary world of a book that "nothing else in literature will mean very much to him" (Carlsen 1974, 24).

As do Early and Carlsen, Nilsen and Donelson also include a stage when the reader loses him or herself in books. This level of literary appreciation development is the third stage, not the first, in Nilsen and Donelson's stages of literary appreciation. Their first stage occurs from birth to Kindergarten when a child begins to understand the pleasure the printed word can bring, through activities such as memorizing favorite stories and pretending to read them. The second stage occurs during the primary grades when the child learns to decode, and practices this skill while reading easy-to-read books (Nilsen and Donelson 1993, 49). Nilsen and Donelson state that the reader begins to experience unconscious enjoyment during this second stage, in preparation for the third stage when he or she loses him or herself in books. It would appear that some of the reading behavior referred to in Nilsen and Donelson's second and third stages fall within Early's stage of unconscious enjoyment.

Early's second stage of growth in literary appreciation is called self-conscious appreciation. At this stage "the reader gradually moves away from a simple interest in what happened. He asks why" (Early 1960, 164), attempting to find answers to life's questions in literature.

The reader at the self-conscious appreciation level begins to look at text structure, trying to reconstruct the experience of the writer. He or she begins to understand "why the writer chooses to express his subject through a particular form" (Early 1960, 165). Although Early does not directly refer to Vygotsky's zone of proximal development and the impact human interaction has on it, Early does acknowledge the importance of adult interaction in young adult cognitive development. She suggests that it is at this stage when adults should help readers become "familiar with narrative devices, such as foreshadowing and flashback, irony, stream of consciousness, and omniscient point of view" (Early 1960, 165). Self-conscious appreciation is the stage at which most young adult readers should be experiencing literature. Many young adults will be just entering this stage and will occasionally fall back into the unconscious enjoyment level in some of their self selections of reading materials.

In Carlsen's second stage, called vicarious experience, the reader vicariously enjoys other lives. Before the reader can see him or herself in a piece of literature, he or she lives someone else's life through the printed word. The reader can joust with the Knights of the Round table, or go deep sea diving with Jacques Cousteau. Carlsen goes on to refer to the relationship between the reading experience and the reader's life in his third stage of reading development, stating that the young adult wants to see him or herself in the literature being read (Carlsen 1974, 26). During his fourth stage, philosophical speculation, the literature being read often "projects the unsolved dilemmas of human life" (Carlsen 1974, 25) but seldom solves them

or offers explanations to the reader. It appears that Early's second stage is expanded into three separate stages in Carlsen's hierarchy of reading development.

Like Early, Nilsen and Donelson refer to the readers who are moving "away from a simple interest in what happened in a story to ask *why*. . . . They are reading to find out about themselves, not simply to escape into someone else's experience. . . . Reading at this level allows teenagers to focus on their own psychological needs in relation to society. The more directly they can do this, the more efficient they feel, which probably explains the popularity of contemporary problem novels" (Nilsen and Donelson 1993, 53). As does Carlsen's hierarchy, Nilsen and Donelson's breaks this type of reading development into two stages. The fourth stage in their hierarchy refers to the period when the reader is finding him or herself in books. During the fifth stage the reader ventures beyond him or herself and examines social issues in books.

Early's final stage is called conscious delight.

At the highest stage of literary appreciation, the reader responds with delight, knows why, chooses discriminatingly, and relies on his own judgment. His reading has range and power. He finds delight in many kinds of literature from many periods of time, appreciating the best of each genre and of each author. (Early 1960, 166)

After defining this stage, Early states that not all readers reach this pinnacle of literary appreciation. Few high school students experience literature within this highest level. Conscious delight is the level at which teachers, critics, and writers should be reading (Early 1960, 167).

Carlsen refers to his final stage of reading development as one of aesthetic pleasure. At this level "there is a satisfaction that comes from the contemplation of a well-made object, . . . when one sees the harmony of the total pattern" (Carlsen 1974, 26).

Nilsen and Donelson also refer to their final stage as one of aesthetic appreciation. They state that "this is the level at which authors, critics, and literary scholars concentrate their efforts" (Nilsen and Donelson 1993, 53). Prior to this seventh and final stage of literary appreciation, Nilsen and Donelson insert a stage at which the reader, typically a college student, broadens his or her reading experience by choosing a variety of genres.

The different literary appreciation levels within which young adults and YA literature professionals function suggests that young adults may prefer different books than the ones professionals select for them.

Professional Selections and YA Reader Preferences

As stated in the introduction, this study examines the temporal sequences, points of view, and perspectives employed in young adult novels recommended by professionals and those preferred by young adults. A key word in the above sentence is preferred. A preference indicates that a choice has been made. The young adults reading the YA Choices' books sent out to a select number of middle, junior, and high schools in the United States are making choices. Ballots are filled out by the young adult readers indicating whether they like or dislike each book they have read. The young adults involved in this program may have also chosen not to read particular books, but data concerning the pool of books they did not read is not available.

A book's subject matter or genre may influence a young adult's decision to begin reading it. A preference, however, may be based as much on a reader's interaction with the text as on the reading interest that caused him or her to initially pick up the book. Although he is addressing children's literature, the following statement by Neumeyer is applicable to young adult literature as well: "For even if children do like adventure stories or animal stories, it is improbable that they should like *all* stories falling into those categories" (Neumeyer 1967, 883).

Knowing what subjects or genres young adults are interested in does not give a clear picture as to what they are actually reading and enjoying. When a young adult reader indicates a title preference, he or she may be moving beyond a subject or genre interest, basing preferences on a myriad of features found within books, including the text structure. How a book is written can be as memorable, or even more so, than its subject matter.

There is some evidence that suggests that text structure may play a part in young adult preferences. In 1982 Carter reported the results of a study she conducted on the leisure reading habits of junior high school gifted students. Her research indicated that these students enjoyed the "literary recreation books" such as the Choose Your Own Adventure series, since titles in this series circulated heavily among the gifted and talented students. These students showed a preference for a particular text structure, rather than a genre or subject, that the other students did not (Carter 1982, 316). This preference suggests that the gifted students were more comfortable with a non-linear text structure than the regular students and may have even enjoyed

the challenge of plotting their own stories. This observation is interesting, as typically this type of book is not recommended for gifted and talented students.

Young adult interest studies (Carter 1982; Lesesne 1991; McKenzie 1976; Mellon 1990; Moffitt 1992; Norvell 1958, 1973) are numerous, examining such features as subject matter and genre. An awareness of YA interests does not, however, ensure that individuals working with young adults will suggest titles young adults enjoy reading. George Norvell, in his landmark study of young adult reading preferences, discovered that educators frequently do not recommend the titles young adults like to read. He examined "young people's reactions to seventeen hundred widely used literary selections" (Norvell 1973, v) in an initial study and over twice as many individual responses in a follow up study. The extensive data confirm "that even dedicated teachers in the field of English are poor judges of the reading interests of students" (Norvell 1973, v).

Librarians do not unerring choose the same books young adults do either. A 1981 Swisher and colleagues' study indicates that, based on reviews, young adults and librarians choose different books. A group of high school students was given copies of reviews for thirty-three fiction titles. They read the reviews and chose twelve titles they thought should be purchased for their school library. Three school librarians, fourteen library science students taking a school media course, and the professor of the course read the same group of reviews and selected twelve titles they would also purchase for a school library. Six of the students' top ten titles did not appear

on the adults' top ten list.   Only three titles were common to both groups' top ten lists (Swisher, Laughlin, Cochenour, Cowen, and Healey 1984, 163-170).

Another study examining book reviews suggests a discrepancy between titles chosen by young adult readers and those chosen by YA literature professionals. Carter and Harris examined the reading preferences of junior high school readers and the recommendations of professional reviewers. They analyzed readers' responses on the 1981 International Reading Association's Children's Choices' ballots as well as reviews in professional journals. Although most of the twenty-four Children's Choices' titles appropriate for this age group were endorsed by the reviewers, only three were singled out for special distinction. These three appeared on year-end recommended lists in either of the two major review journals used by professionals, School Library Journal's Best Books 1980 or Booklist's Children's Reviewers' Choice '80 (Carter and Harris 1981, 56). These researchers conclude that "when children endorse a book, they simply mean it is the kind of book they like to read. When professional reviewers endorse a juvenile title, they tend to focus on literary aspects, favoring the kinds of books they think children *should* read" (Carter and Harris 1981, 55).

The above studies suggest that young adults and YA literature professionals are not responding to literature in a similar manner. Young adult readers appear to be expressing their preferences from an enjoyment viewpoint, and are often not able to express clearly why they prefer a specific title. The critic or reviewer, on the other hand, may well be examining the literary aspects of a book. Ideally, a balanced collection of books will

include both those titles that entertain and amuse young readers and those of literary merit that will expand the readers' experiences and help refine their tastes (Carter and Harris 1981, 57).

This discussion of professional selection of titles for YA readers and young adult preferences highlights the often vast difference in the reading experience of the two groups. Perhaps the YA literature professionals have reached the lofty peak of the literary appreciation hierarchy and are reading aesthetically. On the other hand, young adult readers may be working their way up the literary ladder, some stopping for longer periods at stages such as unconscious enjoyment, and others moving on to self-conscious appreciation. Few young adults can be expected to read at the same level of literary appreciation as do YA literature professionals. Based on this information, it is understandable that the two groups may not necessarily choose the same books.

Text Structure Research

As stated earlier, young adult readers may devour a book that receives lukewarm praise, or even negative reviews, from the critics due to their levels of literary appreciation. A critically acclaimed book may have few young adult readers. The text structure of a book influences the reading experience because the complexity of the text may affect comprehension. "Even very competent and experienced readers may flounder when first encountering a text that presents information in an unfamiliar form and language" (Purves, Rogers, and Sotor 1990, 32). For, as Nodelman states: "what happens next

as we read is not necessarily the next incident in a sequence of events" (Nodelman 1992, 71).

In his research with adolescents and their response to short story selections, Squire found that text structure may impede comprehension. He stated that misinterpretations of a story may "arise from a failure to keep details suspended in memory and to relate to details presented later in the story" (Squire 1964, 39).

An understanding of the past, present, and future tenses of verbs aids in understanding the temporal structure of a novel and may help keep the details suspended in memory. For example, the passage "The pale man had apparently proposed that the driver stay behind to watch the house, while he himself returned for his breakfast at the tavern" (Paterson 1996, 140) uses the past perfect verb tense. Both occurrences are past tense, but the proposal that the driver stay behind came before the pale man returned to the tavern.

Future references also use specific verbs to indicate that the event being referred to has yet to occur. Jip, the main character in Paterson's novel, tells the cow what her fate will be: "You ain't going to slaughter. No need to fear. Someone's going to buy you for a nice milk cow. . . . You'll live to a ripe old cow age, you will" (Paterson 1996, 29).

Understanding that the verb "had" usually indicates past tense and the verb "will" typically indicates future tense assists the reader in following shifts in the temporal sequence of the story.

Ingarden states that "usually, in the novel for example, the past and present tenses are used alternately. Situations and events are described in the

past tense, whereas the sentences uttered by the portrayed characters are usually written in the present. . . . If a book is written consistently in the past tense, we read it--regardless of whether the action described is localized in a specific historical time--with an attitude related to the one we take in remembering past events" (Ingarden 1973, 125). Ingarden asserts that the reader will think a story written in the past tense is actually written in present tense if it is a vivid enough portrayal of events so that the "reader seems to enter the portrayed past and feels, when the temporal distance is reduced to the minimum, like a witness to the portrayed events" (Ingarden 1973, 126). If the reader does not vicariously enter the past, but observes the events of the past from the present perspective, he or she is less likely to relate to the story.

In their discussion on teaching literature to young adults, Dunning and Howes also address text structure and state that "naive readers" may not like or understand complicated narratives. For example, the viewpoint of the omniscient narrator may interrupt the flow of the story with narrator comments about the characters that, rather than embellishing the story, detract from it for the naive reader (Dunning and Howes 1975, 220-21).

Early supports the assertion that text structure may impede comprehension when she suggests that devices, such as the omniscient point of view, are more easily understood with assistance from teachers and other adults (Early 1960, 165).

A paper presented at the Annual Meeting of the National Council of Teachers of English also addresses text complexity. Capan, the author of this paper, asserts that multiple voices within a novel can impede the

comprehension process for some young adult readers because of the shifting character perspectives. Shifting the perspective quickens the pace of a novel, but this device employed to add extra depth in plot and character development, may result in a text too complex for the inexperienced or reluctant reader to comprehend. According to Capan, the mature reader, on the other hand, typically enjoys the more sophisticated multiple voiced novels (Capan 1992).

There is a theoretical base stating that each individual reader makes meaning with text. Rosenblatt suggests that text becomes alive only when read and becomes "literary" when the reader is personally involved (aesthetic reading) rather than when the reader simply extracts factual information (efferent reading). Rosenblatt distinguishes between the aesthetic and efferent modes of reading in this manner:

> In aesthetic reading, the reader's primary concern is with what happens *during* the actual reading event. . . . *In aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with that particular text.* (Rosenblatt 1978, 25)

In efferent reading

> the reader's attention is focused primarily on what will remain as the residue *after* the reading--the information to be acquired, the logical solution to a problem, the actions to be carried out. (Rosenblatt 1978, 23)

In other words, the primary concern of the efferent reader is what he or she will carry away from the reading experience, not the reading experience itself, as is the case with the aesthetic reader.

Engaged in either aesthetic or efferent reading, the reader brings his or her background knowledge concerning the structure and style of the text to help determine its meaning and significance. Purves states:

> Readers bring something with them when they read texts. What they bring is a sense of the appropriate content of literary texts, as well as a sense of the structure, form, and style of literary works. The range of prior knowledge, schemata, frames, or prejudices (depending upon which terminology one employs) is broad and not confined to content. (Purves 1991, 212)

Early concurs that readers' knowledge of structure is important in the reading process:

> From babyhood, children in our society learn how stories are constructed simply from listening to "this is what happened to me" stories in the family, to say nothing of folk tales, nursery rhymes, anecdotes, jokes, fables, and the formal stories . . . which are read to them at first and which they later read for themselves. Even children who have very little experience of stories, told or read, understand narrative structures which are basically the stuff of television dramas. . . . Adolescent readers still have to learn some of the conventions of story, such as flashbacks and point of view, but for the most part they have internalized narrative code sufficiently to be able to hang new story content easily onto familiar forms. (Early 1984, 63)

In her experiences with students reading "Wandering Rocks," the tenth chapter of Ulysses, McCormick encountered readers who were still learning the conventions of story that Early discusses above. McCormick observed her students' understanding of story conventions expand as they continued to re-read the chapter. These readers took pleasure in multiple readings of the text.

"Normally," one said, "I prefer a clear sequence of events. But instead of being frustrated, I was so proud of myself when I made a connection that it encouraged me to look for more cross-references. I figured that I must be doing something right because that 'orderly story' I want in a novel was developing after all." (McCormick 1991, 135)

This student responded positively to her reading experience because she was able to make sense and order out of it. McCormick asserts that her students will continue to experience this work as long as they

are allowed to enjoy a certain reassuring contentment that they achieve from turning "Wandering Rocks" into a text of pleasure. Most of these students are not interested or perhaps not ready to confront the "unreadability" of the text--this is exactly what they are trying to avoid. Thus they remain in the world of pleasure. And, indeed, they may always remain readers of pleasure, which is not to imply that their reading can't be deepened. (McCormick 1991, 135-36)

The group of McCormick's students who did not experience a comfortable reading experience with this text became frustrated. One student responded to her reading experience in this manner:

"If I ever met James Joyce, I'd slap him! Who does he think he is manipulating readers into recognizing that their textual assumptions are conventional? So what--I like nice, neat, tie-up stories and I hate this meaningless fragmentation." (McCormick 1991, 137)

A number of McCormick's students, the above one included, have not reached the level of cognitive development when reading a non-sequential piece of literature is a comfortable experience. It appears to be in their zone of proximal development, rather than at their actual development level, as they are able to reach the comprehension level only after re-reading the text and after interaction with their teacher and their classmates.

The frustrated readers in McCormick's class are not functioning within Piaget's formal operational level of cognitive development and cannot find equilibrium in this reading experience. It is interesting to note that McCormick's students are not middle, junior, or high school students, but rather undergraduate university students who should have achieved this level of cognitive development. Some have not. The students who cannot read the chapter from Ulysses as aesthetic readers "prefer classical realistic texts in which, supposedly, 'it all fits together in the end'" (McCormick 1991, 138). They want to experience only those texts that conform to their limited structural expectations.

In another discussion of literary comprehension, Nodelman compares literary text to a recipe, with the reader being the main ingredient:

> As is true of recipes, most of what a written text is capable of communicating is not actually on the page. What *is* there is the minimum amount of information needed to evoke a reader's knowledge of the ways it might be made meaningful. We make sense of the minimal information on the page by understanding that it is minimal, that it leaves *gaps*, but that our knowledge of a context--our reading strategies and our repertoire of information--can tell us how to fill those gaps. If we possess expertise in filling the gaps, we can turn a small amount of information into a surprisingly rich experience. (Nodelman 1992, 59)

It would appear that some of McCormick's students lacked the expertise to fill in the structural gaps and in turn did not experience a rich encounter with the text.

Nodelman states that it is a reader's knowledge of elements of literary text, such as character, plot, theme, structure, and point of view, that allows him or her to enjoy and comprehend literature. The reader is interested in

what happens next and how each event develops from those before it. Once a reader masters the story structure formula found in patterned mysteries and romances, he or she is ready to move on to more innovative plots. Older readers who understand the structure of these predictive narratives can ease into reading books that do not fit neatly into a standard sequential plot structure (Nodelman 1992, 62-70). Perhaps if Vygotskian approaches were used more frequently in schools, including informal discussions among teachers and students concerning structural patterns, the inability to comprehend literary text would occur less often.

A number of studies address text structure and/or readers' responses to it (Abrahamson and Shannon 1983; Applebee 1978; Bjorklund and Virtanen 1991; Carter and Harris 1982; Carter, Lowery-Moore, and Samuels 1993; Gibson 1992; Samuels 1989; Sebesta, Calder, and Cleland 1981). These studies will be discussed below.

Sebesta and others analyzed the structure of children's books, in an attempt to discover a pattern in juvenile readers' choices, based on a preference for a certain type of structure (Sebesta, Calder, and Cleland 1981, 3). Forty titles from the 1978 through 1980 Children's Choices' lists were analyzed. The results indicate that although children do choose all types of text structures, the greatest proportion (77.5%) of the books they chose have a concrete focus where each event leads into the next, the order of events cannot be changed, and closure comes at the end of the story. There was no single text structure designated by this study as the exclusive favorite, but most choices did include a connected sequence of events.

In another study that addresses structural elements of children's literature, Abrahamson and Shannon examined the sixty-one most popular picture books from the 1982 Children's Choices' list. Their research suggests that young readers enjoy three major story types: confrontation with a problem, contrast between or among characters, and episodic stories (Abrahamson and Shannon 1983, 45).

A study by Carter and Harris, which examined positive comments on the 1981 Children's Choices' ballots filled out for the twenty-four junior high titles on this list, indicates that the junior high readers responded, in part, to the structure of these books. Statements on their ballots "fell into two broad divisions: those dealing with structure and those which were descriptive or evaluative" (Carter and Harris 1982, 45).

Samuels also examined junior high age responses. She examined responses to YA Choices, rather than to Children's Choices, and found that "over half (56%) of the responses (1,255) . . . related to style, character, plot, theme, setting, illustrations, genre, or subject matter" (Samuels 1989, 715).

Samuels, with Carter and Lowery-Moore, conducted further research with YA Choices, comparing the YA Choices' readers comments with those of professional reviewers "to determine the critical skills of the participating teenagers" (Carter, Lowery-Moore, and Samuels 1993, 52). They coded over 2,300 responses on the 1987 and 1988 YA Choices' ballots and compiled reviews for each of the titles. They discovered "that these data were so diverse that no reliable statistical comparison could be made between

reviewers' comments and those offered by young adults" (Carter, Lowery-Moore, and Samuels 1993, 53).

The results of these studies very broadly suggest that text structure may be a factor in reader preference. The point must be made that, although a number of analyses have been conducted using Children's Choices' and YA Choices' titles, these studies have not addressed the particular text structure elements this writer's study examines.

The only analysis that bears a close resemblance to this writer's study is a content analysis of the structural elements found in children's books, conducted for a Master's paper at Texas Woman's University. Julia Gibson analyzed and compared "several structural elements in fiction recommended for middle readers by adults with those chosen by the children themselves" (Gibson 1992, 20). The books she analyzed were published in 1990, "listed in Notable Books and/or Children's Choices' lists for 1991, . . . reviewed in Booklist, . . . and recommended for readers in a minimum of two grade levels from third through sixth grades" (Gibson 1992, 21). The study was designed to show variations in the structure of these books, from a straight linear time sequence to those with manipulated time sequences. Instances of shifts in the temporal structure were counted and noted by length on a checklist. Each passage indicating a temporal sequence shift was weighted as short, medium, and long. Percentages were calculated from the weighted scores. Gibson concluded that "children prefer books in which temporal shifts are found in dialog rather than narrative and that when narrative shifts predominate, children prefer the first person point of view. Temporal shifts in books

selected by adults are found most often in narrative" (Gibson, 1992, iii). A majority of the titles chosen by middle readers present the past tense in dialogue, but the titles chosen by the critics present the past tense most often in the narrative itself. Both sets of books examined for this study, those chosen by the critics and those preferred by the middle readers, employ dialogue more frequently to refer to the future (Gibson 1992, 41-42). Gibson concludes that middle readers prefer novels that include more dialogue than narrative text and/or the first person point of view, which sounds like dialogue when read. The critics chose books with more complex text structures.

In a research study which deals with young adult readers, Applebee examined thirteen and seventeen-year-olds' responses to literature and found that only a few of the thirteen-year-olds moved beyond summarization, with a mere seven percent of the response essays employing analysis and/or generalization. On the other hand, over half of the seventeen-year-olds analyzed the story and another thirty percent generalized from it (Applebee 1978, 110). The younger adolescent readers only dealt with the surface structure or straight plot, but the older readers were able to analyze the story, discussing what might have occurred and relating it to their lives and other pieces of literature. It appears that the younger YA readers Applebee worked with also selected the simpler text structure chosen by Gibson's middle readers.

Does Gibson's conclusion, that middle readers prefer novels with a simple text structure, hold true for young adult readers as well? Applebee

asserts that young adult readers functioning at the formal operational level are no longer preoccupied with summarizing or recreating the story read. Instead, these readers analyze the structure of the literary text, the parts of the story. The text is examined in terms of how it works: "its mechanics, the logic of its structure, its images and symbols. . . . The focus shifts to a consideration. . . of how the work *might have been* structured as well as how it *is* structured" (Applebee 1978, 108-109). Applebee's summary of the formal operational reader indicates that the young adult reader should have moved beyond a preference for the easy to recreate text structure to the enjoyment of complex text structures.

The continuum of cognitive development in the use of analysis and generalization appears to be a factor in young adult appreciation of literature. Applebee's research indicates that when the text is nonlinear younger YA readers find it difficult to untangle the structure of the text. Only forty percent of the thirteen-year-olds attempted this type of structural analysis. The seventeen-year-old subjects, on the other hand, went deeper into structural analysis and responded to the "work's depth, uniqueness, meaningfulness, and relationship to the author, or the world in general" (Applebee 1978, 114). This type of response to literature was rare with the younger age group, but approximately eighty percent of the seventeen-year-olds generalized in this manner. The text the two groups of students read was identical; the manner in which they responded to it was not.

Although studied in less detail, Applebee states that not only does the older young adult reader go beyond the information given to analysis and

generalization, he or she also has the ability to predict what will happen next. The reader must construct an ongoing representation of the story, an important element in comprehension and enjoyment of the reading experience.

In a study that looks more closely at text than at a reader's response to it, Bjorklund and Virtanen examined the variation between what they call the simple children's story and the "artistic story." They define a story as consisting

> of a spatio-temporal setting in which the participants appear, and a temporal-causal sequence of actions and events that the participants are involved in. The final situation of a story typically differs from the one at the beginning of the text: the development that takes place in a narrative normally has an outcome of some kind. The main thread of the narrative is formed by the chain of actions and events, which is generally presented as the foregrounded part of the text. (Bjorklund and Virtanen 1991, 96)

Bjorklund and Virtanen assert that temporal adverbials are crucial points in a text which function as clues to textual shifts. These adverbials, which contribute to the ease of text processing, include phrases such as: "'one evening', 'the next morning', 'that night', 'first', 'then', 'one day', and 'just then'" (Bjorklund and Virtanen 1991, 97). The reader has expectations of a standard text that progresses in an ordered sequence of events. When a text is encountered that does not fall into this pattern the reader is forced to look at it in a new way, trying to match the unfamiliar pattern against his or her background knowledge of text structure.

Bjorklund and Virtanen's content analysis of "The Steppe" by Cexov in relation to the simple text structure of folk tales such as "The Three Bears"

has implications in the examination of young adult novel text structure. Nilsen and Donelson suggest that the typical young adult novel is often written in a linear fashion. This simple text structure is the pattern Bjorklund and Virtanen claim is imprinted in the reader's mind, and also the text structure most readers can comprehend and enjoy.

In conclusion, the studies discussed above suggest that the alteration of the comfortable linear text structure of a novel results in comprehension difficulties for the reader who has not yet developed the strategies necessary to untangle non-sequential text. Since the young adult readership includes both those readers who have not yet mastered the ability to comprehend complex text structure and those readers who are experiencing literature at the upper levels of the stages of literary appreciation, the literature available to them should include titles than fall within a broad spectrum of structural complexity.

History of Best Books for Young Adults

The Best Books for Young Adults' list has been published since 1930. It began as a list of thirty-six titles chosen by a three member committee and was titled "Books for Young People, 1930." Today the committee is made up of fifteen members who select an undesignated number of titles each year. The members, typically public or school librarians, are appointed by the Vice-President/President Elect of the Young Adult Library Services Association (YALSA) for a one-year term, renewable for a two year consecutive term. The final selections for this list are made at the American Library Association's Midwinter Meeting. After comments from observers

and discussion by committee members, a vote is taken to determine if a title should be included on the final list. A title must receive a minimum of nine committee votes for inclusion. After the final vote, the titles are annotated and the list is published in Booklist, usually in the March 15th issue.

During the early years the emphasis was on adult titles appropriate for young adult readers. In 1948 the list was called "Adult Books for Young People." The name clarified the charge of the committee, since concern was expressed by Jane Roos, the president of the Young People's Reading Round Table, that the list was too juvenile. The suggestion to select adult books for young adults "received widespread approval, both from librarians wanting to respond to young adult reading interests and from those seeking tacit ALA endorsement for popular books in their collections that might attract potential censors" (Carter 1994, 10-11).

The issue of what age range this list should target has arisen many times since its inception. Carter, in a history of Best Books for Young Adults, discusses the age issue and reminds her readers that the 1960s' lists still had an adult flavor. She quotes a 1964 press release stating that the list was called "Significant Adult Books for Young People, 1963" and was intended for an age span of fourteen to nineteen years (Carter 1994, 12).

For years the Young Adult Services Division', now known as the Young Adult Library Services Association (YALSA), board of directors "wrestled with an age level definition for young adults" (Carter 1994, 13). It was not until 1991 that the YALSA board of directors adopted the National Center for Education Statistics Task Force definition of young adults "and

officially defined young adults as those individuals from twelve to eighteen years old" (Carter 1994, 13).

The pool of books to be considered for the Best Books for Young Adults' annual list comes from a variety of sources. Prior to the 1960s, input was requested via nationwide ballots that went out to young adult public and school librarians and to school library administrators. A book receiving heavy outside support may not have been included as the chair of the committee held veto power and determined how many titles were to be on the final list (Carter 1994, 12).

Currently, input in the form of written nominations by Best Books for Young Adults' committee members, as well as field nominations (those received from individuals other than committee members) and verbal comments from American Library Association members during discussion of the titles at Best Books for Young Adults' committee meetings, are considered.

Although the committee has been called the Best Books for Young Adults Committee since 1966, the stability of the name does not indicate constancy in the committee procedures. The number of committee members, eligibility of nominated books, procedures for nominating books, and the role of young adult readers in the process were and still are issues under discussion.

The role of the young adult reader in determining which titles will be on the annual Best Books for Young Adults' list has been a hotly debated issue since the 1980s. Nominations from the field include those from readers

in young adult reading groups around the country. Strong controversy arose over whether young adults should be allowed to attend the Best Books for Young Adults Committee meetings and comment on titles under consideration. The American Library Association rules clearly state that only members may participate in meetings.

A request by young adults to participate in the discussion of titles at the BBYA committee meetings during the 1995 American Library Association Midwinter Meeting in Philadelphia came before the committee. The committee members agreed that YA reader input is helpful in making final decisions. Many of the committee members had YA reading groups in their libraries and shared their young adults' written comments during title discussions. The 1995 Best Books for Young Adults Committee agreed to grant the YA readers' request and heard two hours of input from a number of young adult groups from the East Coast, wearing guest badges. The young adult readers who attended the special youth participation committee meeting on February 5, 1995 voiced their opinions, both positive and negative, loudly and clearly.

This writer, as a member of the 1995 Best Books for Young Adults Committee, kept notes as the young adults addressed the titles they had read. The male reader who stood up and adamantly supported Theresa Nelson's Earthshine by stating "if this is not a best book nothing else should be" (Cox 1995) received a round of applause from the other young adults in the audience. No punches were pulled by a female young adult reader when she expressed her reaction to Karen Cushman's historical novel Catherine Called

Birdy. She bluntly stated that she "absolutely detested it" (Cox 1995) even though she loved Medieval fiction. Pens were busy scratching notes as committee members recorded their comments. Although youth input is accepted, both in written and in oral format, the BBYA committee members nevertheless retain the final decision as to which titles will be on the final list. And so, both Earthshine and Catherine Called Birdy made the 1995 Best Books for Young Adults list.

Although young adult readers' comments are considered by the members, members must refer to the purpose of the list when voting:

> The list presents books published in the past 16 months that are recommended for young adults (12 to 18).
>
> It is a general list of fiction and nonfiction titles selected for their proven or potential appeal to the personal reading tastes of the young adult. Such titles should incorporate acceptable literary quality and effectiveness of presentation. Standard selection criteria consonant with the Library Bill of Rights should be applied.
>
> Fiction should have characterization and dialog believable within the context of the novel or story.
>
> Nonfiction should have an appealing format and a readable text. Although the list attempts to present a variety of reading tastes and levels, no effort will be made to balance the list according to subject or area of interest. (American Library Association n.d., 1)

In conclusion, the Best Books for Young Adults' annual list includes those titles that receive nine positive votes from the fifteen committee members. These titles are chosen by members of the Young Adult Library Services Association, professionals in the field of young adult literature.

Their criteria for choosing titles for this list may be quite different than those used by the young adult readers this group of books is intended for.

History of Young Adults' Choices

In the mid 1980s the International Reading Association (IRA) implemented a project, which became an annual bibliography of newly published books chosen by students in middle, junior, and senior high school throughout the United States.

> The goals of this project are to encourage young people to read, to make teens, teachers, librarians, and parents aware of new literature for young adults, and to provide middle and secondary school students an opportunity to voice their opinions about books being written for them. (Young Adults' Choices for 1996 1996, 201)

The first YA Choices' project included team leaders from four different geographic regions of the United States. These leaders circulated the books donated by publishers to a diverse group of schools within their regions. The students then chose from the pool of selected books and voted on those they had read. These votes resulted in the 1987 Young Adults' Choices' list of thirty titles.

This list's intent is to reflect young adult readers' preferences, but there were some stipulations placed on the first Young Adults' Choices' list.

> In January 1986 more than 60 publishers were invited to submit trade books (books other than textbooks) to this new project. Recently published books that were designated for young adults or adults and had received positive reviews from at least two major reviewing sources such as Booklist, Horn Book, Journal of Reading, Language Arts, or School Library Journal were eligible. Members of the Literature for Adolescents Committee of the International Reading Association did a preliminary

reading and selected 146 of the titles to be field tested during the Fall of 1986 in selected grades 7-12 schools in four regions of the U.S. (Young Adults' Choices for 1987 1987, 2)

A September 1996 telephone conversation with Mary Cash, the Senior Secretary in the Executive Office of The International Reading Association, updated the information about current procedures. Each book included in the project must still receive two positive reviews from recognized review sources. There is no limit to the number of eligible books a publisher may send. One copy is sent to The International Reading Association where it is examined to ensure it was published in the previous year. For example, books read by young adults involved in this program during the 1996-97 school year were published in 1995. Three copies of the books, as well as a copy of the two positive reviews for each title, are sent to the team leaders. These books are the pool of titles that the students are encouraged to read from and vote on (Cash 1996).

Beginning with the 1991 Young Adults' Choices' list, books are no longer read and preselected by the Literature for Adolescents Committee. Publishers may now submit a much larger pool of books than they did in the early years of the list. September 1996 phone calls to two major publishers of young adult novels, Scholastic and Harcourt Brace, verified that all titles that meet the criteria are sent out for consideration. Jane Washburn, Institutional Marketing Manager of the Children's Book Division for Harcourt Brace, stated that their full line of young adult titles published during the year of consideration is examined. All of the titles intended for ages ten through twelve and up that received two positive reviews are sent to

the participating schools (Washburn 1996). Stephanie Wimmer, Marketing Assistant to John Mason, Senior Marketing Manager for Scholastic, Inc., stated that they examine their seasonal catalog for young adult titles and send out all books that have received two positive reviews (Wimmer 1996).

After the field testing, which normally takes place between September and February, The International Reading Association tallies the nationwide votes. The International Reading Association stated that, in 1996, "more than 5,000 ballots were counted for the books submitted for this year's project" (Young Adults' Choices for 1996 1996, 201). After the votes are tallied the association declares approximately the top thirty vote getters as Young Adults' Choices for that year.

The criteria young adult readers use to indicate their preferences for specific YA Choices' titles may be quite different from those employed by the YA literature professionals choosing the BBYA titles. The YA Choices' readers typically base their decisions on whether the reading experience was an enjoyable one. The BBYA committee members are considering both potential young adult appeal and literary merit. The YA literature professionals and young adult readers may be experiencing literature from quite different perspectives.

Conclusion

After examining the research that has been conducted on young adult reading preferences; on how young adult readers deal with text structure; and on the two book lists, Best Books for Young Adults and Young Adults' Choices, it is evident that more research in these areas is needed. The results

of studies conducted in these areas will assist educators, librarians, and other professionals working with young adults in recommending titles for this readership, as well as help the young adult reader in self selecting his or her reading material.

Young adult readers have access to a wealth of reading material. Many buy paperbacks and/or magazines from the bookstore in the mall. Others frequent their school and public libraries. The American society is inundated with both print and nonprint reading material for all ages. Now is certainly not the time for YA literature professionals to throw up their hands in frustration over mass market titles of little or no literary merit. This type of reading material will always be available in one form or another.

There will also always be a need for YA literature professional input in the selection and recommendation of literature for young adult readers. As Johnson so aptly writes:

> Despite the changing cultural atmosphere in America, and despite the evolution of adolescent literature, professionals continue to exert a constant, albeit indirect, control over the reading of young adults. Professional recommendations influence curricular choices as well as the ultimate reception of the genre. While these professional recommendations do not necessarily reflect adolescent preferences, the lists do mirror authoritative choices for young adults. (Johnson 1993, 84)

This writer agrees with Rosenblatt as she reaffirms her beliefs: "We teachers of language and literature have a crucial role to play as educators and citizens. We phrase our goals as fostering the growth of the capacity for personally meaningful, self-critical literary experiences" (Rosenblatt 1990, 107). Part of the role of educators, librarians, and other professionals

working with young adults is to ensure that these readers have literature available to them that will help foster their growth toward a meaningful literary experience.

In the endeavor to help create life long readers, the professional working with young adults and their literature should consider all of the issues discussed in this literature review. The studies suggest that young adults prefer specific titles based on their cognitive ability, their stages of literary appreciation, as well as a myriad of societal factors such as adult and peer interaction. Each study conducted on young adults and their reading preferences helps build the knowledge base of librarians, teachers, and other adults recommending reading material for this age group. It is this writer's goal that the results of this study will add another brick to this crucial knowledge base so necessary in assisting young adult readers as they progress through the stages of literary appreciation.

CHAPTER III
METHODOLOGY

The purpose of this study is to compare the temporal sequences, points of view, and perspectives employed in novels chosen by YA professionals with the temporal sequences, points of view, and perspectives employed in novels preferred by young adult readers.

The method of analysis employed is content analysis. "*The ALA Glossary of Library and Information Science* defines content analysis as: 'Analysis of the manifest and latent content of a body of communicated material (as a book or film) through a classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its meaning and probable effect.' Books and film are specifically mentioned, but content analysis may be applied to other media as well" (Dale 1989, 45).

Literature is a complex art form and an examination of the text structure of young adult novels lends itself specifically to the methodology of content analysis. No other methodology would allow for the coding technique that is required of this study.

History of Content Analysis

Krippendorff states that "empirical inquiries into communications content date back to studies in theology in the late 1600s--when the Church was worried about the spread of nonreligious matters through newspapers" (Krippendorff 1980, 13). Two hundred years later the church was still

concerned, this time about the popularity of a group of hymns. The hymns had passed state censorship, but they were later blamed for undermining the orthodox clergy of the Swedish state church. Scholars got involved in the controversy over whether these hymns were "in fact the carriers of dangerous ideas. One side started counting religious symbols in the hymns in question, the other side counted the same symbols in the established song book and found no difference" (Krippendorff 1980, 13). It was not until the symbols were examined in context that the differences between the two groups of hymns became obvious.

Content analysis of newspapers increased as an interest in mass markets and public opinion arose. Schools of journalism emerged. These schools, in turn, demanded ethical standards and empirical inquiries into the phenomenon of the newspaper. Results of the first analysis of this kind were published in 1893 and "showed how religious, scientific, and literary matters had dropped out of leading New York newspapers between 1881 and 1893 in favor of gossip, sports, and scandals" (Krippendorff 1980, 14). This early type of content analysis measured the column inches of a newspaper devoted to a particular subject. Quantitative content analysis is a methodology still employed today and is usually applied to items such as textbooks, comic strips, speeches, and advertising.

A type of content analysis, called propaganda analysis, was used during World War II. For example, it was employed in the monitoring of Goebbels's speeches. The analysis of his speeches was so effective that British analysts were able to predict "the date of deployment of the German

V-weapon against Great Britain" (Krippendorff 1980, 17). There was an increase in the number of content analysis studies conducted during World War II. From 1936 to 1940 there were approximately forty studies, with the number of studies increasing to sixty during the five year span from 1941 to 1945. The increase was even greater from 1946 to 1950, when approximately 130 content analysis studies were conducted (Berelson 1952, 21). After World War II, content analysis research spread to other disciplines, with mass communication becoming the prominent domain for this methodology.

Content Analysis Stages

Budd, Thorp, and Donohew list the following stages a researcher progresses through when engaged in content analysis:

> First, the investigator formulates the research question, theory, and hypotheses. Second, he selects a sample and defines categories. Third, he reads (or listens to or watches) and codes the content according to objective rules. Fourth, he may scale items in some other way to arrive at scores. Next, if other factors are included in the study, he compares these scores with measurements of the other variables. And finally, he interprets the findings according to appropriate concepts or theories. (1967, 6)

Weber also states that "content analysis is a research method that uses a set of procedures to make valid inferences from text. These inferences are about the sender(s) of the message, the message itself, or the audience of the message" (Weber 1990, 9).

Once the purpose of a study is determined and the research questions are defined, a researcher must decide on the data sample and from what

population the data will be drawn. "Any research effort must define the boundaries beyond which its analysis does not extend" (Krippendorff 1980, 26). If the body of data is not extensive, an analysis of the entire set of data may be possible. In most cases, however, a sampling procedure is used to determine a reliable size sample. For most purposes, "analysis of a small, carefully chosen sample of the relevant content will produce just as valid results as the analysis of a great deal more--and with the expenditure of much less time and effort" (Berelson 1952, 174).

The type of sampling scheme must also be determined. Often a random sample is chosen. As Krippendorff states, "the plan may call for the use of dice, a roulette wheel, a random number table, or of any other device that assigns equal probabilities to each unit" (Krippendorff 1980, 66). Stratified samples may also be used. For example, a content analysis of American newspapers may require a stratified sampling technique that allows for a random sample within geographic regions to ensure that the results represent the whole country. There are a number of other sampling devices, such as cluster sampling, systematic sampling, varying probability sampling, and multistage sampling, that may be used in content analysis.

Once the sample has been chosen, categories must be defined. Berelson emphasizes the importance of this step by stating that "the formulation and definition of appropriate categories take on central importance. Since the categories contain the substance of the investigation, a content analysis can be no better than its system of categories" (Berelson 1952, 147). "The particular categories selected are determined by the

analyst's purpose--what information he wants" (Saporta and Sebeok 1959, 148). These categories must fit the needs of the study so that they will answer the research questions. The researcher may be looking for particular words or phrases. A frequency count is normally taken for each instance of the category or categories. Category counts may be compared to each other using a number of statistical analysis strategies. The results are interpreted and summarized according to the initial research question(s).

As stated earlier, content analysis is the most effective methodology for this study. This writer examined the text structure of young adult novels, which required selecting passages of text and coding them by category and length. Budd, Thorp, and Donohew's process was used as a general outline in the steps taken to prepare for and conduct this particular content analysis of novels recommended for and/or preferred by young adult readers.

Formulation of the Research Questions

A review of the literature, in library and information studies, education, English, psychology, as well as other subject areas that relate to young adults and the literature they read, was conducted to define the topic and to provide term definition. The following research questions were formulated:

1. How do the temporal sequences expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the temporal sequences expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

2. How do the points of view expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the points of view expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

3. How do the perspectives expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the perspectives expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

Sample Selection

Best Books for Young Adults is an annual list of titles selected by YA literature professionals from an unrestricted pool of books. There is no limit set on the number of titles included on this annual list. Young Adults' Choices is an annual list limited to approximately thirty titles chosen by seventh through twelfth grade students from a pool of books intended for young adults.

The books examined for this study are limited to novels on the 1996 Best Books for Young Adults' list and novels on the 1996 Young Adults' Choices' list. Because this analysis is an initial study, to gather baseline data, novels on the most current BBYA and YA Choices' lists were chosen as the first set of data to be analyzed. Future analysis of novels on lists prior to 1996 will be compared with data from this initial study.

Prior to commencement of the content analysis, this writer accessed the cataloging information in the Library of Congress online catalog via http://www.loc.gov (Library of Congress 1996) to confirm that these titles are

novels, not short story collections or picture books. The Library of Congress online catalog data verified all but one title as a novel. No online catalog data were available for Midshipman's Hope. An examination of a copy of this book confirmed that it is a novel, both by the science fiction designation on the spine and by the text itself.

Category Definition

The categories analyzed are based on the research questions. Definitions for each item on the Analysis Form, Appendix A, can be found in Appendix B, Guidelines Used in Text Structure Analysis. The analysis form was tested with two novels, Gideon's People by Carolyn Meyer and Free Fall by Joyce Sweeney.

Bibliographic data were recorded for each title. This information is important because both hardback and paperback editions have been published for a number of the titles analyzed. If the paperback edition was used in this study, the publication data for the hardback edition are also listed in the citation in Appendix C, Novels Analyzed.

As stated earlier, this study analyzed text structure elements. The first element coded on the analysis form was the predominant point of view. It was coded as first person; second person; third person, limited; or third person, omniscient. The predominant perspective was also coded, if present. For example, Gideon's People by Meyer is told from the third person, limited point of view, but the perspective shifts among three characters in the story. Point of view and perspective shifts were coded as short if they are less than

two pages, medium if they are two to five pages, or long if they are more than five pages in length.

Visual clues may be present in the text to prepare the reader for a shift in the point of view or perspective. These clues may take various forms, such as asterisks, changes in font, or blank space. The page number of the clue was recorded as well as the type of clue. Page numbers were recorded for all coded text to allow for re-examination of these passages.

The predominant narrative tense and the predominant dialogue tense were coded as past, future, or present tense. Categories used to code shifts in the temporal sequence are past reference dialogue, past reference narrative, future reference dialogue, future reference narrative, present reference dialogue, and present reference narrative. Temporal shifts were coded as short if they are two sentences or less, medium if they are three to ten sentences, or long if they are more than ten sentences in length.

Many novels are written in the past tense. For example, the predominant tense employed in Jip: His Story is past tense, as indicated by the verb tense and by the use of flashbacks in the introductory passages. The following is a passage of past tense reference text from this book:

> The young man laughed, showing his gaggle of decayed and missing teeth. Jip smiled, rinsing out the rag and then working a little harder than usual on his own face. He took Sheldon's hand and they presented themselves for Mrs. Lyman's inspection. (Paterson 1996, 10)

A book written in past tense may make reference to events that occurred earlier in the past. These references typically employ "had" with the

main verb to indicate the temporal shift. When the narrator tells how Jip had arrived, the tense used is past perfect, indicating an earlier past event:

> And then there was Jip. When he arrived, Mr. Lyman had examined his teeth and pronounced he was two, or maybe three, but no one knew for sure. He had fallen off the back of a wagon on the West Hill Road. (Paterson 1996, 5)

The reader understands that this passage is a reference to an event that occurred in the past because the main character, Jip, is no longer a young child. The use of "had" with "arrived" and "fallen" also indicates that this passage of text is a past reference.

For those novels predominantly written in the past tense, references to events that occurred earlier in the past are coded as past reference narrative or past reference dialogue on the analysis form.

The present tense is often employed in a book narrated in the past tense. A book written in past tense narrative usually employs present tense dialogue. Verbs such as "is" and "are" are used, such as in this passage: "'This is not your affair, madam,' he said, 'It is a matter of law, nothing to concern a lady'" (Paterson 1996, 168).

This study coded shifts in the temporal sequence, not changes in the grammatical tense. A reference to an event that occurred in the past that is written as dialogue was coded as past reference dialogue, even when the passage of dialogue is written in other than past tense. For example, the following passage of dialogue from Gideon's People was coded as past reference dialogue because it is part of a passage of text that refers to a past occurrence: "'You'll be wanting to get married one of these days,' Amos had

told him, 'and you know they won't let you get married if you have not been baptized'" (Meyer 1996, 61-62). The dialogue is written in future tense, but the character, Gideon, is remembering the exact words that had been said to him in the past.

Visual clues, such as font changes, ellipsis points, asterisks, or blank space, may be used to indicate a temporal shift. For example, in The Cuckoo's Child, the author uses a line of three asterisks as a visual clue to indicate temporal shifts between the main character's present life in Tennessee and to previous events that occurred when she lived in Beirut (Freeman 1996). Visual clues such as these were coded and page numbers were indicated on the analysis form.

Reading and Coding

This writer read each novel selected for this study and recorded category data on separate analysis forms. Bibliographic data were recorded at the top of each form. As the reading took place, the predominant point of view was determined and shifts in point(s) of view were coded. If present, the predominant perspective was recorded and perspective shifts were coded. The predominant narrative and dialogue tenses were determined and instances of temporal shifts in the narrative and/or dialogue were coded. Each item on the analysis form is defined in Appendix B, Guidelines Used in Text Structure Analysis.

Scaling and Scoring

The evaluation form completed for each book was scored. A thorough discussion of the recorded data can be found in Chapter IV, Analysis of the Data.

Definitions

For the purpose of this study the following definitions are used, compiled in part from The Concise Oxford Dictionary of Literary Terms (Baldick 1990), A Critical Handbook of Children's Literature (Lukens 1990), English Grammar (Daniels and Daniels 1991), Essential English Grammar (Gucker 1966), The Grammar Handbook (Feigenbaum 1985), and The Phenomenon of Literature (Gray 1975).

First Person

See Point of View.

Flashback

A flashback is a reference to a past event. "It may follow or precede a past perfect reference, memory or past dialog . . . or it may contain past vocabulary such as 'once,' 'before,' 'earlier,' etc." (Gibson 1992, 27). The following flashback uses "once" to indicate that it is a reference to a past event:

> I'd always pretended my big half-brother Joe was gonna come and rescue me, and then he did. Once he told me that world was flat and we'd fall off the other side if we didn't have Super Glue on our feet, and I believed him. (Philbrick 1996, 7)

Foreshadowing

Foreshadowing is used to refer to a future event. It is a literary device that plants clues about outcomes (Lukens 1990, 69). Dalkey's tale of a noble family in twelfth century Japan begins in this manner:

> It was at the Turning of the Year that the Masters of Yin-Yang in the Divination Bureau informed Papa that it would be an eventful year for our family. Truly they had cast their divinations well, for it came to be so. (Dalkey 1996, 5)

Future Dialogue

Future dialogue refers to events that will happen in the future through the dialogue of a character or characters in the story. In the Moorchild, Saaski and her father are discussing how she will get into the fairy mound:

> "How then?" he asked her.
> "Just tell me some things I can't recollect. About the Mound." She hesitated, swallowed hard, but held his gaze with her own. "I mean to go down there. Soon's I can."
> "They'll never let y' stay," he whispered. (McGraw 1996, 195)

Future Narrative

Future narrative refers to events that will happen in the future through the narrative of the text. The following is a passage from Black Horses for the King which refers to the next stage in the journey to King Arthur's stronghold:

> The journey to Deva would certainly be less dangerous than our way from Burtigala to Septimania down the wide Garuma Valley, for we would be among our own people, people who had good reason to wish Lord Artos's project to succeed. (McCaffrey 1996, 78)

Past Dialogue

Past dialogue refers to an event that occurred in the past, expressed through the dialogue of a character or characters. In this example, a woman who had painted a portrait of her father is telling her son how she did it:

"From memory. He wasn't home very much in those days, so when I did see him, I looked and looked at him until he was locked into my mind's eye. I was terrified I'd forget what he looked like when he went away again. When I painted this, he was as clear in my head as if [he] were standing there." (Spinelli 1996, 160)

Past Narrative

Past narrative refers to an event that occurred in the past, expressed through the narrative of the text. This passage describes a family outing that had happened in the past:

The night before my parents left for Greece, we sat on the rocks by the sea, listening to motorboats speed across the dark water. Earlier, we had roasted canned Danish hot dogs on sticks over a fire. When they sizzled, they made my mouth water, but when we wrapped them in Arabic bread and bit into them, they were rubbery. (Freeman 1996, 10)

Point of View

The point of view is the position or vantage point from which the events of a story are observed and presented to the reader. Point of view may occur as:

First Person

The narrator tells the story, using pronouns such as "I" and "me." The thoughts and feelings of others are told from the narrator's perspective. The Ballad of Lucy Whipple is told from a first person point of view:

"Mama," I said, "that gold you claimed is lying in the fields around here must be hidden by all the lizards, dead leaves and mule droppings, for I can't see a thing worth picking up and taking home." I did not say it out loud, but I sorely wanted to, for I was sad, mad, and feeling bad. (Cushman 1996, 1)

Second Person

The narrator tells the story, referring to the reader with pronouns such as "you" and "your," inviting reader participation. The following passage from Davin draws the reader into the story by employing this point of view. The authors are "speaking" directly to the reader:

This story, like all stories, is magic. How you read it depends on whether you're a kid or a grown-up. . . . This story sounds best when you are in bed with jammies on. (Gordon and Gordon 1997, 1)

Third Person, Limited

The narrator reveals the thoughts, feelings, and motives of the main character, and sometimes those of other characters. Pronouns such as "he," "she," and "them" are used. This point of view is employed in the following passage:

He was hungry, but there was little he could do about it until they came upon a town. Besides, hunger was not new to him. Before he had found his family, he lived alone in the woods for a year, foraging for berries and nuts. He had not starved. One or two days without a proper meal would not kill him. Fire killed. Men killed. His own belly would not do him in. (Yolen 1996, 27)

Third Person, Omniscient

The narrator reveals the thoughts, feelings, and motives of all the characters through both narrative and dialogue text. Pronouns such as "he," "she," and "them" are used. The narrator is "free to range in time and space in a manner that would be virtually impossible if the narrator would have to limit his account to what he could see or hear at any given moment from any given spot" (Dunning and Howes 1975, 218). Using a third person, omniscient point of view in a fantasy novel, McGraw tells the tale of Saaski, a half fairy, half human being who is turned into a changeling child and disrupts a quiet village. The effect Saaski is having on the villagers is told through all the characters in the story: Saaski, her family, her friend Tam the goat herder, the fairies, and the villagers (McGraw 1996).

Second Person

See Point of View.

Temporal Sequence

The temporal sequence refers to the order in which events happen or might happen in real time.

Temporal Shift

A temporal shift is a change or interruption in the temporal sequence of the story, in which the events are told out of order. This shift is typically indicated by a change in the tense and/or the use of adverbs such as "before" and "once."

Tense

Tense refers to the method of indicating time. There are six standard tenses:

Future Tense

This tense indicates that a future action will take place. "Will" or "shall" are often used in passages of text written in future tense. The following line of dialogue is written in future tense: "'We'll be looking for you next then, all right?'"(Paterson 1996, 104).

Future Perfect Tense

This tense indicates that a future event will occur earlier than other future occurrences. For example: "Mario will have arrived home by the time his mother walks in" (Daniels and Daniels 1991, 113), is written in future perfect tense.

Past Tense

This tense indicates that an event that occurred in the past does not extend into the present. For example, the passage "We often walked the beach together. And one day after a storm, we rescued a batch of hatchling turtles and took them out to sea" (Konigsburg 1996, 69), is written in past tense.

Past Perfect Tense

This tense indicates that an event in the past occurred earlier than another past occurrence. "Had" is typically added to past tense verbs in past

perfect tense passages of text. For example in the following passage of dialogue the inclusion of "had" indicates that the speaker is referring to an incident that occurred earlier in the past than the rest of the past events being discussed:

> "Look," he said, "do you remember when you said that something strange had happened, something like being put under a spell like in the story of Sleeping Beauty?" (Gordon and Gordon 1997, 87)

Present Tense

This tense indicates that an event is occurring now, in the present. Shiloh Season is written in the present tense:

> We creep along through the bushes between the road and the creek, darting from tree to tree and waiting till the coast is clear before making a run for the next one. The coast is clear all up and down the road. . . .(Naylor 1996, 33)

Present Perfect Tense

This tense indicates that an event began in the past and extends into the present. The sentence "Leontyne has shopped at that store since she was a child" (Daniels and Daniels 1991, 112) is written in present perfect tense.

Third Person, Limited

See Point of View.

Third Person, Omniscient

See Point of View.

Young Adult

A young adult is an individual between the ages of twelve and eighteen.

Young Adult Literature

Young adult literature is defined as fictional books that readers between the ages of twelve and eighteen choose to read and/or those novels that professionals choose for them.

CHAPTER IV
ANALYSIS OF THE DATA

Introduction

This chapter presents the results of a multi-layered content analysis conducted on sixty-three novels, forty-two from the 1996 Best Books for Young Adults' (BBYA) list and twenty-one from the 1996 Young Adults' Choices' (YA Choices) list. Appendix C, Novels Analyzed, is a bibliography of the sixty-three novels. The novels can also be accessed by title in Appendix D, Title List of Novels Analyzed.

This discussion of the content analysis data proceeds in a linear fashion through the data categories coded on the Analysis Form, Appendix A. As each section of the form is discussed, a replica of that section is inserted into the text to help clarify references to specific categories or items.

Bibliographic Data

Figure 1 is a replica of the bibliographic section of the Analysis Form, Appendix A.

Figure 1. Bibliographic Data

Author:_____

Title: _____

Publisher:_____ Place of Publication: _____

Date: _____

The author, title, publisher, place of publication, and date of publication data were taken from the novel itself. Bibliographic information is present on either the title page or the verso of the title page for each of the novels analyzed.

<div align="center">Point of View Data</div>

<div align="center">Predominant Point of View</div>

Figure 2 is a replica of the predominant point of view section of the Analysis Form, Appendix A.

<div align="center">Figure 2. Predominant Point of View Data</div>

Predominant Point of View:
First Person: __ Second Person:__Third Person, Limited: __Third Person, Omniscient: __

Sixty (95 %) of the sixty-three novels analyzed are written with a predominant point of view. Three (5 %) of the sixty-three novels (Come in From the Cold, In the Middle of the Night, and Tears of a Tiger) do not have a predominant point of view. The text of these three novels shifts among points of view. No novel analyzed in this study is written from a second person predominant point of view.

Table 1 (below) lists the sixty-three novels, sorted first by point of view, then by list, and finally by title.

Table 1. Point of View

Title	List	Point of View
Ash	BBYA	First Person
Between a Rock and a Hard Place	BBYA	First Person
But Can the Phoenix Sing?	BBYA	First Person
Damned Strong Love	BBYA	First Person
Dean Duffy	BBYA	First Person
From the Notebooks of Melanin Sun	BBYA	First Person
Getting Lincoln's Goat	BBYA	First Person
How Far Would You Have Gotten If I Hadn't Called You Back?	BBYA	First Person
I See the Moon	BBYA	First Person
Ironman	BBYA	First Person
Last Safe Place on Earth, The	BBYA	First Person
Longest Memory, The	BBYA	First Person
Mary Wolf	BBYA	First Person
Midshipman's Hope	BBYA	First Person
Much Ado About Prom Night	BBYA	First Person
One Bird	BBYA	First Person
Only Alien on the Planet, The	BBYA	First Person
Rule of the Bone	BBYA	First Person
Slot Machine	BBYA	First Person
Thwonk	BBYA	First Person
Time to Dance, A	BBYA	First Person
Tomorrow When the War Began	BBYA	First Person
Under the Mermaid Angel	BBYA	First Person
Watsons Go to Birmingham-1963, The	BBYA	First Person
Burning Time, The	YAC	First Person
California Blue	YAC	First Person
Cattail Moon	YAC	First Person
Deadly Deception	YAC	First Person
Fat Chance	YAC	First Person
Hannah In Between	YAC	First Person
Missing the Piano	YAC	First Person
Phoenix Rising	YAC	First Person
Twice Taken	YAC	First Person
Baby Be-Bop	BBYA	Third Person, Limited
Bomb, The	BBYA	Third Person, Limited
Companions of the Night	BBYA	Third Person, Limited
Drummers of Jericho	BBYA	Third Person, Limited

Table 1--*Continued*

Title	List	Point of View
Emperor Mage	BBYA	Third Person, Limited
Farm Team	BBYA	Third Person, Limited
Indio	BBYA	Third Person, Limited
King's Shadow	BBYA	Third Person, Limited
Like Sisters On the Homefront	BBYA	Third Person, Limited
Midwife's Apprentice, The	BBYA	Third Person, Limited
Othello	BBYA	Third Person, Limited
Road Home, The	BBYA	Third Person, Limited
Squared Circle, The	BBYA	Third Person, Limited
Third & Indiana	BBYA	Third Person, Limited
War of Jenkins' Ear, The	BBYA	Third Person, Limited
Driver's Ed	YAC	Third Person, Limited
Into the Land of Unicorns	YAC	Third Person, Limited
My Brother Has AIDS	YAC	Third Person, Limited
Night of Fear	YAC	Third Person, Limited
Shark Callers, The	YAC	Third Person, Limited
Steal Away Home	YAC	Third Person, Limited
Crazy Weekend	YAC	Third Person, Omniscient
It's Nothing To a Mountain	YAC	Third Person, Omniscient
Martin the Warrior	YAC	Third Person, Omniscient
Mennyms, The	YAC	Third Person, Omniscient
Rama: A Legend	YAC	Third Person, Omniscient
Relic, The	BBYA	Third Person, Omniscient
In the Middle of the Night	BBYA	None
Tears of a Tiger	BBYA	None
Come in From the Cold	YAC	None

First Person Point of View

In the first person point of view, the story is told from one person's perspective, with the thoughts and feelings of other characters told from the narrator's perspective. First person pronouns, such as "I" and "me," are used in the narrative. For example, Thwonk, is told from the first person point of

view. A.J., the main character, is head over heels in love with a boy. The following passage of narrative text describes the scene when A.J. and her best friend Trish see this boy with his girlfriend in the pizza parlor.

> They moved entwined to a window booth that magically emptied, moved right by me, I might add--I, who had just sold him an unusual pie hours before. Peter's surfer-sandy hair was shining, his ice-green eyes were gleaming. Julia shook her majestic blonde hair and beamed at Peter like a politician's wife. I pushed my plate away. (Bauer 1996, 36)

Table 1 (above) indicates that the first person point of view is the most common point of view employed in the novels analyzed. Thirty-three (52 %) of the sixty-three novels analyzed are written from this point of view. Twenty-four (57 %) of the forty-two Best Books for Young Adults' novels and nine (42 %) of the twenty-one Young Adult's Choices' novels are written from the first person point of view.

Third Person, Limited Point of View

The second most prevalent point of view employed is third person, limited. In this point of view, the narrator reveals the thoughts, feelings, and motives of the main character, and sometimes those of other characters as well. Pronouns, such as "he," "she," and "them," are used in the narrative text, rather than the "I" and "me" pronouns employed in the first person point of view narrative. For example, The Shark Callers is written in the third person, limited point of view. The following narrative excerpt is from a chapter written from Andy's perspective:

> Andy slid down into the water and pushed off with his feet. The surface of the coral was only about three feet below him. The

water was absolutely clear, and he could see tiny, brilliantly colored
fish nibbling the seaweed growing out of the reef. (Campbell 1994, 42)

Twenty-one (33 %) of the sixty-three novels analyzed in this study are
written from the third person, limited point of view. Fifteen (36 %) of the
forty-two Best Books for Young Adults' novels and six (29 %) of the
twenty-one YA Choices' novels are written from this point of view.

Third Person, Omniscient Point of View

The other third person point of view coded in this study is referred to
as third person, omniscient. The narrator is "all knowing" and can reveal the
thoughts and motives of all the characters. As in the third person, limited
point of view, pronouns, such as "he," "she," and "them," are used in the
narrative. The Relic is written from this point of view. The narrator roams
among the vantage points of the characters in this novel:

When Frock was deeply involved in a project, he often locked himself
in his office. His secretary knew better than to disturb him. Margo
had tried to reach him twice already that morning, and there was no
telling when he'd re-emerge. (Preston and Child 1996, 181)

Six (10%) of the sixty-three novels analyzed for this study are written
from the third person, omniscient point of view. One (2 %) of the forty-two
BBYA novels and five (24 %) of the twenty-one YA Choices' novels are
written from the third person, omniscient point of view.

Figure 3 (below) shows the percentages of the BBYA and YA
Choices' novels that are written from the five possible predominant points of
view.

Figure 3. Predominant Points of View
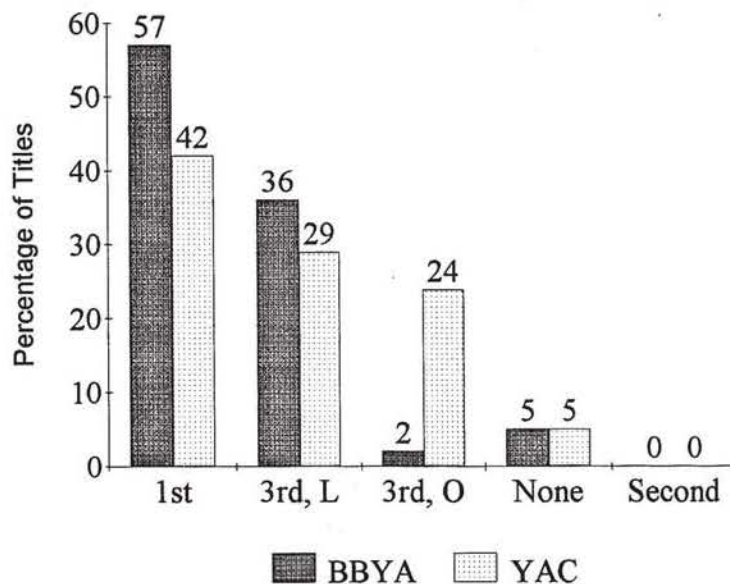
Point of View Shifts

Data were also coded in relation to the number of point of view shifts and the length of each shift. Figure 4 is an abbreviated version of the point of view shifts section of the Analysis Form, Appendix A.

Figure 4. Point of View Shifts Data

<u>Point of View Shifts</u>:
(Short: less than 2 pages; Med: 2 through 5 pgs; Long: more than 5 pgs)
Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Instances: _____
Short: _____ Med: _____ Long: _____

Table 2 (below) lists the novels and the number of shifts that occur in each of the titles.

Table 2. Point of View Shifts

Title	List	PV Shifts
Ash	BBYA	0
Baby Be-Bop	BBYA	0
Companions of the Night	BBYA	0
Damned Strong Love	BBYA	0
Dean Duffy	BBYA	0
Emperor Mage	BBYA	0
Farm Team	BBYA	0
From the Notebooks of Melanin Sun	BBYA	0
How Far Would You Have Gotten If I Hadn't Called You Back?	BBYA	0
I See the Moon	BBYA	0
Indio	BBYA	0
King's Shadow	BBYA	0
Last Safe Place On Earth, The	BBYA	0
Like Sisters On the Home Front	BBYA	0
Mary Wolf	BBYA	0
Midwife's Apprentice, The	BBYA	0
Much Ado About Prom Night	BBYA	0
One Bird	BBYA	0
Squared Circle, The	BBYA	0
Thwonk	BBYA	0
Time to Dance, A	BBYA	0
Under the Mermaid Angel	BBYA	0
Watsons Go to Birmingham-1963, The	BBYA	0
Burning Time, The	YAC	0
Cattail Moon	YAC	0
Crazy Weekend	YAC	0
Driver's Ed	YAC	0
Fat Chance	YAC	0
Hannah In Between	YAC	0
Into the Land of Unicorns	YAC	0
Martin the Warrior	YAC	0
Mennyms, The	YAC	0
Missing the Piano	YAC	0
Night of Fear	YAC	0
Phoenix Rising	YAC	0
Rama, A Legend	YAC	0
Shark Callers, The	YAC	0

Table 2--*Continued*

Title	List	PV Shifts
Steal Away Home	YAC	0
Twice Taken	YAC	0
Getting Lincoln's Goat	BBYA	1
Longest Memory, The	BBYA	1
Midshipman's Hope	BBYA	1
Only Alien on the Planet, The	BBYA	1
Othello	BBYA	1
Relic, The	BBYA	1
Slot Machine	BBYA	1
Third & Indiana	BBYA	1
Tomorrow When the War Began	BBYA	1
War of Jenkins' Ear, The	BBYA	1
Deadly Deception	YAC	1
It's Nothing To a Mountain	YAC	1
Drummers of Jericho	BBYA	2
Rule of the Bone	BBYA	2
California Blue	YAC	3
Between a Rock and a Hard Place	BBYA	4
Come in From the Cold	YAC	6
In the Middle of the Night	BBYA	11
Road Home, The	BBYA	14
Bomb, The	BBYA	17
My Brother Has AIDS	YAC	18
Ironman	BBYA	19
Tears of a Tiger	BBYA	25
But Can the Phoenix Sing?	BBYA	47

Thirty-nine (62 %) of the sixty-three novels analyzed do not include point of view shifts. Twenty-three (55 %) of the forty-two BBYA novels and sixteen (76 %) of the twenty-one YA Choices' novels do not include point of view shifts. In other words, over half of the BBYA novels and over three quarters of the YA Choices' novels are written from a single point of view.

This majority of novels without point of view shifts affects the mean, median, and mode calculations for the point of view shifts per title. For example, when the entire set of novels is included in the calculation, the point of view shifts per title mode is zero for all point of view categories coded. Point of view shifts per title means, medians, and modes are listed in Table 3 (below).

The mean, median, and mode have been computed in relation to the number of point shifts per title that occur in the novels. They have been calculated in relation to point of view shifts per title in all of the sixty-three novels, in relation to point of view shifts per title in the forty-two BBYA novels, and in relation to point of view shifts per title in the twenty-one YA Choices novels. If all of the novels in the set do not include the particular type of shift being discussed, the mean, median, and mode have also been computed in relation to only those novels that include this type of shift. As stated earlier, not all of the novels analyzed have point of view shifts. Therefore, a second set of mean, median, and mode calculations is based on the actual number of novels within the set which include the type of shift being discussed. Point of view shifts are also analyzed in relation to the length of the shift. The means, medians, and modes for the sets of novels with short, medium, and long point of view shifts are calculated in the same manner. Table 3 (below) lists the means, medians, and modes for the various types of point of view shifts coded.

Table 3. Point of View Shifts Per Title Means, Medians, and Modes

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Point of View	Both	63	180	3	0	0
		24		8	1.5	1
	BBYA	42	151	2	0	0
		19		8	1	1
	YAC	21	29	1	0	0
		5		6	3	1
Point of View Short	Both	63	111	2	0	0
		20		6	1	1
	BBYA	42	107	3	0	0
		18		6	1	1
	YAC	21	4	.19	2	--
		2		2	2	--
Point of View Medium	Both	63	42	.67	0	0
		8		5	2	1
	BBYA	42	22	.52	0	0
		6		4	1.5	1
	YAC	21	20	1	0	0
		2		10	10	--
Point of View Long	Both	63	27	.43	0	0
		5		5	6	--
	BBYA	42	22	.35	0	0
		3		7	7	0
	YAC	21	5	.24	0	0
		2		3	2.5	0

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

The mean number of point of view shifts per title for the sixty-three novels analyzed is three (2.86). The median number of point of view shifts per title for this set of novels is zero and the mode is zero.

Twenty-four (39 %) of the sixty-three novels analyzed include a total of 180 point of view shifts. The point of view shifts range in number from one to forty-seven point of view shifts per title, with a mean of eight (7.5) point of view shifts per title for the twenty-four novels with point of view shifts. The median number of point of view shifts per title for the twenty-four novels that include at least one point of view shift per title is 1.5 and the mode is one.

There is a mean of two (2.39) point of view shifts per title for the forty-two BBYA novels. The median number of point of view shifts per title for this set of novels is zero and the mode is zero.

Nineteen (45 %) of the forty-two BBYA novels include point of view shifts. There is a total of 151 point of view shifts, ranging in number from one through forty-seven point of view shifts per title, with a mean of eight (7.94) point of view shifts per title for this set of novels. The median number of point of view shifts per title for the nineteen BBYA novels that include point of view shifts is one and the mode is one.

There is a mean of one (1.38) point of view shift per title for the twenty-one YA Choices' novels. The median number of point of view shifts per title for this set of novels is zero and the mode is zero.

Five (24 %) of the twenty-one YA Choices' novels include point of view shifts. There is a total of twenty-nine point of view shifts in this set of novels, ranging in number from one through eighteen point of view shifts per title, with a mean of six (5.8) point of view shifts per title. The median

number of point of view shifts per title for the five YA Choices' novels with point of view shifts is three and the mode is one.

The mean number of point of view shifts per title is higher for the BBYA novels than for the YA Choices' novels partially because of the large number of point of view shifts in But Can the Phoenix Sing?. A majority of the text is written as a reminiscence of Nazi-occupied Poland. The main character, Misha, is writing the memoir for his stepson, Richard. Each time Misha "speaks" directly to Richard and uses the reference "you" the passage was coded as a second person point of view shift. At the beginning of the reminiscence, Misha writes about his initial escape:

> Within minutes I'd made the decision to agree to what the resistance group had been trying to persuade me to do for several weeks: escape to some of their people on "the other side" through the sewers, now considered to be the only safe route. With my horror of enclosed spaces the prospect had filled me with sheer physical panic, but you'll understand that I no longer had any choice. (Laird 1995, 10)

Misha is clearly referring to Richard when he states "you'll understand." The direct references to the reader, in this case Richard, were coded as shifts to the second person point of view. In a passage of text written from the second person point of view, the narrator typically refers to the reader with the second person pronoun "you," and invites reader participation. Laird employs this technique, but the intended reader is a character in the book.

Point of View Shift Lengths

The length of each point of view shift was coded. Passages of text were coded as short if they are less than two pages, medium if they are two to five pages, and long if they are over five pages in length.

Short Point of View Shifts

There is a mean of two (1.76) short point of view shifts per title for the sixty-three novels analyzed. The median number of short point of view shifts per title for this set of novels is zero and the mode is zero.

Twenty (83 %) of the twenty-four novels with point of view shifts include point of view shifts that are short in length. There are 111 short point of view shifts, in a range of one through forty-six short point of view shifts per title, with a mean of six (5.55) short point of view shifts per title for this set of novels. The median number of short point of view shifts per title for the twenty novels with point of view shifts is one and the mode is one.

The mean number of short point of view shifts per title for the forty-two BBYA novels is three (2.54). The median number of short point of view shifts per title for this set of novels is zero and the mode is zero.

Eighteen (95 %) of the nineteen BBYA novels with point of view shifts employ short point of view shifts. There are 107 short point of view shifts in a range of one to forty-six short point of view shifts per title, with a mean of six (5.94) short point of view shifts per title in this set of novels. The median number of short point of view shifts per title for the eighteen BBYA novels with short point of view shifts is one and the mode is one.

The mean number of short point of view shifts per title for the twenty-one YA Choices' novels is less than one (.19). The median number of short point of view shifts per title for this set of novels is two and there is no mode.

Two (40 %) of the five YA Choices' novels with point of view shifts include short point of view shifts. It's Nothing To a Mountain has one such shift and California Blue three. There is a mean of two short point of view shifts per title for these two novels. The median number of short point of view shifts per title is two and there is no mode for the two YA Choices' novels with short point of view shifts.

The short point of view shifts in both YA Choices' novels are second person point of view shifts, inviting reader involvement. For example, California Blue includes this passage of second person narrative to entice reader empathy for what it feels like to truly alone:

> I don't know if you've ever been in your house by yourself. Not just alone in the sense that everyone's gone away for a little while, but all alone because of a life-changing crisis, so that it will be days or maybe even weeks before anyone comes back. And you feel deep down that your home and your life will never totally go back to normal. (Klass 1994, 73)

Medium Point of View Shifts

The mean number of medium length point of views shifts per title is less than one (.67) for the sixty-three novels analyzed in this study. The median number of medium point of view shifts per title for this set of novels is zero and the mode is zero.

Eight (33 %) of the twenty-four novels with point of view shifts include medium length point of view shifts. The forty-two medium point of view shifts in this set of novels range in number from one to eighteen medium point of view shifts per title, with a mean of five (5.25) medium point of view shifts per title. The median number of medium length point of view shifts per title for the eight novels with medium point of view shifts is two and the mode is one.

There is a mean of less than one (.52) medium point of view shift per title in the forty-two BBYA novels. The median number of medium point of view shifts per title for this set of novels is zero and the mode is zero.

Six (32 %) of the nineteen BBYA novels with point of view shifts include twenty-two medium length point of view shifts. The medium point of view shifts range in number from one to nine shifts per title, with a mean of four (3.66) medium point of view shifts per title. The median number of medium point of view shifts per title for the six BBYA novels with medium point of view shifts is 1.5 and the mode is one.

The mean number of medium point of view shifts per title for the twenty-one YA Choices' novels is one (.95). The median number of point of view shifts per title for this set of novels is zero and the mode is zero.

Two (40 %) of the five YA Choices' novels with point of view shifts have medium point of view shifts. Come in From the Cold has two medium point of view shifts and My Brother Has AIDS has eighteen medium point of view shifts. There is a mean of ten medium point of view shifts per title for these two novels. The median number of medium point of view shifts per title

for the two YA Choices' novels with medium point of view shifts is ten and there is no mode.

The YA Choices' novel, <u>My Brother Has AIDS</u>, stands alone as the novel with a highest number of medium point of view shifts per title, double the next highest of nine medium point of view shifts per title in the BBYA novel <u>Tears of a Tiger</u>. The point of view shifts in <u>My Brother Has AIDS</u> are all first person shifts from a predominant third person, limited point of view. Lacy's parents inform her that she is not to tell anyone that her brother Jack has AIDS. Lacy needs to "tell someone," and chooses a journal as her confidant. The author sets the stage for the inclusion of the first person journal entry shifts in this passage of predominant third person, limited narrative:

> Then she noticed the stationery store nearby. Leaving her bike outside, she went in and bought two extra fine felt-tip pens and a journal, a blue and green cloth-covered book, the kind with a lock and key. (Davis 1994, 34)

Lacy's journal then begins in this manner, shifting to a first person point of view:

> I'm not supposed to tell ANYONE Jack has AIDS. I feel like I've been shut into a box. One of those soundproof, padded places. It had better be padded, because I feel like kicking the walls. (Davis 1994, 35)

Long Point of View Shifts

The mean number of long point of view shifts per title in the sixty-three novels analyzed is less than one (.43). The median number of long point of view shifts per title for this set of novels is zero and the mode is zero.

Five (21 %) of the twenty-four novels with point of view shifts have a total of twenty-seven long point of view shifts. The long point of view shifts range in number from one to nine long point of view shifts per title, with a mean of five (5.4) long point of view shifts per title for this set of novels. The median number of long point of view shifts per title for the five novels with long point of view shifts is six and there is no mode.

There is a mean of less than one (.35) long point of view shift per title for the forty-two BBYA novels. The median number of long point of view shifts per title for this set of novels is zero and the mode is zero.

Three (16 %) of the nineteen BBYA novels with point of view shifts have a total of twenty-two long point of view shifts, ranging in number from six to nine long point of view shifts per title. The mean number of long point of view shifts per title for this set of novels is seven (7.33). The median number of long point of view shifts per title for the three BBYA novels with long point of view shifts is seven and there is no mode.

The mean number of long point of view shifts per title for the twenty-one YA Choice's novels is less than one (.24). The median number of long point of view shifts per title for this set of novels is zero and the mode is zero.

Two (40 %) of the five YA Choices novels with point of view shifts include long point of view shifts. Deadly Deception has one long point of view shift, and Come in From the Cold has four long point of view shifts, with a mean of three (2.5) long point of view shifts per title for these two novels. The median number of long point of view shifts per title for the two

YA Choices' novels with long point of view shifts is 2.5 and there is no mode.

Tears of a Tiger has the most long point of view shifts. It is stands out from the other BBYA novels with long point of view shifts in that eight of the nine long point of view shift passages are written as dialogue whereas the other novels have long point of view shifts written as narrative.

Figure 5 (below) shows the mean number of short, medium, and long point of view shifts per title in the nineteen BBYA and five YA Choices' novels with point of view shifts. These mean scores are based only on the number of novels that include short, medium, and/or long point of view shifts. Means, medians, and modes for both sets of novels, those with point of view shifts and those without point of view shifts, are listed in Table 3 (above).

Figure 5. Mean* Number of Point of View Shifts Per Title
In Titles With Point of View Shifts
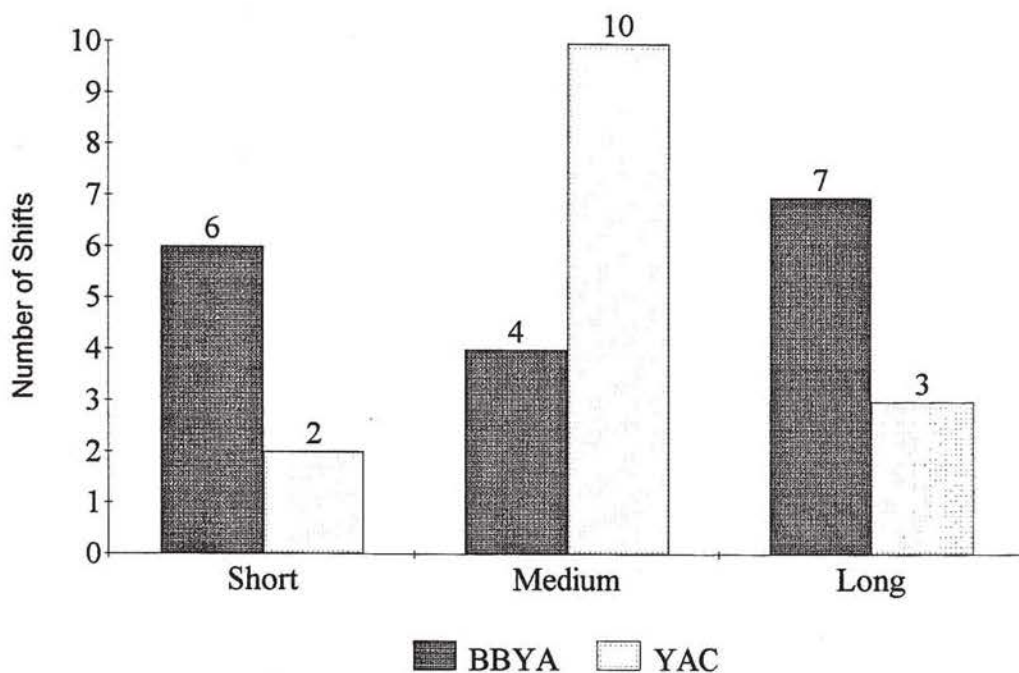
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long point of view shifts.

Point of View Shift Clues

Figure 6 is a replica of the section of the Analysis Form, Appendix A on which point of view shift visual clues data were coded.

Figure 6. Point of View Shift Clues Data

Point of View Shift Visual Clues:
Pg: _____ Type: _____

Visual clues are used to indicate point of view shifts in twenty (83 %) of the twenty-four novels with point of view shifts. Sixteen (84 %) of the nineteen BBYA novels with point of view shifts include point of view shift

visual clues. Four (80 %) of the five YA Choices' novels with point of view shifts include visual clues. The four novels (California Blue, Getting Lincoln's Goat, The Longest Memory, and Rule of the Bone) that do not employ point of view shift visual clues include only short second person point of view shifts.

Point of view shift visual clues generally appear as changes in the format or font. An italicized font is employed as a point of view shift visual clue in seven (35 %) of the twenty novels with point of view shift visual clues. Point of view shifts in twelve (60 %) of the twenty novels with point of view shift visual clues take the form of journal entries and/or letters. For example, the third person, limited point of view novel, My Brother Has AIDS, includes first person point of view journal entries that are prefaced by dates to cue the read to the shift taking place. All of the journal entry point of view shifts in My Brother Has AIDS are medium in length. Six of the eight novels with medium point of view shifts format these shifts as letters and/or journal entries.

Chapter breaks indicate point of view shifts in two of the three novels without predominant points of view (In the Middle of the Night and Tears of a Tiger). In the Middle of the Night, a BBYA title, shifts between the first person and third person, limited points of view. The chapters written in the first person point of view most often refer to events that are presently occurring in the story. The sections written in third person, limited point of view refer to events that occurred before the birth of Denny, the character from whose perspective the first person point of view sections are written.

Tears of a Tiger, a BBYA novel, employs unique point of view shift visual clues. The page layout varies more in this novel than in any other novel examined in this study. The text begins with a third person, omniscient newspaper account of the death of one of the characters. The article is laid out with inch wide margins bordering a left and right justified text, rather than the half inch margins employed in the remainder of the book. The text then shifts to a section of dialogue set in a larger font than the one used in the newspaper article. Dashes indicate speaker shifts within the dialogue. Quotation marks are not used as there is no "he said" or "she said" narrative text included. The letter format appears frequently, employing a variety of script style fonts. Also included are sections that look like homework assignments hand written on notebook paper. Not only are the point of view shifts laid out in a unique manner, they occur frequently. There are a total of twenty-five point of view shifts in this novel.

The third novel lacking a predominant point of view, Come in From the Cold, is a YA Choices' novel. The point of view in this novel shifts from a female character third person, limited point of view to a male character first person point of view. The points of view alternate between titled sections of text comprised of numerous chapters written from each point of view, rather than shifting the point of view between alternating chapters.

Perspective Data

Shifts in the perspective and point of view often coincide. For example, in Come In From the Cold, when the perspective shifts between the two main characters, Maud and Jeff, the point of view also shifts. By shifting

the point of view from third person, limited, for the sections written from Maud's perspective, to a first person point of view, for the sections written from Jeff's perspective, the author assists the reader in following the perspective shifts between these two characters.

Figure 7 is an abbreviated version of the perspective section of the Analysis Form, Appendix A. The character's name was coded if the novel has a predominant perspective.

Figure 7. Perspective Data

Predominant Perspective:
Character: _____

Perspective Shifts:
           (Short: less than 2 pages; Med: 2 through 5 pgs; Long: more than 5 pgs)
Pg: _____ Short: _____ Med: _____ Long: _____ Character: _____

Perspective Shift Visual Clues:

Pg: _____ Type: _____

Predominant Perspective

Forty-seven (75 %) of the sixty-three novels analyzed are written from a predominant character perspective. Thirty-five (83 %) of the forty-two BBYA and twelve (57 %) of the twenty-one YA Choices' novels analyzed have predominant perspectives.

Thirty-six (77 %) of the forty-seven novels written from a predominant character perspective do not shift from the predominant character's perspective. Twenty-four (67 %) of these thirty-six novels are BBYA novels and twelve (33 %) of them are YA Choices' novels.

Perspective Shifts

Table 4 lists the novels and the number of perspective shifts that occur in each one.

Table 4. Perspective Shifts

Title	List	Per Shifts
Between a Rock and a Hard Place	BBYA	0
Bomb, The	BBYA	0
Companions of the Night	BBYA	0
Emperor Mage	BBYA	0
From the Notebooks of Melanin Sun	BBYA	0
Getting Lincoln's Goat	BBYA	0
How Far Would You Have Gotten If I Hadn't Called You Back?	BBYA	0
I See the Moon	BBYA	0
Indio	BBYA	0
Ironman	BBYA	0
King's Shadow	BBYA	0
Last Safe Place on Earth, The	BBYA	0
Like Sisters On the Homefront	BBYA	0
Mary Wolf	BBYA	0
Midwife's Apprentice, The	BBYA	0
Much Ado About Prom Night	BBYA	0
Only Alien on the Planet, The	BBYA	0
Relic, The	BBYA	0
Rule of the Bone	BBYA	0
Slot Machine	BBYA	0
Squared Circle, The	BBYA	0
Thwonk	BBYA	0
War of Jenkins' Ear, The	BBYA	0
Watsons Go to Birmingham-1963, The	BBYA	0
Burning Time, The	YAC	0
California Blue	YAC	0
Cattail Moon	YAC	0
Crazy Weekend	YAC	0
Hannah In Between	YAC	0
Into the Land of Unicorns	YAC	0
It's Nothing To a Mountain	YAC	0
Martin the Warrior	YAC	0

Table 4--*Continued*

Title	List	Per Shifts
Mennyms, The	YAC	0
My Brother Has AIDS	YAC	0
Phoenix Rising	YAC	0
Rama: A Legend	YAC	0
Ash	BBYA	1
Baby Be-Bop	BBYA	1
Damned Strong Love	BBYA	1
Dean Duffy	BBYA	1
Under the Mermaid Angel	BBYA	1
Deadly Deception	YAC	1
Missing the Piano	YAC	1
Twice Taken	YAC	1
Midshipman's Hope	BBYA	2
Tomorrow When the War Began	BBYA	2
One Bird	BBYA	3
Fat Chance	YAC	3
Come in From the Cold	YAC	6
Farm Team	BBYA	7
But Can the Phoenix Sing?	BBYA	10
In the Middle of the Night	BBYA	11
Road Home, The	BBYA	11
Longest Memory, The	BBYA	12
Night of Fear	YAC	13
Shark Callers, The	YAC	18
Tears of a Tiger	BBYA	19
Third & Indiana	BBYA	28
Drummers of Jericho	BBYA	32
Othello	BBYA	32
Steal Away Home	YAC	35
Time to Dance, A	BBYA	36
Driver's Ed	YAC	95

Slightly over half of the novels analyzed in this study include no shifts from the predominant perspective. Twenty-four (57 %) of the forty-two

BBYA novels and twelve (57 %) of the twenty-one YA Choices' novels employ no perspective shifts. The large number of novels without perspective shifts affects the mean, median, and mode calculations. For example, when the entire set of novels is included in the calculation, the perspective shifts per title mode is zero for all perspective shift categories coded. Table 5 (below) lists all the perspective shifts per title means, medians, and modes.

Nineteen (53 %) of the thirty-six novels without perspective shifts are written from the first person point of view. Eleven (31 %) are written from the third person, limited point of view. The remaining six (16 %) novels are written from the third person, omniscient point of view for which perspective shifts were not coded, as there is no predominant perspective from which to shift.

The mean, median, and mode have been computed in relation to the number of perspective shifts per title that occur in the novels. They have been calculated in relation to perspective shifts per title in all of the sixty-three novels, in relation to perspective shifts per title in the forty-two BBYA novels, and in relation to perspective shifts per title in the twenty-one YA Choices novels. If all of the novels in the set do not include the particular type of perspective shift being discussed, the mean, median, and mode have been computed a second time in relation to only those novels that include this type of shift. As stated earlier, not all of the novels analyzed have perspective shifts. Perspective shifts are also discussed in relation to the length of the shift. Means, medians, and modes for the short, medium, and

long perspective shifts per title are calculated in the same manner. Table 5 lists the means, medians, and modes for all types of perspective shifts.

Table 5. Perspective Shifts Per Title Means, Medians, and Modes

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Perspective	Both	63	388	6	0	0
		27		14	7	1
	BBYA	42	215	3	0	0
		18		12	8.5	1
	YAC	21	173	8	0	0
		9		19	6	1
Perspective Short	Both	63	146	2	0	0
		23		2	0	0
	BBYA	42	81	2	0	0
		16		5	2.5	1
	YAC	21	73	4	0	0
		7		10	4	1
Perspective Medium	Both	63	105	2	0	0
		13		8	4	4
	BBYA	42	44	1	0	0
		9		5	4	--
	YAC	21	48	2	0	0
		4		12	9	--
Perspective Long	Both	63	137	2	0	0
		12		11	8	--
	BBYA	42	98	2	0	0
		7		14	8	8
	YAC	21	39	2	0	0
		5		8	4	4

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

There is a mean of six (6.15) perspective shifts per title for the sixty-three novels analyzed. The median number of perspective shifts per title for this set of novels is zero and the mode is zero.

Twenty-seven (43 %) of the sixty-three novels have one or more perspective shifts per title. The perspective shifts per title range in number from one to ninety-five. The total number of perspective shifts is 388, with a mean of fourteen (14.37) perspective shifts per title for this set of novels. The median number of perspective shifts per title for the twenty-seven novels with perspective shifts is seven and the mode is one.

There is a mean of three (3.41) perspective shifts per title for the forty-two BBYA novels analyzed in this study. The median number of perspective shifts per title for this set of novels is zero and the mode is zero.

Eighteen (43 %) of the forty-two BBYA novels have a total of 215 perspective shifts. The perspective shifts per title range from one through thirty-two. The mean number of perspective shifts per title is twelve (11.94) for this set of novels. There is a median of 8.5 perspective shifts per title and a mode of one for the eighteen BBYA novels with perspective shifts.

There is a mean of eight (8.23) perspective shifts per title in the twenty-one YA Choices' novels analyzed. The median number of perspective shifts per title for this set of novels is zero and the mode is zero.

Nine (43 %) of the twenty-one YA Choices' novels have a total of 173 perspective shifts. The perspective shifts per title range in number from one through ninety-five. The mean number of perspective shifts per title is nineteen (19.22) for this set of novels. The median number of perspective

shifts per title for the nine YA Choices' novels with perspective shifts is six and the mode is one. Overall, there is a higher mean number of perspective shifts per title in the novels on the YA Choices' list than in those on the BBYA list.

Eight (30 %) of the twenty-seven novels with perspective shifts have a single perspective shift. Five (28 %) of the eighteen BBYA novels and three (34 %) of the nine YA Choices' novels with perspective shifts include a single perspective shift.

At the other end of the range, Driver's Ed has ninety-five shifts. It must be noted that a large number of perspective shifts does not necessarily mean the novel has numerous characters as does this particular novel. For example, A Time to Dance has the second highest number of perspective shifts per title, but the thirty-six shifts occur between the two main characters. The same is true of Drummers of Jericho. The thirty-two perspective shifts in this novel occur between only two characters, one female and one male. The number of perspective shifts and the number of characters in a novel do not match one for one.

Perspective Shift Lengths

Along with frequency, the perspective shifts were also coded as to length. Shifts were coded as short if they are less than two pages, medium if they are between two and five pages, and long if they are over five pages in length.

Short Perspective Shifts

The mean number of short perspective shifts per title for the sixty-three novels is two (2.32). The median number of short perspective shifts per title for this set of novels is zero and the mode is zero.

Twenty-three (37 %) of the sixty-three novels have a total of 146 short perspective shifts. The short perspective shifts per title range in number from one to fifty. There is a mean of six (6.34) short perspective shifts per title for this set of novels. The median number of short perspective shifts per title for the twenty-three novels with short perspective shifts is three and the mode is one.

The mean number of short perspective shifts per title for the forty-two BBYA novels analyzed is two (1.92). The median number of short perspective shifts per title for this set of novels is zero and the mode is zero.

Sixteen (89 %) of the eighteen BBYA novels with perspective shifts have a total of eighty-one short perspective shifts. The short perspective shifts per title range in number from one to thirty-six. There is a mean of five (5.06) short perspective shifts per title for this set of novels. The median number of short perspective shifts per title for the sixteen BBYA novels with short perspective shifts is 2.5 and the mode is one.

There is a mean of four (3.50) short perspective shifts per title in the twenty-one YA Choices' novels analyzed. The median number of short perspective shifts per title for this set of novels is zero and the mode is zero.

Seven (78 %) of the nine YA Choices' novels with perspective shifts have a total of seventy-three short perspective shifts. The short perspective shifts per title range from one to fifty. There is a mean of ten (10.42) short

perspective shifts per title for this set of novels. There is a median number of four short perspective shifts per title and a mode of one for the seven YA Choices' novels with short perspective shifts.

Medium Perspective Shifts

There is a mean of two (1.67) medium perspective shifts per title in the sixty-three novels. The median number of medium perspective shifts per title in the sixty-three novels is zero and the mode is zero.

Thirteen (48 %) of the twenty-seven novels with perspective shifts have a total of 105 medium length perspective shifts. The medium perspective shifts per title range in number from one to forty-one. There is a mean of eight (8.07) medium perspective shifts per title for this set of novels. The median number of medium perspective shifts per title is four and the mode is four for the thirteen novels with medium perspective shifts.

There is a mean of one (1.04) medium perspective shift per title in the forty-two BBYA novels analyzed. The median number of medium perspective shifts per title for this set of novels is zero and the mode is zero.

Nine (50 %) of the eighteen BBYA novels with perspective shifts have a total of forty-four medium perspective shifts. The medium perspective shifts per title range in number from one through fourteen. There is a mean of five (4.88) medium perspective shifts per title for this set of novels. The median number of medium perspective shifts per title for the nine BBYA novels with medium perspective shifts is four and there is no mode.

There is a mean of two (2.28) medium perspective shifts per title in the twenty-one YA Choices' novels. The median number of medium perspective shifts per title for this set of novels is zero and the mode is zero.

Four (44 %) of the nine Young Adults' Choices' novels with perspective shifts have a total of forty-eight medium perspective shifts. The medium perspective shifts per title range in number from one to forty-one. There is a mean of twelve medium perspective shifts per title for this set of novels. The median number of medium perspective shifts per title is nine and there is no mode for the four YA Choices' novels with medium perspective shifts.

Long Perspective Shifts

There is a mean of two (2.17) long perspective shifts per title in the sixty-three novels analyzed. The median number of long perspective shifts per title for this set of novels is zero and the mode is zero.

Twelve (44 %) of the twenty-seven novels with perspective shifts have a total of 137 long perspective shifts. The long perspective shifts per title range in number from one to twenty-eight. There is a mean of eleven (11.41) long perspective shifts per title. The median number of long perspective shifts per title is eight and there is no mode for the twelve novels with long perspective shifts.

There is a mean of two (2.33) long perspective shifts per title in the forty-two BBYA novels. The median number of long perspective shifts per title for this set of novels is zero and the mode is zero.

Seven (39 %) of the eighteen BBYA novels with perspective shifts have a total of ninety-eight long perspective shifts. The long perspective shifts per title range in number from one through twenty-eight. There is a mean of fourteen long perspective shifts per title for this set of novels. The median number of long perspective shifts per title is eight and the mode is eight for the seven BBYA novels with long perspective shifts.

There is a mean of two (1.85) long perspective shifts per title in the twenty-one YA Choices' novels analyzed in this study. The median number of long perspective shifts per title for this set of novels is zero and the mode is zero.

Five (56 %) of the nine YA Choices novels with perspective shifts have a total of thirty-nine long perspective shifts. The long perspective shifts per title range in number from one through sixteen. There is a mean of eight (7.8) long perspective shifts per title for this set of novels. There is a median of four long perspective shifts per title and a mode of four for the five YA Choices' novels with long perspective shifts.

Figure 8 (below) shows the mean number of short, medium, and long perspective shifts per title in the eighteen BBYA and nine YA Choices' novels with perspective shifts. When examining this chart it should be kept in mind that over half (57 %) of both the BBYA and YA Choices' novels do not include perspective shifts. Means, medians, and modes for both sets of novels, those with perspective shifts and those without perspective shifts, are listed in Table 5 (above).

Figure 8. Mean* Number of Perspective Shifts Per Title
In Titles With Perspective Shifts
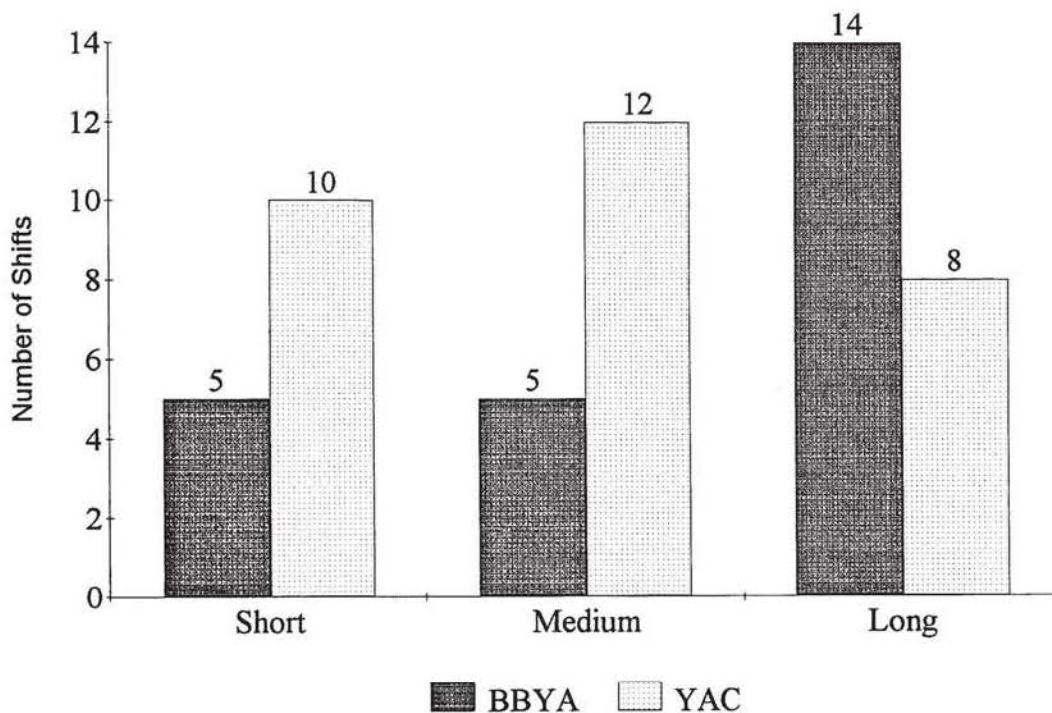
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long perspective shifts.

Fourteen (52 %) the twenty-seven novels with perspective shifts include perspective shifts of more than one length. Nine (50 %) of the eighteen BBYA novels have perspective shifts of more than one length. Four (44 %) of the nine YA Choices' novels with perspective shifts have perspective shifts of more than one length. Five (56 %) of the nine BBYA novels with multiple length perspective shifts have short, medium, and long shifts. Two (50 %) of the four YA Choices' novels with multiple length perspective shifts have short, medium, and long perspective shifts.

Perspective Shift Visual Clues

All but one of the novels with perspective shifts, <u>Farm Team</u>, a BBYA novel, include visual clues to indicate perspective shifts. The perspective shift visual clues generally appear as changes in the format or font. Eight (31 %) of the twenty-six novels with perspective shift visual clues indicate perspective shifts by employing a shift to italicized font. For example, the letters written by a secondary character, the stepson, in <u>But Can the Phoenix Sing?</u> are set in italicized font. Other perspective visual shift clues include chapter breaks, inclusion of more white space between text, and indenting the text.

Visual clues are included in <u>Driver's Ed</u> to prepare the reader for the ninety-five perspective shifts. For example, additional white space prefaces each shift. In addition, fifty-nine (62 %) of the shifts include the character's name in the first sentence. For example, one of the shifts to Remy's perspective begins with this sentence: "Remy had gone on a shopping binge--a tray of sparkling eye shadows, a new tube of ultrathick mascara, more lip gloss colors" (Cooney 1994, 40).

The letter format indicates perspective shifts in five (19 %) of the twenty-six novels with perspective shift visual clues. For example, the single perspective shift in <u>Twice Taken</u> is in the form of a letter from the main character's father. Perspective shift visual clues include additional white space prefacing the letter, as well as a text layout change. The text of the letter is laid out with blank lines between the paragraphs, rather than indicating paragraph changes by indenting the text as does the remainder of the novel.

The perspective shift visual clues vary in style, but are present in all but one of the titles with perspective shifts.

Predominant Tense Data

Figure 9 is a replica of the predominant tense section of the Analysis Form, Appendix A.

Figure 9. Predominant Tense Data

Predominant Narrative Tense: Past: _____ Future: _____ Present: _____
Predominant Dialogue Tense: Past: _____ Future: _____ Present: _____

Predominant Narrative Tense

Table 6 lists the novels and the predominant narrative tense employed in each one.

Table 6. Predominant Narrative Tense

Title	List	Tense
Ash	BBYA	Past
Baby Be-Bop	BBYA	Past
Between a Rock and a Hard Place	BBYA	Past
Bomb, The	BBYA	Past
But Can the Phoenix Sing?	BBYA	Past
Companions of the Night	BBYA	Past
Damned Strong Love	BBYA	Past
Dean Duffy	BBYA	Past
Drummers of Jericho	BBYA	Past
Emperor Mage	BBYA	Past
Farm Team	BBYA	Past
From the Notebooks of Melanin Sun	BBYA	Past
Getting Lincoln's Goat	BBYA	Past
How Far Would You Have Gotten If I Hadn't Called You Back?	BBYA	Past
I See the Moon	BBYA	Past

Table 6--*Continued*

Title	List	Tense
In the Middle of the Night	BBYA	Past
Indio	BBYA	Past
King's Shadow	BBYA	Past
Last Safe Place on Earth, The	BBYA	Past
Like Sisters On the Homefront	BBYA	Past
Midshipman's Hope	BBYA	Past
Midwife's Apprentice, The	BBYA	Past
Much Ado About Prom Night	BBYA	Past
Only Alien on the Planet, The	BBYA	Past
Othello	BBYA	Past
Relic, The	BBYA	Past
Road Home, The	BBYA	Past
Rule of the Bone	BBYA	Past
Slot Machine	BBYA	Past
Squared Circle, The	BBYA	Past
Tears of a Tiger	BBYA	Past
Third & Indiana	BBYA	Past
Thwonk	BBYA	Past
Time to Dance, A	BBYA	Past
Tomorrow When the War Began	BBYA	Past
Under the Mermaid Angel	BBYA	Past
War of Jenkins' Ear, The	BBYA	Past
Watsons Go to Birmingham-1963, The	BBYA	Past
Burning Time, The	YAC	Past
California Blue	YAC	Past
Come in From the Cold	YAC	Past
Crazy Weekend	YAC	Past
Deadly Deception	YAC	Past
Driver's Ed	YAC	Past
Hannah In Between	YAC	Past
Into the Land of Unicorns	YAC	Past
It's Nothing To a Mountain	YAC	Past
Martin the Warrior	YAC	Past
Mennyms, The	YAC	Past
Missing the Piano	YAC	Past
My Brother Has AIDS	YAC	Past
Night of Fear	YAC	Past
Phoenix Rising	YAC	Past

Table 6--*Continued*

Title	List	Tense
Rama: A Legend	YAC	Past
Shark Callers, The	YAC	Past
Steal Away Home	YAC	Past
Twice Taken	YAC	Past
Ironman	BBYA	Present
Mary Wolf	BBYA	Present
One Bird	BBYA	Present
Cattail Moon	YAC	Present
Fat Chance	YAC	Present
Longest Memory, The	BBYA	None

Only one novel, The Longest Memory, does not have a predominant narrative tense. The narrative tense shifts when the perspectives shift among sections in this BBYA novel.

The past narrative tense is the predominant narrative tense employed in a majority of the novels on both the BBYA and YA Choices' lists. Fifty-seven (90 %) of the sixty-three novels analyzed are written in the past narrative tense. Thirty-eight (91 %) of the forty-two BBYA novels and nineteen (90 %) of the twenty-one YA Choices' novels are written in the past narrative tense.

Five (8 %) of the sixty-three novels analyzed are written in the predominant present narrative tense. Three (7 %) of the forty-two BBYA novels (Ironman, Mary Wolf, and One Bird) and two (10 %) of the twenty-one Young Adults' Choices' novels (Cattail Moon and Fat Chance) are written in the predominant present tense. Each of these novels is written with a clear chronological sequence of events. All five are contemporary

novels written from the first person point of view. These five predominant present tense novels, as well as the chronological structure present in each one, are discussed below.

Fat Chance, written in a diary format, proceeds in chronological order through the events in the main character's life, interspersed with past reference shifts throughout the text. Each diary entry is dated. As an example of the predominant present tense employed in this novel, the first section of the entry for Friday, September 16 states:

> Today is Rosh Hashanah, so there's no school. I mean, there is
> school, but not for the Jewish kids. We get to go to temple instead.
> Rosh Hashanah is the Jewish New Year, and you're supposed to
> eat something sweet so you have a sweet year. (Newman 1994, 23)

Ironman is also written in a clear chronological sequence. The main character, Bo, relates the events leading up to the Ironman competition through letters to Larry King, dated October through July. The letters are written much like dialogue and are in present tense. The author includes third person, omniscient passages to flesh out the supporting characters and to describe events from perspectives other than Bo's. For example, one of the secondary characters in the book is referred to in the following passage of present tense narrative:

> Dr. Stevens stands and walks to the coffeepot, and Lionel notices
> yet again what a stunning woman she is. Tall and very dark, lean
> in an athletic way--the first black female vice-principal in the Spokane
> school district before she moved to Clark Fork to take a principal's
> job she believed would never be offered in the city. Lion would have
> crawled to the northern slope in his swimming trunks in mid-January
> to teach in her school. . . .(Lynch 1996, 12-13)

Although not formatted as a diary or letter, <u>One Bird</u> follows a chronological progression through the months following Megumi's mother's departure. The first chapter states the month in which Megumi's mother leaves: ". . . She has waited until now, the last week of January" (Mori 1996, 2). The events take five months to unfold. The passage of time is evident as the school year comes to an end and Megumi tells her friend Kiyoshi that she will be spending the summer with her mother and perhaps she will see him in the fall.

> He says nothing. I don't expect him to. Even if we were to see each other in the fall, we will never again be close friends, and we both know it. Walking quickly to the door, I go out and run down the steps into the empty churchyard. A few tears fall from my eyes as I pass the sandbox and swings, but I take a deep breath and keep moving. (Mori 1996, 228)

<u>Mary Wolf</u> is also written in a chronological sequence. This passage of narrative text begins the sequence:

> I'm surprised it is my birthday. The days roll by, one road leading to another. Flowers bloom beside the freeway. It's springtime again. I'm sixteen years old today. (Grant 1995, 9)

The chronological sequence concludes in the fall with the last line of narrative text in the book: "Next week I'm starting school just like you promised" (Grant 1995, 166).

In a similar reference to school starting, this passage of narrative text from <u>Cattail Moon</u> sets the stage for the chronological sequence of events. "My birthday is a week away. School starts again in two weeks and I'll be a sophomore. . . " (Thesman 1995, 8). As the story concludes Julia states:

"Last day of school tomorrow" (Thesman 1995, 166). The reader has followed a school year's worth of events in the main character's life.

As the above examples indicate, the chronological progression of events in these present tense narrative novels is clearly delineated. This is not always the case with novels written in the past tense. For example, But Can the Phoenix Sing? is a past tense novel, a reminiscence of what it was like to be involved in the Polish Resistance during World War II. The narrator is able to move among the past events, describing them as he remembers them, in any sequence, as the events have already occurred. A present tense novel may include references to events that occurred in the past, or to those that may occur in the future, but the story itself is based on the present events as they unfold in a chronological sequence.

Figure 10 (below) shows the percentage of BBYA and YA Choices' novels written from the past, present, or with no predominant narrative tense.

Figure 10. Predominant Narrative Tense
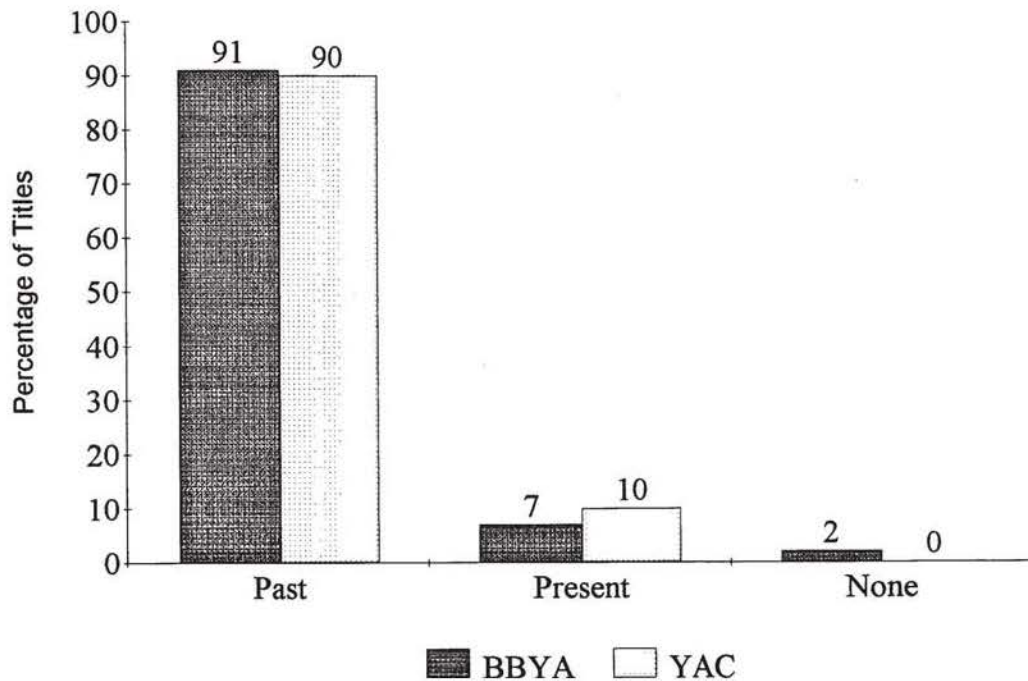
Predominant Dialogue Tense

The predominant dialogue tense was also coded. All sixty-three novels analyzed are written with a predominant present tense dialogue.

Temporal Shift Data

Figure 11 (below) is an abbreviated version of the temporal shift data section. The Analysis Form, Appendix A, shows a true representation of the coding space available.

Figure 11. Temporal Shift Data

Temporal Shift Visual Clues:

Pg: _____ Type: _____

Past Reference Dialogue		Past Reference Narrative		Future Reference Dialogue		Future Reference Narrative		Present Reference Dialogue		Present Reference Narrative	
Pg	Length	Pg	Length	Pg	Length	Pg	Length	Pg	Length	Pg	Length

(S: Short, 2 sentences or less; M: Medium, 3-10 sentences; L: Long, more than 10 sentences)

___ ___	___ ___	___ ___	___ ___	___ ___	___ ___
___ ___	___ ___	___ ___	___ ___	___ ___	___ ___

Instances: ___	Instances: ___	Instances: ___	Instances: ___	Instances: ___	Instances: ___
Short: ___	Short: ___	Short: ___	Short: ___	Short: ___	Short: ___
Medium: ___	Medium: ___	Medium: ___	Medium: ___	Medium: ___	Medium: ___
Long: ___	Long: ___	Long: ___	Long: ___	Long: ___	Long: ___

Dialogue Instances: _____ Narrative Instances: _____ Total Instances: _____

Table 7 lists the sixty-three novels analyzed in this study by the number of temporal shifts in each.

Table 7. Temporal Shifts

Title	List	Temp Shifts
Into the Land of Unicorns	YAC	70
Baby Be-Bop	BBYA	77
Midwife's Apprentice, The	BBYA	81
Rama: A Legend	YAC	85
Like Sisters On the Homefront	BBYA	101
Only Alien on the Planet, The	BBYA	113
I See the Moon	BBYA	114
My Brother Has AIDS	YAC	114
Farm Team	BBYA	117
In the Middle of the Night	BBYA	124

Table 7--*Continued*

Title	List	Temp Shifts
Bomb, The	BBYA	133
From the Notebooks of Melanin Sun	BBYA	140
Missing the Piano	YAC	142
Dean Duffy	BBYA	144
Steal Away Home	YAC	144
California Blue	YAC	149
Much Ado About Prom Night	BBYA	151
Longest Memory, The	BBYA	163
Crazy Weekend	YAC	163
Shark Callers, The	YAC	163
Watsons Go to Birmingham-1963, The	BBYA	167
Mennyms, The	YAC	172
Hannah In Between	YAC	173
Tears of a Tiger	BBYA	176
How Far Would You Have Gotten If I Hadn't Called You Back?	BBYA	181
Ash	BBYA	183
Phoenix Rising	YAC	193
Between a Rock and a Hard Place	BBYA	194
Squared Circle, The	BBYA	196
Burning Time, The	YAC	201
War of Jenkins' Ear, The	BBYA	202
It's Nothing To a Mountain	YAC	203
Under the Mermaid Angel	BBYA	205
Last Safe Place on Earth, The	BBYA	208
Cattail Moon	YAC	212
Deadly Deception	YAC	215
Slot Machine	BBYA	221
Driver's Ed	YAC	234
Ironman	BBYA	238
Time to Dance, A	BBYA	239
Drummers of Jericho	BBYA	242
King's Shadow	BBYA	242
Mary Wolf	BBYA	245
Thwonk	BBYA	246
Othello	BBYA	285
Damned Strong Love	BBYA	286
Indio	BBYA	290
Twice Taken	YAC	293

Table 7--*Continued*

Title	List	Temp Shifts
Night of Fear	YAC	299
Companions of the Night	BBYA	322
Come in From the Cold	YAC	329
Emperor Mage	BBYA	347
Getting Lincoln's Goat	BBYA	396
Rule of the Bone	BBYA	398
Tomorrow When the War Began	BBYA	419
Martin the Warrior	YAC	467
Fat Chance	YAC	488
Relic, The	BBYA	581
One Bird	BBYA	599
But Can the Phoenix Sing?	BBYA	747
Third & Indiana	BBYA	777
Road Home, The	BBYA	832
Midshipman's Hope	BBYA	887

The mean, median, and mode have been computed in relation to the number of temporal shifts per title that occur in the novels. They have been calculated in relation to the temporal shifts per title in all of the sixty-three novels, in relation to the temporal shifts per title in the forty-two BBYA novels, and in relation to temporal shifts per title in the twenty-one YA Choices novels. If not all of the novels in the set include the particular type of temporal shift being discussed, the mean, median, and mode have also been computed in relation to only those novels in the set that include this type of temporal shift. Not all of the novels analyzed have temporal shifts. Temporal shifts are also discussed in relation to length and type of shift. Means, medians, and modes for the different types and lengths of temporal shifts per title are calculated in the same manner for the sixty-three novels, the

forty-two BBYA novels, and the twenty-one YA Choices' novels. Table 8 lists the mean, median, and mode for all types of temporal shifts.

Table 8. Temporal Shifts Per Title Means, Medians, and Modes

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Temporal	Both	63	16,518	262	203	163
	BBYA	42	12,009	286	214.5	242
	YAC	21	4,509	215	193	163
Temporal Dialogue	Both	63	9,502	151	126	--
	BBYA	42	6,571	156	136	--
	YAC	21	2,931	140	125	--
Temporal Past Reference Dialogue	Both	63	4,406	70	61	--
	BBYA	42	3,066	73	62	--
	YAC	21	1,340	64	59	111
Temporal Past Reference Dialogue Short	Both	63	1,880	30	24	22
	BBYA	42	1,321	31	23.5	22
	YAC	21	559	27	24	21
Temporal Past Reference Dialogue Medium	Both	63	1,615	26	22	--
		62		26	22	--
	BBYA	42	1,115	27	22	14
	YAC	21	500	24	19	--
		20		25	23	--

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

Table 8--*Continued*

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Temporal Past Reference Dialogue						
Long	Both	63	904	14	12	7
		62		15	12	7
	BBYA	42	623	15	13	--
		41		15	13	--
	YAC	21	281	13	10	7
Temporal Future Reference Dialogue	Both	63	5,022	80	71	--
	BBYA	42	3,505	83	71.5	--
	YAC	21	1,517	72	71	71
Temporal Future Reference Dialogue						
Short	Both	63	2,257	36	30	--
	BBYA	42	1,553	37	32	--
	YAC	21	702	33	29	--
Temporal Future Reference Dialogue						
Medium	Both	63	1,996	32	26	--
		62		32	26	--
	BBYA	42	1,375	33	27	26
		41		34	26	26
	YAC	21	621	30	25	25
Temporal Future Reference Dialogue						
Long	Both	63	769	12	11	--
		59		13	11	--
	BBYA	42	575	14	12	16
		40		14	12.5	16
	YAC	21	194	9	9	--
		19		10	9	--

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

Table 8--*Continued*

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Temporal Narrative	Both	63	7,016	111	68	68
	BBYA	42	5,438	129	75.5	--
	YAC	21	1,578	75	59	68
Temporal Past Reference Narrative	Both	63	4,321	69	48	52
	BBYA	42	3,332	79	51.5	52
	YAC	21	989	22	21	--
Temporal Past Reference Narrative Short	Both	63	2,490	40	22	--
	BBYA	43	2,035	48	24.5	--
	YAC	21	455	22	21	--
Temporal Past Reference Narrative Medium	Both	63	1,352	21	17	17
	BBYA	42	961	23	17.5	--
	YAC	21	391	19	15	15
Temporal Past Reference Narrative Long	Both	63	479	8	6	1
		56		9	7	1
	BBYA	42	336	8	7	--
		39		9	7	--
	YAC	21		7	3	--
		17		8	4	--
Temporal Future Reference Narrative	Both	63	2,417	38	22	--
	BBYA	42	1,851	44	24	14
	YAC	21	566	27	18	--

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

Table 8--*Continued*

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Temporal Future Reference Narrative Short	Both	63	1,696	27	13	--
		62		27	13	--
	BBYA	42	1,325	32	16	9
	YAC	21	371	18	12	13
		20		19	12.5	13
Temporal Future Reference Narrative Medium	Both	63	654	10	6	6
		60		11	6	6
	BBYA	42	474	11	6	6
		41		12	8	6
	YAC	21	180	9	5	4
		19		9	4	4
Temporal Future Reference Narrative Long	Both	63	67	1	1	0
		32		2	2	1
	BBYA	42	52	1	1	0
		23		2	2	1
	YAC	21	15	1	0	0
		9		2	1	1
Temporal Present Reference Narrative	Both	63	270	4	0	0
		23		12	9	1
	BBYA	42	255	6	0	0
		20		13	11.5	1
	YAC	21	15	1	0	0
		3		5	5	--

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

Table 8--*Continued*

Shift Type	List	Titles	Shifts	Mean*	Median	Mode
Temporal Present Reference Narrative Short	Both	63	150	2	0	0
		16		9	5	--
	BBYA	42	137	3	0	0
		14		10	4.5	--
	YAC	21	1	1	0	0
		1		7	6.5	--
Temporal Present Reference Narrative Medium	Both	63		1	0	0
		16		6	4.5	1
	BBYA	42		1	0	0
		15		6	5	1
	YAC	21	1	.05	0	0
		1		1	1	1
Temporal Present Reference Narrative Long	Both	63	28	.44	0	0
		14		2	1	1
	BBYA	42	27	.43	0	0
		3		2	1	1
	YAC	21	1	.05	0	0
		1		1	1	1

*The mean has been rounded to the nearest whole number unless it is less than 1.00.

There are 16,518 temporal shifts in the sixty-three novels analyzed. As stated earlier, all of the novels analyzed include temporal shifts. The temporal shifts per title range in number from seventy to 887. There is a mean of 262 (262.19) temporal shifts per title in this set of novels. The

median number of temporal shifts per title for the sixty-three novels is 203 and the mode is 163.

The forty-two BBYA novels have a total of 12,009 temporal shifts. All of the BBYA novels have temporal shifts. The temporal shifts per title range in number from seventy-seven through 887. There is a mean of 286 (285.92) temporal shifts per title in this set of novels. The median number of temporal shifts per title in the BBYA novels is 214.5 and the mode is 242.

The twenty-one YA Choices' novels have a total of 4,509 temporal shifts. All of the YA Choices' novels have temporal shifts. The temporal shifts per title range in number from seventy through 488. There is a mean of 215 (214.71) temporal shifts per title in this set of novels. The median number of temporal shifts per title in the YA Choices' novels is 193 and the mode is 163.

The BBYA range of temporal shifts per title, from seventy-seven to 887, is broader than the YA Choices' range of temporal shifts per title from seventy through 488. There are six BBYA novels with more than 488 temporal shifts per title, the highest number of temporal shifts in a YA Choices' novel. These six novels (Midshipman's Hope, The Relic, One Bird, But Can the Phoenix Sing?, Third & Indiana, and The Road Home) expand the BBYA temporal shifts per title range to 887, by almost twice as many temporal shifts per title as the highest number of YA Choices' temporal shifts per title.

Temporal Shift Types

Temporal shifts have been coded as to type, either dialogue or narrative. All of the novels analyzed have both dialogue and narrative temporal shifts. Figure 12 shows the mean number of dialogue and narrative temporal shifts per title in the BBYA and YA Choices' novels. Both types of narrative shifts are discussed below, starting with the dialogue temporal shifts. Table 8 (above) lists the means, medians, and modes for all types of temporal shifts based on the whole set of sixty-three novels, as well as for the sets of BBYA and YA Choices' novels.

Figure 12. Mean* Number of Temporal Shifts Per Title
In the Novels With Temporal Shifts
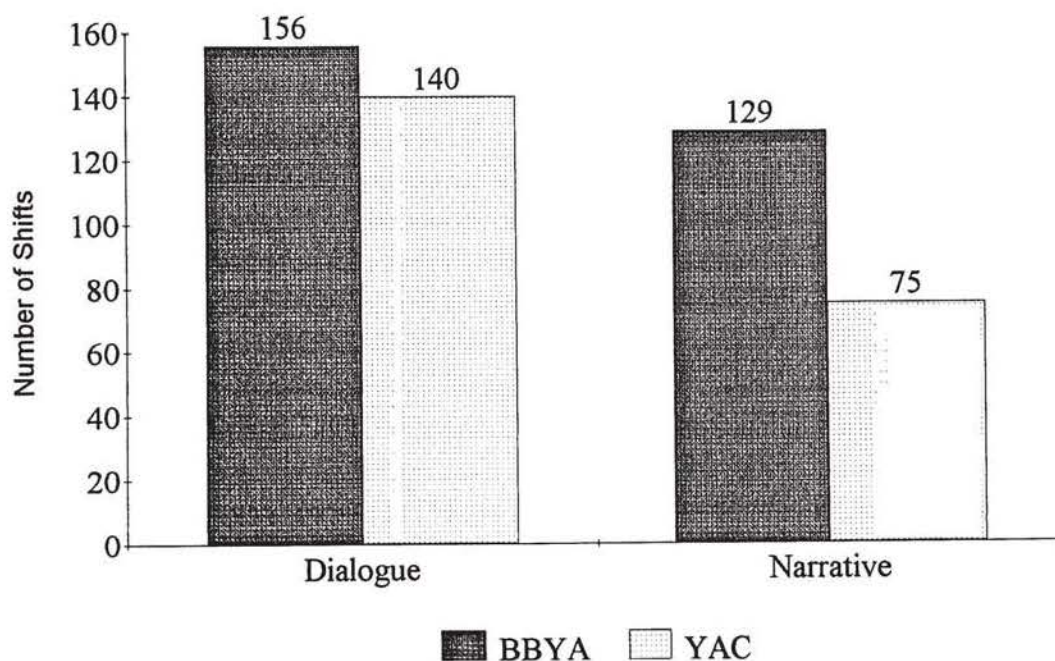
*The mean has been rounded to the nearest whole number unless it is less than 1.00.

Dialogue Temporal Shifts

Nine-thousand-five-hundred-two (58 %) of the temporal shifts occur in dialogue text. All of the novels analyzed included dialogue temporal shifts. The number of dialogue temporal shifts per title in the sixty-three novels analyzed range from thirty-three in The Longest Memory to 495 in Midshipman's Hope, both novels on the BBYA list. The mean number of dialogue temporal shifts per title for this set of novels is 151 (150.82). The median number of dialogue temporal shifts per title is 126 and there is no mode for the sixty-three novels.

Sixty-nine percent of the dialogue temporal shifts occur in the BBYA novels. All of the BBYA novels include dialogue temporal shifts. The forty-two BBYA novels have 6,571 dialogue temporal shifts. The dialogue temporal shifts per title range in number from thirty-three through 495 for the BBYA novels. There is a mean of 156 (156.45) dialogue temporal shifts per title in this set of novels. The median number of dialogue temporal shifts per title is 136 and there is no mode for the forty-two BBYA novels.

The twenty-one YA Choices' novels have 2,931 dialogue temporal shifts. All of the YA Choices' novels include dialogue temporal shifts. The dialogue temporal shifts per title range in number from fifty-three through 436. There is a mean of 140 (139.57) dialogue temporal shifts per title in the YA Choices' novels. The median number of dialogue temporal shifts per title is 125 and there is no mode for the twenty-one YA Choices' novels.

Narrative Temporal Shifts

Narrative temporal shifts have also been coded. There are 7,016 narrative temporal shifts in the sixty-three novels analyzed. All of the novels analyzed have narrative temporal shifts. The narrative temporal shifts per title range in number from seven through 559. There is a mean of 111 (111.36) narrative temporal shifts per title in this set of novels. The median number of narrative temporal shifts per title is sixty-eight and the mode is sixty-eight for the sixty-three novels.

Seventy-eight percent of the narrative temporal shifts occur in the forty-two BBYA novels. All of the BBYA novels include narrative temporal shifts. There are 5,438 narrative temporal shifts in the BBYA novels. The narrative temporal shifts per title range in number from eighteen through 559. There is a mean of 129 (129.47) narrative temporal shifts per title in this set of novels. The median number of narrative temporal shifts per title is 75.5 and there is no mode for the forty-two BBYA novels.

There are 1,578 narrative temporal shifts in the twenty-one YA Choices' novels. All of the YA Choices' novels have narrative temporal shifts. The narrative temporal shifts per title range from seven through 372, with a mean of seventy-five (75.14) narrative temporal shifts per title for this set of novels. The median number of narrative temporal shifts per title is fifty-nine and the mode is sixty-eight for the twenty-one YA Choices' novels.

Forty-three (68 %) of the sixty-three novels have less than the mean of 111 narrative temporal shifts per title. On the other hand, twenty (32 %) of the sixty-three novels have 111 or more temporal shifts per title. Seventeen (85 %) of the twenty novels with 111 or more shifts are BBYA novels. Only

three (14 %) YA Choices' novels have more than 111 temporal shifts per title. These are Come in From the Cold with 123 shifts, Night of Fear with 142 shifts, and Fat Chance with 372 shifts.

Temporal Shift Reference and Length

Temporal shifts in the dialogue and narrative have also been coded as to reference and length. Reference refers to whether the shift is a reference to a past, future, or present event. For example, a passage of text referring to a past event is coded as either a past reference dialogue shift or a past reference narrative shift and coded as short, medium, or long. Short shifts are two sentences or less in length. Medium shifts are three to ten sentences in length. Long shifts are over ten sentences in length. The dialogue temporal shifts and the narrative temporal shifts, and the length of these shifts, are discussed separately. Figure 12 (above) shows the mean number of narrative and dialogue shifts per title in the BBYA and YA Choices' novels.

Past Reference Dialogue Shifts

Past reference dialogue shifts are passages of dialogue that refer to events that occur in the past. For example, the following is a passage of dialogue from Twice Taken which refers to the past disappearance of a girl, who is now a young adult:

> "This is Betty Girard," the narrator said. . . . "Eleven years ago, Betty Girard's daughter, Amy, was kidnapped, presumably by Amy's father."
> . . . "Betty last saw Amy when Amy was only five years old."
> (Pfeffer 1996, 7)

There are 4,406 past reference dialogue shifts in the sixty-three novels analyzed. All of the novels analyzed include past reference dialogue shifts. The mean number of past reference dialogue shifts per title in the novels analyzed is seventy (69.93). The past reference dialogue shifts per title range in number from a low of seventeen in the YA Choices' title, The Shark Callers, to a high of 217 in the BBYA title, The Midshipman's Hope. The median number of past reference dialogue shifts per title is sixty-one and there is no mode for the sixty-three novels.

The forty-two BBYA novels include 3,066 past reference dialogue shifts. All of the BBYA novels include past reference dialogue shifts. The past reference dialogue shifts per title range in number from twenty to 217, with a mean of seventy-three past reference dialogue shifts per title in this set of novels. The median number of past reference dialogue shifts per title is sixty-two and there is no mode for the forty-two BBYA novels.

The twenty-one YA Choices' novels have 1,340 past reference dialogue shifts. All of the YA Choices' novels have past reference dialogue shifts. The past reference dialogue shifts per title range from seventeen to 156. There is a mean of sixty-four (63.81) past reference dialogue shifts per title in this set of novels. The median number of past reference dialogue shifts per title is fifty-nine and the mode is 111 for the twenty-one YA Choices' novels.

Past reference dialogue shifts have also been coded as to length. A short shift is two sentences or less, a medium shift is three to ten sentences, and a long shift is over ten sentences in length.

Short Past Reference Dialogue Shifts

The sixty-three novels analyzed have 1,880 short past reference dialogue shifts, in a range of six to ninety short past reference dialogue shifts per title. All of the novels analyzed have short past reference dialogue shifts. There is a mean of thirty (29.84) short past reference dialogue shifts per title in this set of novels. The median number of short past reference dialogue shifts per title is twenty-four and the mode is twenty-two for the sixty-three novels.

The forty-two BBYA novels have 1,321 short past reference dialogue shifts, in a range of seven to ninety short past reference dialogue shifts per title. All of the BBYA novels have short past reference dialogue shifts. There is a mean of thirty-one (31.45) short past reference dialogue shifts per title in this set of novels. The median number of short past reference dialogue shifts per title is 23.5 and the mode is twenty-two for the forty-two BBYA novels.

The twenty-one YA Choices' novels have 559 short past reference dialogue shifts, in a range of six to ninety short past reference dialogue shifts per title. All of the YA Choices' novels have short past reference dialogue shifts. There is a mean of twenty-seven (26.61) short past reference dialogue shifts per title in this set of novels. The median number of short past reference dialogue shifts per title is twenty-four and the mode is twenty-one for the twenty-one YA Choices' novels.

Medium Past Reference Dialogue Shifts

The mean number of medium past reference dialogue shifts per title for the sixty-three novels analyzed is twenty-six (25.63). The median number of medium past reference dialogue shifts per title is twenty-two and there is no mode for the sixty-three novels.

Sixty-two (98 %) of the sixty-three novels have 1,615 medium past reference dialogue shifts, in a range of one through eighty-two medium past reference dialogue shifts per title. There is a mean of twenty-six (26.04) medium past reference dialogue shifts per title in this set of novels. The median number of medium past reference dialogue shifts per title is twenty-two and there is no mode for the sixty-two novels with medium past reference dialogue shifts.

The forty-two BBYA novels have 1,115 medium past reference dialogue shifts, in a range of one through eighty-two. All of the BBYA novels have medium past reference dialogue shifts. There is a mean of twenty-seven (26.54) medium past reference dialogue shifts per title in this set of novels. The median number of medium past reference dialogue shifts per title is twenty-two and the mode is fourteen for the forty-two BBYA novels.

The mean number of medium past reference dialogue shifts per title in the twenty-one YA Choices' novels is twenty-four (23.81). The median number of medium past reference dialogue shifts per title is nineteen and there is no mode for the twenty-one YA Choices' novels.

Twenty (95 %) of the twenty-one YA Choices' novels have a total of 500 medium past reference dialogue shifts, in a range of six through fifty-six

medium past reference dialogue shifts per title. There is a mean of twenty-five medium past reference dialogue shifts per title in this set of novels. The median number of medium past reference dialogue shifts per title is twenty-three and there is no mode for the twenty YA Choices' novels with medium past reference dialogue shifts.

Long Past Reference Dialogue Shifts

There is a mean of fourteen (14.34) long past reference shifts per title in the sixty-three novels analyzed. The median number of long past reference dialogue shifts per title is twelve and the mode is seven for the sixty-three novels.

Sixty-two (98 %) of the sixty-three novels analyzed have 904 long past reference dialogue shifts, in a range of two through forty-five long past reference dialogue shifts per title. There is a mean of fifteen (14.58) long past reference dialogue shifts per title in this set of novels. The median number of long past reference dialogue shifts per title is twelve and the mode is seven for the sixty-two novels with long past reference dialogue shifts.

There is a mean of fifteen (14.83) long past reference dialogue shifts per title in the forty-two BBYA novels. The median number of long past reference dialogue shifts per title is thirteen and there is no mode for the forty-two BBYA novels.

Forty-one (98 %) of the forty-two BBYA novels have 623 long past reference dialogue shifts, in a range of two through forty-five long past reference dialogue shifts per title. There is a mean of fifteen (15.19) long past reference dialogue shifts per title in this set of novels. The median number of

long past reference dialogue shifts per title is thirteen and there is no mode for the forty-one BBYA novels with long past reference dialogue shifts.

The twenty-one YA Choices' novels have a total of 281 long past reference dialogue shifts, in a range of two through forty long past reference dialogue shifts per title. All of the YA Choices' novels have long past reference dialogue shifts. There is a mean of thirteen (13.38) long past reference dialogue shifts per title in this set of novels. The median number of long past reference dialogue shifts per title is ten and the mode is seven for the twenty-one YA Choices novels.

Figure 13 (below) shows the mean number of short, medium, and long past reference dialogue shifts per title for the BBYA and YA Choices' novels with past reference dialogue shifts. All of the novels analyzed include past reference dialogue shifts. Table 8 (above) lists the means, medians, and modes for all types of temporal shifts based on the whole set of sixty-three novels, as well as on the sets of BBYA and YA Choices' novels.

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Figure 13. Mean* Number of Past Reference Dialogue Shifts Per Title
In Titles With Past Reference Dialogue Shifts
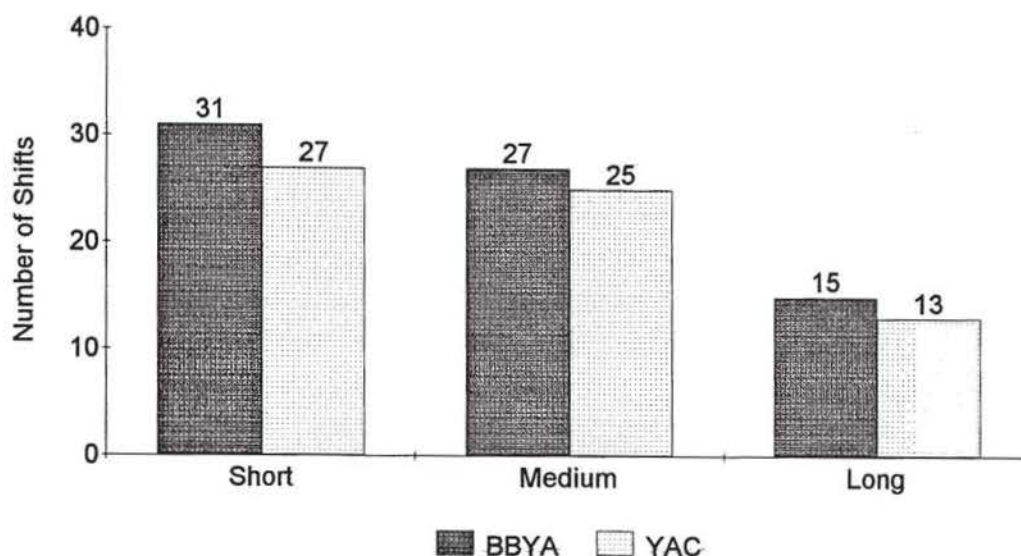
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long past reference dialogue shifts.

Future Reference Dialogue Shifts

Future reference dialogue shifts are passages of dialogue that refer to events that will take place in the future. The following is a passage of future reference dialogue from Companions of the Night, referring to how the main characters plan to cover up a woman's death:

> "I'll pour lighter fluid on these," he said, "and burn them even more. You can say Marsala raved about burning out all of the vampire blood, including yours. . . ." (Vande Velde 1996, 11)

The future reference dialogue shifts in the sixty-three novels analyzed were coded. All of the novels analyzed include future reference dialogue shifts. There are 5,022 future reference dialogue shifts in these novels, in a

range of one through 280 future reference dialogue shifts per title. There is a mean of eighty (79.71) future reference dialogue shifts per title in this set of novels. The median number of future reference dialogue shifts per title is seventy-one and there is no mode for the sixty-three novels.

The forty-two BBYA novels have 3,505 future reference dialogue shifts, in a range of one through 278 future reference dialogue shifts per title. All of the BBYA novels have future reference dialogue shifts. There is a mean of eighty-three (83.45) future reference dialogue shifts per title in this set of novels. The median number of future reference dialogue shifts per title is 71.5 and there is no mode for the forty-two BBYA novels.

The twenty-one YA Choices' novels have 1,517 future reference dialogue shifts, in a range of five through 280 future reference dialogue shifts per title. All of the YA Choices' novels have future reference dialogue shifts. There is a mean of seventy-two (72.23) future reference dialogue shifts per title in this set of novels. The median number of future reference dialogue shifts per title is seventy-one and the mode is seventy-one for the twenty-one YA Choices' novels.

Future reference dialogue shifts have been coded by length as well. A short shift is two sentences or less, a medium shift is three to ten sentences, and a long shift is over ten sentences in length.

Short Future Reference Dialogue Shifts

The sixty-three novels analyzed have a total of 2,257 short future reference dialogue shifts, in a range of one through 120 short future reference dialogue shifts per title. All of the novels analyzed have short future

reference dialogue shifts. There is a mean of thirty-six (35.82) short future reference dialogue shifts per title for this set of novels. The median number of short future reference dialogue shifts per title is thirty and there is no mode for the sixty-three novels.

The forty-two BBYA novels have 1,555 short future reference dialogue shifts, in a range of one through 115 short future reference dialogue shifts per title. All of the BBYA novels have short future reference dialogue shifts. There is a mean of thirty-seven (37.02) short future reference dialogue shifts per title in this set of novels. The median number of short future reference dialogue shifts per title is thirty-two and there is no mode for the forty-two BBYA novels.

The YA Choices' novels have 702 short future reference dialogue shifts, in a range of three through 120 short future reference dialogue shifts per title. All of the YA Choices' novels have short future reference dialogue shifts. There is a mean of thirty-three (33.43) short future reference dialogue shifts per title in this set of novels. The median number of short future reference dialogue shifts per title is twenty-nine and there is no mode for the twenty-one YA Choices' novels.

Medium Future Reference Dialogue Shifts

The sixty-three novels analyzed have a mean of thirty-two (31.68) medium future reference dialogue shifts per title. The median number of medium future reference dialogue shifts per title is twenty-six and there is no mode for the sixty-three novels.

Sixty-two (98 %) of the sixty-three novels analyzed have a total of 1,996 medium future reference dialogue shifts, in a range of one through 129 medium future reference dialogue shifts per title. There is a mean of thirty-two (32.19) medium future reference dialogue shifts per title for this set of novels. The median number of medium future reference dialogue shifts per title for the sixty-two novels with medium future reference dialogue shifts is twenty-six and there is no mode.

There is a mean of thirty-three (32.73) medium future reference dialogue shifts per title in the forty-two BBYA novels analyzed. The median number of medium future reference dialogue shifts per title is twenty-seven and the mode is twenty-six for the forty-two BBYA novels.

Forty-one (98 %) of the forty-two BBYA novels have a total of 1,375 medium future reference dialogue shifts, in a range of one through 125 medium future reference dialogue shifts per title. There is a mean of thirty-four (33.53) medium future reference dialogue shifts per title in this set of novels. The median number of medium future reference dialogue shifts per title is twenty-six and the mode is twenty-six for the forty-one BBYA novels with medium future reference dialogue shifts.

The twenty-one YA Choices' novels have a total of 621 medium future reference dialogue shifts, in a range of two through 129 medium future reference dialogue shifts per title. All of the YA Choices' novels include medium future reference dialogue shifts. There is a mean of thirty (29.57) medium future reference dialogue shifts per title for this set of novels. The

median number of medium future reference dialogue shifts per title for the twenty-one YA Choices' novels is twenty-five and the mode is twenty-five.

Long Future Reference Dialogue Shifts

The mean number of long future reference dialogue shifts per title for the sixty-three novels analyzed is twelve (12.21). The median number of long future reference dialogue shifts per title is eleven and there is no mode for the sixty-three novels.

Fifty-nine (94 %) of the sixty-three novels analyzed have a total of 769 long future reference dialogue shifts, in a range of one through sixty-two long future reference dialogue shifts per title. There is a mean of thirteen (13.03) long future reference dialogue shifts per title for this set of novels. The median number of long future reference dialogue shifts per title is eleven and there is no mode for the fifty-nine novels with long future reference dialogue shifts.

There is a mean of fourteen (13.69) long future reference dialogue shifts per title in the BBYA novels analyzed. The median number of future reference dialogue shifts per title is twelve and the mode is sixteen for the forty-two BBYA novels.

Forty (95 %) of the forty-two BBYA novels have a total of 575 long future reference dialogue shifts, in a range of one through sixty-two long future reference dialogue shifts per title. There is a mean of fourteen (14.37) long future reference dialogue shifts per title in this set of novels. The median number of long future reference dialogue shifts per title is 12.5 and the mode

is sixteen for the forty BBYA novels with long future reference dialogue shifts.

The mean number of long future reference dialogue shifts per title in the twenty-one YA Choices' novels is nine (9.23). The median number of long future reference dialogue shifts per title for this set of novels is nine and there is no mode.

Nineteen (90 %) of the twenty-one YA Choices' novels have a total of 194 long future reference dialogue shifts, in a range of two through thirty-one long future reference dialogue shifts per title. There is a mean of ten (10.21) long future reference shifts per title in this set of novels. The median number of long future reference dialogue shifts per title is nine and there is no mode for the nineteen YA Choices' novels with long future reference dialogue shifts.

Figure 14 (below) shows the mean number of short, medium, and long future reference dialogue shifts per title in the BBYA and YA Choices' novels with future reference dialogue shifts. All of the novels include future reference dialogue shifts. Table 8 (above) lists the means, medians, and modes for all types of temporal shifts based on the whole set of sixty-three novels, as well as on the sets of BBYA and YA Choices' novels.

Figure 14. Mean* Number of Future Reference Dialogue Shifts Per Title
In Titles With Future Reference Dialogue Shifts
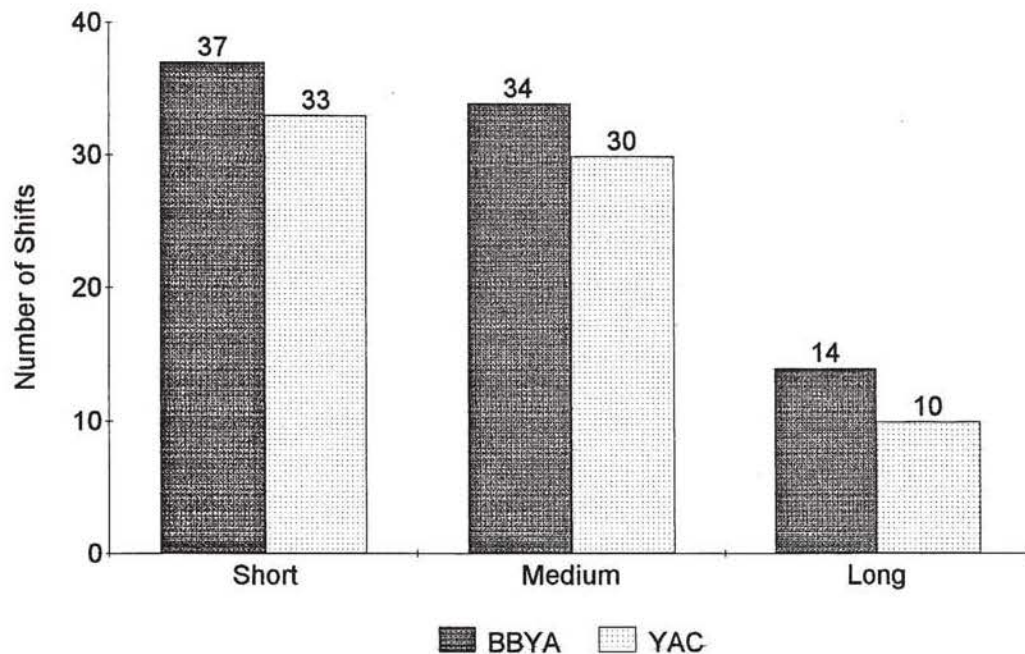
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long future reference dialogue shifts.

Narrative temporal shifts are coded as past reference, future reference, or present reference narrative shifts. Each type of narrative reference shift is also coded by length. Short shifts are two sentences or less, medium shifts are three to ten sentences, and long shifts are over ten sentences in length.

Past Reference Narrative Shifts

Past reference narrative shifts are passages of narrative text that refer to events that occurred in the past. For example, this short passage from The Road Home refers to how a character remembered what was on the mantelpiece of her boyfriend's home before he died in Vietnam: "For years,

until Billy joined up, the McDoughs had had a picture of President Kennedy up there" (White 1995, 282).

There are 4,321 past reference narrative shifts in the sixty-three novels analyzed. All of the novels analyzed have past reference narrative shifts. The mean number of past reference narrative shifts per title is sixty-nine (68.59), in a range of four through 314 past reference narrative shifts per title in this set of novels. The median number of past reference narrative shifts per title is forty-eight and the mode is fifty-two for the sixty-three novels.

The forty-two BBYA novels have 3,332 past reference narrative shifts, in a range of thirteen through 314 past reference narrative shifts per title. All of the BBYA novels have past reference narrative shifts. There is a mean of seventy-nine (79.33) past reference narrative shifts per title in this set of novels. The forty-two BBYA novels have a median of 51.5 past reference narrative shifts per title and a mode of fifty-two.

The twenty-one YA Choices' novels have 989 past reference narrative shifts, in a range of four through 189 past reference narrative shifts per title. All of the YA Choices' novels analyzed have past reference narrative shifts. There is a mean of forty-seven (47.09) past reference narrative shifts per title in this set of novels. There is a median of thirty-seven past reference narrative shifts per title and there is no mode for the twenty-one YA Choices' novels.

Short Past Reference Narrative Shifts

There are 2,490 short past reference narrative shifts in the sixty-three novels analyzed, in a range of two through 240 short past reference narrative

shifts per title. All of the novels analyzed have short past reference narrative shifts. There is a mean of forty (39.52) short past reference narrative shifts per title for this set of novels. The median number of short past reference narrative shifts per title for the sixty-three novels is twenty-two and there is no mode.

The forty-two BBYA novels have a total of 2,035 short past reference narrative shifts, in a range of six through 240 short past reference narrative shifts per title. All of the BBYA novels have short past reference narrative shifts. There is a mean of forty-eight (48.45) short past reference narrative shifts per title in this set of novels. The median number of short past reference narrative shifts per title for the forty-two BBYA novels is 24.5 and there is no mode for this set of novels.

The twenty-one YA Choices' novels have a total of 455 short past reference narrative shifts, in a range of two through fifty-four short past reference narrative shifts per title. All of the YA Choices' novels have short past reference narrative shifts. There is a mean of twenty-two (21.66) short past reference narrative shifts per title in this set of novels. The median number of short past reference narrative shifts per title for the twenty-one YA Choices' novels is twenty-one and there is no mode.

Medium Past Reference Narrative Shifts

There are 1,352 medium past reference narrative shifts in the novels analyzed, in a range of one through 100 medium past reference narrative shifts per title. All of the novels analyzed have medium past reference narrative shifts. There is a mean of twenty-one (21.46) medium past

reference narrative shifts per title for this set of novels. The median number of medium past reference narrative shifts per title for the sixty-three novels is seventeen and the mode is seventeen.

The forty-two BBYA novels have a total of 961 medium past reference narrative shifts, in a range of one through 100 medium past reference narrative shifts per title. All of the BBYA novels include medium past reference narrative shifts. There is a mean of twenty-three (22.88) medium past reference narrative shifts per title in this set of novels. The median number of medium past reference narrative shifts per title for the forty-two BBYA novels is 17.5 and there is no mode.

The twenty-one YA Choices' novels have 391 medium past reference narrative shifts, in a range of two through eighty-seven medium past reference narrative shifts per title. All of the YA Choices' novels have medium past reference narrative shifts. There is a mean of nineteen (18.61) medium past reference narrative shifts per title in this set of novels. The median number of medium past reference narrative shifts per title for the twenty-one YA Choices' novels is fifteen and the mode is fifteen.

Long Past Reference Narrative Shifts

There is a mean of eight (7.60) long past reference narrative shifts per title for the sixty-three novels analyzed. The median number of long past reference narrative shifts per title for this set of novels is six and the mode is one.

Fifty-six (89 %) of the sixty-three novels analyzed have a total of 479 long past reference narrative shifts, in a range of one through fifty-one long

past reference narrative shifts per title. There is a mean of nine (8.55) long past reference narrative shifts per title for this set of novels. The median number of long past reference narrative shifts per title for the fifty-six novels with long past reference narrative shifts is seven and the mode is one.

There is a mean of eight long past reference narrative shifts per title for the forty-two BBYA novels analyzed. The median number of long past reference narrative shifts per title for the forty-two BBYA novels is seven and there is no mode.

Thirty-nine (93 %) of the forty-two BBYA novels have 336 long past reference narrative shifts, in a range of one through fifty-one long past reference narrative shifts per title. There is a mean of nine (8.61) long past reference narrative shifts per title for this set of novels. The median number of long past reference narrative shifts per title for the thirty-nine BBYA novels with long past reference narrative shifts is seven and there is no mode.

The mean number of long past reference narrative shifts per title for the twenty-one YA Choices' novels is seven (6.81). The median number of long past reference narrative shifts per title for the twenty-one YA Choices' novels is three and there is no mode.

Seventeen (81 %) of the twenty-one YA Choices' novels have 143 long past reference narrative shifts, in a range of one through forty-eight long past reference narrative shifts per title. There is a mean of eight (8.41) long past reference narrative shifts per title for this set of novels. The median number of long past reference narrative shifts per title for the seventeen YA

Choices' novels with long past reference narrative shifts is four and there is no mode.

Figure 15 shows the mean number of short, medium, and long past reference narrative shifts per title in the BBYA and YA Choices' novels with past reference narrative shifts. All of the novels analyzed include past reference narrative shifts. Table 8 (above) lists the means, medians, and modes for all types of temporal shifts based on the whole set of sixty-three novels, as well as on the sets of BBYA and YA Choices' novels.

Figure 15. Mean* Number of Past Reference Narrative Shifts Per Title
In Titles With Past Reference Narrative Shifts
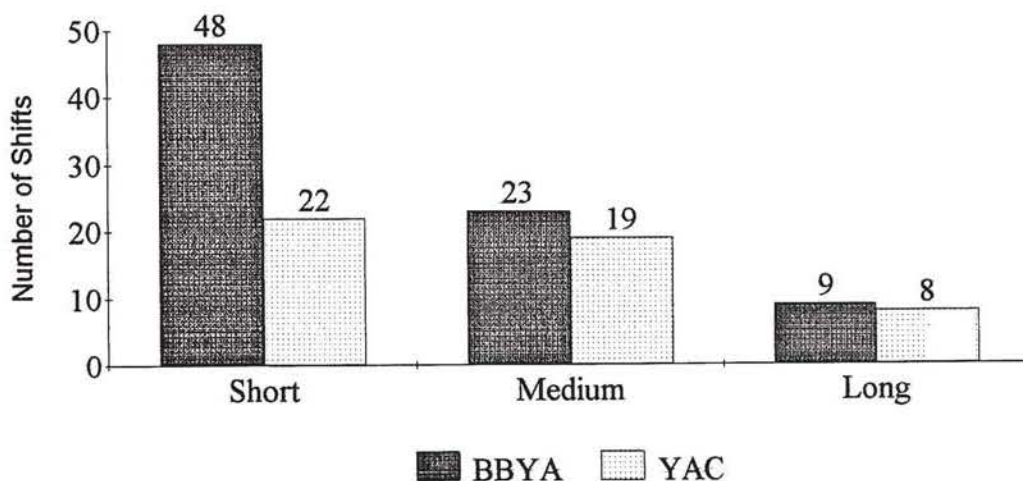
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long past reference narrative shifts.

Future Reference Narrative Shifts

Future reference narrative shifts are passages of narrative text that refer to events that will take place in the future. For example, this passage of first person narrative is from Cattail Moon:

By the time the festival arrives at the end of September, I'll
already be a student at Moon Valley High and know my way
around. The strange, hollow feeling in my chest will be gone.
I'll know I've either made a mistake or the best decision possible.
(Thesman 1995, 12-13)

Future reference narrative shifts were coded for the sixty-three novels analyzed in this study. All of the novels analyzed have future reference narrative shifts. These future reference narrative shifts per title range from one through 183. There is a mean of thirty-eight (38.36) future reference narrative shifts per title in this set of novels. The median number of future reference narrative shifts per title for the sixty-three novels is twenty-two and there is no mode.

The forty-two BBYA novels have a total of 1,851 future reference narrative shifts, in a range of three through 178 future reference narrative shifts per title. All of the BBYA novels include future reference narrative shifts. There is a mean of forty-four (44.07) future reference narrative shifts per title in this set of novels. The median number of future reference narrative shifts per title for the forty-two BBYA novels is twenty-four and the mode is fourteen.

The twenty-one YA Choices' novels have a total of 566 future reference narrative shifts, in a range of one through 183 future reference narrative shifts per title. All of the YA Choices' novels include future reference narrative shifts. There is a mean of twenty-seven (26.95) future reference narrative shifts per title for this set of novels. The median number of future reference narrative shifts per title for the twenty-one YA Choices' novels is eighteen and there is no mode.

Future reference narrative shifts were also coded by length. Short shifts are two sentences or less, medium shifts are three through ten sentences, and long shifts are over ten sentences in length.

Short Future Reference Narrative Shifts

There is a mean of twenty-seven (26.92) short future reference narrative shifts per title for the sixty-three novels analyzed. The median number of short future reference narrative shifts per title for the sixty-three novels is thirteen and there is no mode.

Sixty-two (98 %) of the sixty-three novels analyzed have a total of 1,696 short future reference narrative shifts, in a range of one through 138 short future reference narrative shifts per title. There is a median of twenty-seven (27.35) short future reference narrative shifts per title for this set of novels. The median number of short future reference narrative shifts per title for the sixty-two novels with short future reference narrative shifts is thirteen and there is no mode.

The forty-two BBYA novels have 1,325 short future reference narrative shifts, in a range of three through 136 short future reference narrative shifts per title. All of the BBYA novels have short future reference narrative shifts. There is a mean of thirty-two (31.54) short future reference narrative shifts per title in this set of novels. The median number of short future reference narrative shifts per title for the forty-two BBYA novels is sixteen and the mode is nine.

There is a mean of eighteen (17.67) short future reference narrative shifts per title in the twenty-one YA Choices' novels. The median number of

short reference narrative shifts per title for the twenty-one YA Choices'
novels is twelve and the mode is thirteen.

Twenty (95 %) of the twenty-one YA Choices' novels have 371 short
future reference narrative shifts, in a range of one through 138 short future
reference narrative shifts per title. There is a mean of nineteen (18.55) short
future reference narrative shifts per title for this set of novels. The median
number of short future reference narrative shifts per title for the twenty YA
Choices' novels with short future reference narrative shifts is 12.5 and the
mode is thirteen.

Medium Future Reference Narrative Shifts

The mean number of medium future reference narrative shifts per title
for the sixty-three novels analyzed is ten (10.38). The median number of
medium future reference narrative shifts per title for the sixty-three novels is
six and the mode is six.

Sixty (95 %) of the sixty-three novels with future reference narrative
shifts have a total of 654 medium future reference narrative shifts, in a range
of one through forty-four medium future reference narrative shifts per title.
There is a mean of eleven (10.9) medium future reference narrative shifts per
title for this set of novels. The median number of medium future reference
narrative shifts per title is six and the mode is six for the sixty novels with
future reference narrative shifts.

The mean number of medium future reference narrative shifts per title
for the forty-two BBYA novels analyzed is eleven (11.28). The median

number of medium future reference narrative shifts per title for the forty-two BBYA novels is six and the mode is six.

Forty-one (98 %) of the forty-two BBYA novels have a total of 474 medium future reference narrative shifts, in a range of three through sixty-four medium future reference narrative shifts per title. There is a mean of twelve (11.85) medium future reference narrative shifts per title for this set of novels. The median number of medium future reference narrative shifts per title is eight and the mode is six for the forty-one BBYA novels with medium future reference narrative shifts.

The mean number of medium future reference narrative shifts per title for the twenty-one YA Choices' novels is nine (8.57). The median number of medium future reference narrative shifts per title for the twenty-one YA Choices' novels is five and the mode is four.

Nineteen (90 %) of the twenty-one YA Choices' novels have a total of 180 medium future reference narrative shifts, in a range of one through forty-four medium future reference narrative shifts per title. There is a mean of nine (9.47) medium future reference narrative shifts per title for this set of novels. The median number of medium future reference narrative shifts per title is four and the mode is four for the nineteen YA Choices' novels with medium future reference narrative shifts.

Long Future Reference Narrative Shifts

The mean number of long future reference narrative shifts per title for the sixty-three novels analyzed is one (1.06). The median number of long

future reference narrative shifts per title for the sixty-three novels is one and the mode is zero.

Thirty-two (51 %) of the sixty-three novels analyzed, have a total of sixty-seven long future reference narrative shifts, in a range of one through ten long future reference narrative shifts per title. There is a mean of two (2.09) long future reference narrative shifts per title for this set of novels. The median number of long future reference narrative shifts per title is two and the mode is one for the thirty-two novels with long future reference narrative shifts.

There is a mean of one (1.23) long future reference narrative shift per title in the forty-two BBYA novels analyzed. The median number of long future reference narrative shifts per title for the forty-two BBYA novels is one and the mode is zero.

Twenty-three (55 %) of the forty-two BBYA novels have a total of fifty-two long future reference narrative shifts, in a range of one through ten long future reference narrative shifts per title. There is a mean of two (2.26) long future reference narrative shifts per title for this set of novels. The median number of long future reference narrative shifts per title is two and the mode is one for the twenty-three BBYA novels with long future reference narrative shifts.

There is a mean of one (.71) long future reference narrative shift per title for the twenty-one YA Choices' novels analyzed in this study. The median number of long future reference narrative shifts per title for the twenty-one YA Choices' novels is zero and the mode is zero.

Nine (43 %) of the twenty-one YA Choices' novels have a total of fifteen long future reference narrative shifts, in a range of one through four long future reference narrative shifts per title. There is a mean of two (1.67) long future reference narrative shifts per title for this set of novels. The median number of long future reference narrative shifts per title is one and the mode is one for the nine YA Choices' novels with long future reference narrative shifts.

Figure 16 shows the mean number of short, medium, and long future reference narrative shifts in the BBYA and YA Choices' novels with future reference narrative shifts. Table 8 (above) lists the means, medians, and modes for all types of temporal shifts based on the whole set of sixty-three novels, as well as on the sets of BBYA and YA Choices' novels.

Figure 16. Mean* Number of Future Reference Narrative Shifts Per Title
In Titles With Future Reference Narrative Shifts
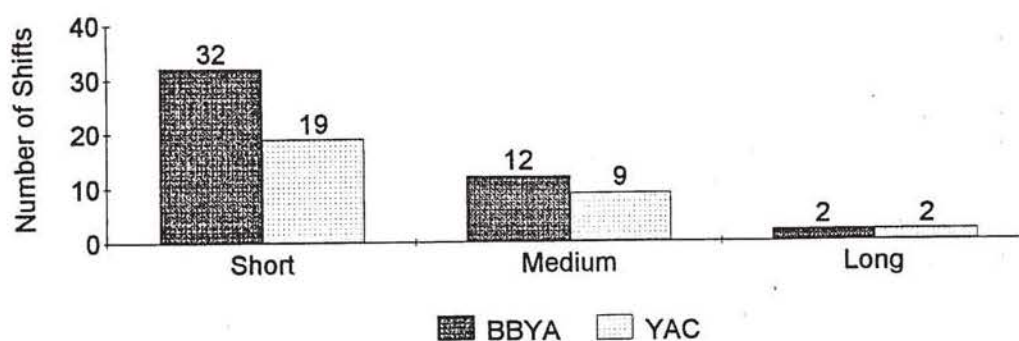
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long future reference narrative shifts.

Present Reference Narrative Shifts

Present reference narrative shifts are passages of narrative text that refer to events that are presently occurring. For example, this passage of narrative text from But Can the Phoenix Sing? refers to how the main character's stepson is now reacting to reading about his stepfather's past:

> . . . Misha's past is beginning to dominate my life. I tend to read a bit, and then reread it, trying to imagine the Misha I know now as a teenage partisan at risk of losing his life every single minute of the night and day. (Laird 1995, 88)

Present reference narrative shifts, such as the one above, were coded.

There is a mean of four (4.28) present reference narrative shifts per title in the sixty-three novels analyzed. The median number of present reference narrative shifts per title for the sixty-three novels is zero and the mode is zero.

Twenty-three (37 %) of the sixty-three novels analyzed have a total of 270 present reference narrative shifts, in a range of one through eighty-one present reference narrative shifts per title. There is a mean of twelve (11.73) present reference narrative shifts per title in this set of novels. The median number of present reference narrative shifts per title is nine and the mode is one for the twenty-three novels with present reference narrative shifts.

The mean number of present reference narrative shifts per title for the forty-two BBYA novels is six (6.07). The median number of present reference narrative shifts per title for the forty-two BBYA novels is zero and the mode is zero.

Twenty (48 %) of the forty-two BBYA novels have a total of 255 present reference narrative shifts, ranging from one through eighty-one

present reference narrative shifts per title. There is a mean of thirteen (12.75) present reference narrative shifts per title for this set of novels. The median number of present reference narrative shifts per title is 11.5 and the mode is one for the twenty BBYA novels with present reference narrative shifts.

The mean number of present reference narrative shifts per title in the twenty-one YA Choices' novels is one (.71). The median number of present reference narrative shifts per title for the twenty-one YA Choices' novels is zero and the mode is zero.

Three (14 %) of the twenty-one YA Choice's novels have present reference narrative shifts. There is a total of fifteen present reference shifts in these three YA Choices' novels. The present reference narrative shifts per title range in number from one through nine, with a mean of five present reference narrative shifts per title for this set of novels. The median number of present reference narrative shifts per title is five and there is no mode for the three YA Choices' novels with present reference narrative shifts.

Present reference narrative shifts were also coded by length. Short shifts are two sentences, medium shifts are three through ten sentences, and long shifts are over ten sentences in length.

Short Present Reference Narrative Shifts

There is a mean of two (2.38) short present reference narrative shifts per title in the sixty-three novels analyzed. The median number of short present reference narrative shifts per title is zero and the mode is zero for the sixty-three novels.

Sixteen (70 %) of the twenty-three novels with present reference shifts have a total of 150 short present reference narrative shifts. The shifts range from one to sixty-three present reference narrative shifts per title, with a mean of nine (9.37) short present reference narrative shifts per title for this set of novels. The median number of short present reference shifts per title is five and there is no mode for the sixteen novels with short present reference narrative shifts.

There is a mean of three (3.26) short present reference narrative shifts per title in the forty-two BBYA novels. The median number of short present reference narrative shifts per title for the forty-two BBYA novels is zero and the mode is zero.

Fourteen (70 %) of the twenty BBYA novels with present reference narrative shifts have a total of 137 short present reference narrative shifts. The short present reference narrative shifts range from one to sixty-three shifts per title, with a mean of ten (9.78) short present reference narrative shifts per title for this set of novels. The median number of short present reference narrative shifts per title is 4.5 and there is no mode for the fourteen BBYA novels with short present reference narrative shifts.

The mean number of short present reference narrative shifts per title in the twenty-one YA Choices' novels is one (.62). The median number of short present reference narrative shifts per title for the twenty-one YA Choices' novels is zero and the mode is zero.

Two (67 %) of the three YA Choices' novels with present reference shifts have a total of thirteen short present reference shifts. The short present

reference shifts range from five to eight per title, with a mean of seven (6.5) short present reference narrative shifts per title for this set of novels. The median number of short present reference narrative shifts per title is 6.5 and there is no mode for the two YA Choices' novels with short present reference narrative shifts.

Medium Present Reference Narrative Shifts

The mean number of medium present reference narrative shifts per title for the sixty-three novels analyzed is one (1.46). The median number of medium present reference narrative shifts per title is zero and the mode is zero for the sixty-three novels.

Sixteen (70 %) of the twenty-three novels with present reference narrative shifts have a total of ninety-two medium present reference narrative shifts. The medium present reference narrative shifts range from one to fifteen per title, with a mean of six (5.75) medium present reference narrative shifts per title for this set of novels. The median number of medium present reference narrative shifts per title is 4.5 and the mode is one for the sixteen novels with medium present reference narrative shifts.

The mean number of medium present reference narrative shifts per title for the forty-two BBYA novels is one (1.44). The median number of medium present reference narrative shifts per title for this set of novels is zero and the mode is zero.

Fifteen (75 %) of the twenty BBYA novels with present reference narrative shifts have a total of ninety-one medium present reference narrative shifts. The medium present reference narrative shifts range in number from

one to fifteen per title, with a mean of six (6.06) medium present reference shifts per title for this set of novels. The median number of medium present reference narrative shifts per title is five and the mode is one for the fifteen BBYA novels with medium present reference narrative shifts.

The mean number of medium present reference shifts per title for the twenty-one YA Choices' novels is less than one (.05). The median number of medium present reference shifts per title is zero and the mode is zero for this set of novels.

One (33 %) of the three YA Choices' novels with present reference shifts has a single medium present reference narrative shift. The medium present reference narrative shifts per title mean, median and mode for this single title are one.

Long Present Reference Narrative Shifts

There is a mean of less than one (.44) long present reference narrative shift per title in the sixty-three novels analyzed in this study. The median number of long present reference narrative shifts per title for the sixty-three novels is zero and the mode is zero.

Fourteen (61 %) of the twenty-three novels with present reference narrative shifts have a total of twenty-eight long present reference narrative shifts. The long present reference narrative shifts range in number from one through seven per title, with a mean of two long present reference narrative shifts per title for this set of novels. The median number of long present reference narrative shifts per title is one and the mode is one for the fourteen novels with long present reference narrative shifts.

The mean number of long present reference narrative shifts per title for the forty-two BBYA novels is less than one (.43). The median number of long present reference narrative shifts per title is zero and the mode is zero for the BBYA novels.

Thirteen (65 %) of the twenty BBYA novels with present reference narrative shifts have a total of twenty-seven long shifts. The long present reference narrative shifts range in number from one to seven, with a mean of two (2.07) long present reference narrative shifts per title for this set of novels. The median number of long present reference narrative shifts per title is one and the mode is one for the thirteen BBYA novels with long present reference narrative shifts.

The mean number of long present reference narrative shifts per title for the twenty-one YA Choices' novels is less than one (.05). The median number of long present reference narrative shifts per title is zero and the mode is zero for this set of novels.

One (33 %) of the three YA Choices' novels with present reference narrative shifts has a single long present reference narrative shift. The long present reference narrative shifts per title mean, median, and mode for this single title are one.

Figure 17 (below) shows the mean number of short, medium, and long present reference shifts in the twenty BBYA and three YA Choices' novels with present reference shifts. Table 8 (above) lists the means, medians, and modes for all types of temporal shifts based on the whole set of sixty-three novels, as well as on the sets of BBYA and YA Choices' novels.

Figure 17. Mean* Number of Present Reference Narrative Shifts Per Title
In Titles With Present Reference Narrative Shifts
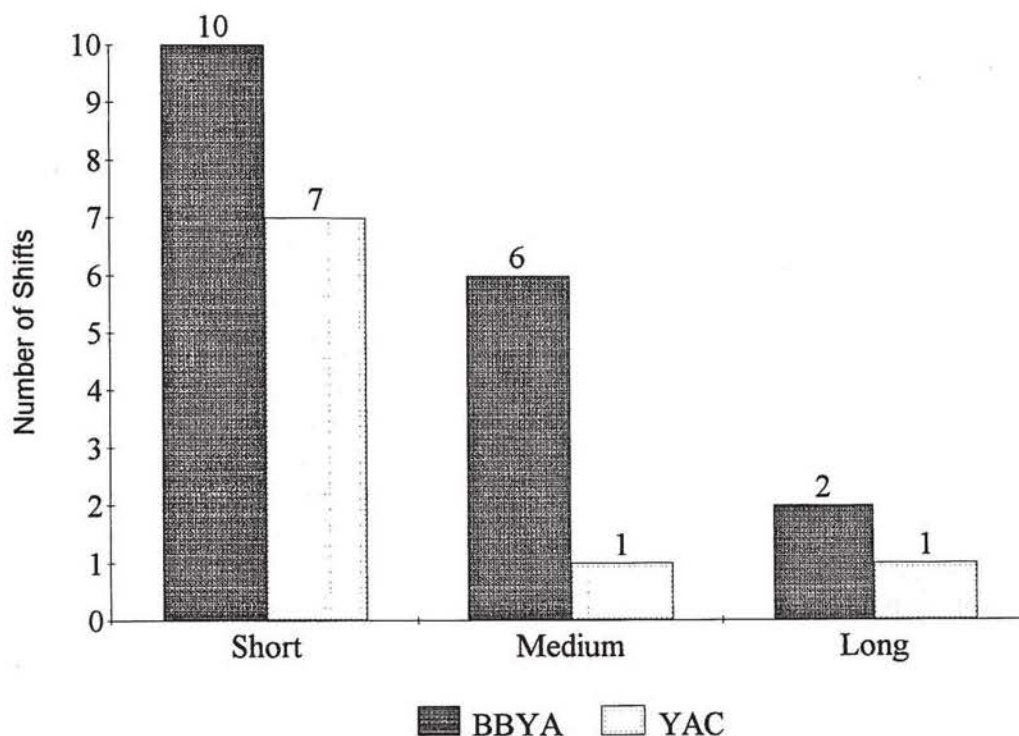
*The mean has been rounded to the nearest whole number unless it is less than 1.00 and is based on only the set of novels with short, medium, and/or long present reference narrative shifts.

Figure 17 indicates that present reference narrative shifts occur predominantly in the BBYA novels. Although the total number of present reference narrative shifts is small in relation to the total number of temporal shifts, twenty (48 %) of the forty-two BBYA novels have at least one present reference narrative shift per title.

Six of the novels with present reference narrative shifts are historical novels. Two of these novels, But Can the Phoenix Sing? and Damned Strong Love, are clearly written as reminiscences. The authors bring the reader back

to the present periodically to reiterate that the story being told refers to events that occurred in the past. For example, this passage from <u>Damned Strong Love</u> reminds the reader that the character is recalling past events by addressing his present understanding of what happened: "To this day I don't know how I made it back into my cell that night. Some fellow prisoner must have helped me. Any specific memory of it is gone" (Dijk 1995, 110).

<center>Temporal Shift Visual Clues</center>

Temporal shift visual clues refer to format clues which indicate a temporal shift. These clues often take the form of white space inserted before a shift, or appear as a change in the style and/or size of the font. For example, the narrative text in <u>Farm Team</u> shifts to an italicized font to indicate past reference narrative passages about the main character's dead brother. A different type of visual clue, a swirled figure centered in an expanse of white space, precedes the temporal shifts in the text of <u>Much Ado About Prom Night</u>.

All sixty-three novels analyzed include temporal shifts. Unlike the large number of novels with perspective and/or point of view shift visual clues, only thirteen (21 %) of the novels analyzed have clear temporal shift visual clues. Ten (24 %) of the BBYA novels employ temporal shift visual clues. Three (14 %) of the YA Choices' novels include temporal shift visual clues. Nine (69 %) of the thirteen novels employ the addition of white space before the temporal shift as the visual clue. Italicized font is employed as a temporal shift visual clue in three (23 %) of the thirteen novels which include visual temporal shift clues.

A majority of the novels analyzed do not employ obvious temporal shift visual clues. These novels require the reader to follow shifts in the temporal sequence via text clues, including signal words, such as "one time" or "later," rather than by being forewarned of the shifts through visual changes in the format of the text. For example, The Road Home includes the following passage of past reference text: "One time, Rebecca woke up to find her head resting against the shoulder of a completely unfamiliar, also sleeping, GI--and was too tired to be embarrassed" (White 1995, 5-6). The first two words, "one time," clue the reader to the fact that this text refers to an event that occurred in the past.

Conclusion

The data compiled in this limited content analysis indicate that there are differences in how points of view, perspectives, and temporal shifts are employed in the 1996 Best Books for Young Adults and the 1996 Young Adults' Choices novels. These differences will be addressed, in relation to the research questions, in Chapter V, Conclusions and Recommendations for Further Research.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS
FOR FURTHER RESEARCH

Introduction

The question has been addressed in this study whether the text structure in novels, specifically the temporal sequencing, points of view, and perspectives, differs between novels self selected by young adults and those chosen by librarians, educators, and other individuals who work with young adults and the literature they read.

Research suggests that the two groups of individuals addressed above may choose different books. For example, Norvell's landmark study of young adult reading preferences discovered "that even dedicated teachers in the field of English are poor judges of the reading interests of students" (Norvell 1973, v).

Ten years later, a Swisher and colleagues study indicated that young adults and individuals training to be school librarians choose different books based on book reviews. After reading the reviews for thirty-three fiction titles, individuals in the two groups chose twelve titles for inclusion in a high school library collection. Only three titles were common to both groups' top ten lists (Swisher, Laughlin, Cochenour, Cowen, and Healey 1984).

Carter and Harris examined the readers' responses on junior high student ballots from the 1981 International Reading Association's Children's

Choices' project, as well as reviews of these books in professional journals. Although the twenty-four books appropriate for junior high readers on the 1981 Children's Choices' list received positive reviews, only three of these titles appeared on year end recommended lists in either <u>School Library Journal</u> or <u>Booklist</u> (Carter and Harris 1981, 56). These research studies support the theory that young adults and YA literature professionals are not highlighting literature in a similar manner.

YA literature professionals, who are members of the Young Adult Library Services Association, a division of the American Library Association, choose the books on the Best Books for Young Adults (BBYA) annual list. On the other hand, young adult readers in middle, junior, and high schools throughout the United States choose the books on the Young Adults' Choices (YA Choices) annual list. The novels on the YA Choices' lists often do not appear on the BBYA lists. For example, only twelve of the novels on the 1996 and 1997 YA Choices' lists are present on BBYA lists.

It was not known whether text structure elements present in the YA Choices' novels differ from those present in the BBYA novels. This study analyzed the temporal sequences, points of view, and perspectives employed in the novels on the 1996 BBYA and 1996 YA Choices' lists and determined that there are differences in how these text structure elements are employed in this particular sample of novels. For example, the mean number of shifts per title is higher for the set of BBYA novels than for the set of YA Choices' novels in twenty-six of the thirty-one text structure shift categories coded in this analysis.

The results of this comparative content analysis can be found in Chapter IV, Analysis of the Data. This analysis was limited to sixty-three novels and the results are specific to this sample of novels. Additional text structure research must be conducted to support or dispute the findings of this initial baseline content analysis study.

Chapter V addresses the data that relate to the three research questions put forth in this study. Limitations of the study and recommendations for further research are discussed at the end of the chapter.

Research Question 1

How do the temporal sequences expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the temporal sequences expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

This study coded a number of temporal structure categories for the sixty-three novels analyzed. The coded categories include the predominant tense and the temporal shifts that occur in the dialogue and narrative text of these novels. The temporal shifts were coded as to whether they refer to past, present, or future events. The temporal shifts were also coded as to their length. The coded categories are discussed in the following sections.

Predominant Narrative Tense

The first temporal category coded on the Analysis Form, Appendix A, was the predominant tense in which the novel is written. A clear majority (90 %) of the novels on both lists are written in a predominant past tense. Thirty-seven (88 %) of the forty-two BBYA novels and nineteen (90 %) of

the twenty-one YA Choices' novels are written in the past tense. The past tense narrative does not mean that the novels are historical fiction. Only ten of the novels written in the predominant past tense are set prior to the 1960s. The fifty-seven predominant past tense novels are written about events that have already occurred, whether the events happened in the recent or distant past. As Ingarden states: "Situations and events are described in the past tense . . . regardless of whether the action described is localized in a specific historical time--with an attitude related to the one we take in remembering past events" (Ingarden 1973, 125). The events remembered may have happened years before or earlier that day.

The data clearly indicate that the novels written in the predominant past tense far out number the novels written in any other predominant narrative tense in both groups of novels analyzed in this study, the forty-two BBYA and twenty-one YA Choices' novels.

Temporal Shifts

After the predominant narrative tense was determined, temporal shifts in the narrative and dialogue of the novels were coded as past, present, or future. For example, a novel written in the past tense may include references to incidents that occurred earlier in the past; these temporal sequence shifts were coded as past reference shifts.

This writer coded 16,518 temporal shifts. All of the sixty-three novels analyzed include temporal shifts. There is a mean of 262, a median of 203 and a mode of 163 temporal shifts per title for the sixty-three novels analyzed. The forty-two BBYA novels include 12,009 temporal shifts. There

is a mean of 286, a median of 214.5, and a mode of 242 temporal shifts per title for the forty-two BBYA novels. The twenty-one YA Choices' novels include 4,509 temporal shifts. There is a mean of 215, a median of 183, and a mode of 163 temporal shifts per title for the twenty-one YA Choices' novels.

Differences are present in the frequency of temporal shifts between the two sets of novels. There is a difference of seventy-one temporal shifts per title between the BBYA mean of 286 and the YA Choices' mean of 215. There is a difference of 21.5 temporal shifts per title between the BBYA median of 214.5 and the YA Choices' median of 193. There is a difference of seventy-nine temporal shifts per title between the BBYA mode of 242 and the YA Choices' mode of 163. These data clearly indicate that the novels chosen by the 1996 BBYA committee members include a greater number of temporal shifts per title than do the novels chosen by the young adult readers involved in the 1996 YA Choices' project. The temporal shift data suggest that these two groups of readers may have responded differently to this structural element in the novels analyzed.

The temporal structure of a novel influences the reading experience because the complexity of the text may affect comprehension. "What happens next *as we read* is not necessarily the next incident in a sequence of events" (Nodelman 1992, 71) and restoring the sequence of events may be difficult for young adult readers. In his research with young adults and their responses to text, Squire found that misinterpretations of the story may occur if the reader is unable to keep the details presented earlier in the story suspended in memory so they can be related to details presented later in the

story (Squire 1964, 39). A greater number of shifts in the sequence of events requires the reader to keep numerous details suspended in memory to restore the chronological sequence. Perhaps the YA literature professionals were better able to keep more temporal shifts suspended in memory than were the young adults involved in the YA Choices' project.

Novels may include visual clues to assist the reader in following temporal sequence shifts. Only fourteen percent of the 1996 YA Choices' novels with temporal shifts include temporal shift visual clues, such as changes in format or font, to assist the reader in comprehending the shifts in the temporal sequence, a reading skill at which Squire suggests not all young adults are adept. Not only do the YA Choices' novels have fewer temporal shifts than do the BBYA novels, the YA Choices novels with temporal shifts have ten percent fewer visual clues than do the BBYA novels with temporal shifts.

Another factor that may have influenced the temporal structure differences present in the 1996 BBYA and YA Choices' novels is the different pool of books from which the two groups read. The sections on the history of the BBYA and YA Choices' lists in Chapter II explain the title selection process for the two lists.

Temporal Shift Type

The temporal shift type data indicate that both groups of readers chose novels with more dialogue temporal shifts than narrative temporal shifts. The mean number of dialogue temporal shifts per title is higher than the mean number of narrative temporal shifts per title for both the BBYA and YA

Choices' novels. Temporal shifts per title means, medians and modes are listed in Table 8 in Chapter IV.

The temporal shift data for the separate lists indicate that the mean and median of the BBYA dialogue temporal shifts per title are higher than the YA Choices' mean and median number of dialogue temporal shifts per title. There is a difference of sixteen dialogue temporal shifts per title between the BBYA mean of 156 and the YA Choices' mean of 140. There is a difference of eleven dialogue temporal shifts per title between the BBYA median of 136 and the YA Choices' median of 125. There is no mode for either set of novels.

Although both the mean and median number of dialogue shifts per title is somewhat higher for the BBYA novels than for the YA Choices' novels, there is a much greater difference between the two sets of novels' mean and median number of narrative temporal shifts per title. There is a difference of fifty-four narrative temporal shifts per title between the BBYA mean of 129 and the YA Choices' mean of seventy-five. There is a difference of 16.5 narrative temporal shifts per title between the BBYA median of 75.5 and the YA Choices' median of fifty-nine. These data indicate that the BBYA novels employ narrative temporal shifts more often than do the novels on the YA Choices' list.

An examination of the YA Choices' temporal shift data indicates a clear difference between the number of dialogue temporal shifts and narrative temporal shifts. There are almost twice as many dialogue temporal shifts (2931) as narrative temporal shifts (1578) in the twenty-one YA Choices'

novels. The mean number of dialogue temporal shifts per title is also almost twice that of the mean number of narrative temporal shifts per title. These data support Gibson's research which concludes that "children prefer books in which temporal shifts are found in dialog rather than narrative" (Gibson 1992, iii) text.

Perhaps the BBYA novels analyzed in this study include more narrative temporal shifts because the YA literature professionals, who most likely have more experience with non-linear narrative text structure than the YA Choices' readers, are better able to reconstruct the temporal sequence of novels that employ narrative temporal shifts. The YA Choices' readers chose novels with more dialogue temporal shifts, suggesting that it may be less difficult for them to restore the chronological sequence when the shifts occur in the dialogue of the text.

Temporal Shift Reference and Length

This study also coded the length of the temporal shifts and whether they are past, present, or future reference shifts. There are more short and medium narrative and dialogue temporal shifts than long narrative and dialogue temporal shifts in the novels on both lists. For example, there are approximately twice as many short and medium past reference dialogue shifts per title as long past reference dialogue shifts per title in both sets of novels.

It may be possible that the novels available for inclusion on the 1996 BBYA and YA Choices' lists include a greater number of short and medium length temporal shifts than long temporal shifts. An analysis of the temporal structure of novels on other years' annual lists would help determine whether

these temporal shift data are specific only to the novels on the 1996 lists, or if the inclusion of a greater number of short and/or medium length temporal shifts is also present in the BBYA and YA Choices' novels over the years.

A temporal structure difference between the two groups of novels also appeared in relation to the number of present reference narrative shifts. These shifts, all lengths included, occur predominantly in the BBYA novels, with a total of 245 shifts. There are only fifteen present reference narrative shifts in the entire set of YA Choices' novels. Perhaps the number of present reference narrative shifts between the two groups of novels differs because, as stated earlier, the YA literature professionals, who most likely have more experience with non-linear text structure than the YA Choices' readers, are better able to reconstruct the temporal sequence of novels that employ narrative shifts.

Again, it must be noted that the pool of books the two groups were reading from may have differed greatly and that the results are specific to the novels analyzed. Perhaps the pool of novels the young adults chose from did not include numerous present references shifts. The pool of novels the BBYA committee members chose from was not limited to novels intended for the young adult audience, with two positive reviews in professional review journals, as was the YA Choices' pool of novels. The BBYA committee members were free to read and recommend for inclusion on the list any book they thought met the list of criteria put forth by the YALSA Board (American Library Association, nd), including adult novels as well as those intended for

younger readers. A discussion of how titles are selected for the two lists is included in Chapter II.

Research Question 2

How do the points of view expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with the points of view expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

This study coded a number of point of view categories for the sixty-three novels analyzed. The coded categories include the predominant point of view and the point of view shifts that occur in these novels. The point of view shifts were coded as first person, second person, third person, limited, or third person, omniscient. The point of view shifts were also coded as to their length. These categories are discussed in the following sections.

Predominant Point of View

The first category coded in the point of view section of the Analysis Form, Appendix A was predominant point of view. Sixty (95 %) of the sixty-three novels analyzed are written from a predominant point of view. Slightly over half (57 %) of the BBYA novels and slightly less than half (42 %) of the YA Choices' novels are written from a predominant first person point of view. Thirty-seven percent of the BBYA novels and twenty-nine percent of the YA Choices' novels are written from a predominant third person, limited point of view.

These data support Gibson's conclusion that the first person point of view novel was the most popular point of view with young readers (Gibson

1992, 32). Where the first person point of view data from the two studies differ is in relation to the novels recommended by the professionals. Calculating percentages based on Gibson's point of view chart (Gibson 1992, 33), thirty eight percent of the 1991 Notable Books for Children novels that she analyzed were written from the first person point of view. On the other hand, fifty-seven percent of the 1996 BBYA novels were written from the first person point of view. It appears that the first person point of view novel was either more popular with the 1996 BBYA committee members than with the children's literature professionals who chose the 1991 Notable Books for Children, or there were more first person novels in the pool of books the BBYA committee members chose from.

The data from the two studies support the second place popularity of the third person, limited point of view with both the Children's Choices' and YA Choices' readers. Twenty-nine percent of both the 1991 Children's Choices' titles Gibson analyzed (Gibson 1992, 33) and the 1996 YA Choices' novels analyzed in this study are written from the third person, limited point of view.

Point of View Shifts

A majority (62 %) of the novels on both the BBYA and YA Choices' lists include no point of view shifts. Slightly over half (55 %) of the BBYA novels have no point of view shifts. The percentage rises in relation to the YA Choices' novels. Slightly over three quarters (76 %) of the YA Choices' novels have no point of view shifts.

The small number of novels on both lists with point of view shifts affects the mean, median, and mode calculations for the point of view shift categories coded. For example, the point of view shifts per title mode is zero for all point of view shift categories except the YA Choices' short point of view shifts per title, which has no mode. Also, including the titles without point of view shifts drops the point of view shifts per title mean from eight, for those titles with point of view shifts, to three for the entire set of novels. Table 3, in Chapter IV, lists all of the point of view shifts per title means, medians, and modes.

Of the twenty-four novels with point of view shifts, nineteen (79 %) are BBYA novels. As Margaret Early (Early 1960) states in her discussion of levels of literary appreciation, YA literature professionals should be reading at the level of aesthetic appreciation and, therefore, able to readily follow point of view shifts in the novels they read.

On the other hand, there are only four novels with point of view shifts on the 1996 YA Choices' list. Although three of the four novels include point of view shift visual clues, shifts in the point of view may have caused comprehension difficulties for the young adult readers involved in the 1996 YA Choices' project, resulting in the small number of 1996 YA Choices' novels written from shifting points of view.

Research Question 3

How do the perspectives expressed in the novels chosen by professionals for the 1996 Best Books for Young Adults' list compare with

the perspectives expressed in the novels chosen by young adult readers for the 1996 Young Adults' Choices' list?

This study coded a number of perspective categories for the sixty-three novels analyzed. The coded categories include the predominant perspective and the perspective shifts that occur in these novels. The perspective shifts were coded in relation to length. These categories are discussed in the following sections.

Predominant Perspective

Perspective refers to the character from whose vantage point the story is being told. Eighty-three percent of the BBYA novels and 57 % of the YA Choices' novels include a predominant perspective. The presence of a predominant perspective does not mean the text will not shift from this perspective. What it does mean is that most of the text is written from this perspective. A majority (66 %) of the BBYA novels written from a predominant perspective do not include perspective shifts. Half as many, thirty-three percent, of the YA Choices' novels written from a predominant perspective do not include perspective shifts.

Perspective Shifts

The perspective may shift to other characters in the novel and then back to the predominant perspective. Capan suggests that the inclusion of multiple voices in a novel may impede reader comprehension because of the shifting character perspectives. She goes on to state that multiple perspectives add extra plot depth and character development, but their

inclusion may result in a text too complex for the inexperienced or reluctant reader to comprehend (Capan 1992).

Although forty-three percent of both the BBYA and YA Choices' novels include perspective shifts, there is a higher mean number of perspective shifts per title in the YA Choices' novels with perspective shifts than in the BBYA novels with perspective shifts. There is a mean of nineteen perspective shifts per title in the YA Choices' novels compared to a mean of twelve perspective shifts per title in the BBYA novels. Temporal shift mean, median, and mode data are listed in Table 8 in Chapter IV.

Differences between the two sets of novels also appeared when the perspective shifts were analyzed in relation to length. The YA Choices' novels include twice as many short and medium length perspective shifts per title than do the BBYA novels. On the other hand, the BBYA novels have forty-three percent more long perspective shifts than do the YA Choices' novels. Although more of the YA Choices' perspective shifts are short or medium in length, almost half of the YA Choices' novels include perspective shifts. These data suggest that not all of the young adults involved in the 1996 YA Choices' project experienced the comprehension difficulty Capan suggests may occur when reading novels with multiple perspectives.

The inclusion of perspective shift visual clues may have also had an influence on the number of YA Choices' novels with perspective shifts. Perhaps the YA Choices' readers were cueing into the perspective shift visual clues that are present in all of the YA Choices' novels with perspective shifts. These perspective shift visual clues take the form of letters, changes in font,

and inclusion of white space. The presence of these clues may have helped the young adult readers comprehend the multiple voices present in the novels.

BBYA and YA Choices

Rather than criticizing either of the lists for titles included or excluded, educators, librarians, and other individual working with young adults and their reading materials should consider the lists as complementary. The novels on the YA Choices' list are chosen by young adult readers themselves, ages twelve through eighteen, from middle, junior, and high schools throughout the United States. On the other hand, the BBYA list is compiled by professionals in the field of young adult literature. Although input from young adults is considered, many of these professionals are reading books with a critical eye. They are reading for literary merit as well as YA interest.

Research in child and adolescent development (Piaget 1928, 1968; Vygotsky 1978, 1986) has already shown that the cognitive ability of the reader influences the reading experience. This research study examined the structure of the novel itself as a potential factor in reader response. Comparing text structure elements in the novels on the BBYA and YA Choices' lists has verified that there are differences in how temporal sequences, points of view, and perspectives are employed in these two groups of novels. This analysis suggests that these text structure elements may influence a reader's response to literature.

Limitations of the Study

This content analysis was conducted to gather baseline data with which to compare further research. Therefore, it is limited to the novels on one year

of the Best Books for Young Adults' and Young Adults' Choices' lists. These lists vary significantly in length, so this writer was not comparing an equal number of novels. There are forty-two novels on the 1996 BBYA list and twenty-one novels on the 1996 YA Choices' list.

Another limitation of this study was the lack of potential overlap between the two groups of novels. The absence of the same novels in both samples occurred because the titles on the YA Choices' annual list typically are a publication year older than the titles on the same year's BBYA list. The YA Choices' titles must have two positive reviews in professional review journals and are distributed to the students involved in the program the year after they have been published. The twenty-one 1996 YA Choices' novels were published in 1994. A majority of the 1996 BBYA novels were published in 1995. Only five of the BBYA novels were published in 1994.

This analysis coded shifts in the temporal sequences, points of view, and perspectives as short, medium, and long in relation to the number of sentences and/or pages included in the shift. Sentence length varies, as does the print size and width of the margins among the novels, resulting in a difference in the amount of text present in each sentence or on each page. Nevertheless, this study coded the sentences and pages in the same manner for all novels, ignoring sentence length and the amount of text on a page.

These limitations suggest further research studies, which are discussed in the next section.

Recommendations for Further Research

As stated earlier, this comparative content analysis of the text structure of the sixty-three novels on the 1996 BBYA and YA Choices' lists is intended as a baseline data gathering study.

A few studies (Bjorklund and Virtanen 1991, Gibson 1992) have examined the text structure of children's and/or adult literature. No studies, other than this analysis of the temporal sequences, points of view, and perspectives employed in novels on the 1996 BBYA and YA Choices' lists, have examined the text structure of young adult novels. These few research studies indicate that text structure elements may influence a reader's response to literature. Further text structure research, with children's, young adult, and adult literature, is needed to validate whether structural elements, such as the temporal sequences, points of view, and perspectives, influence a reader's responses to literature.

Further analysis of the temporal sequences, points of view, and perspectives employed in a random sample of novels on other years' BBYA and YA Choices' lists is needed to determine if the conclusions reached in this baseline study are supported by data gathered from novels on lists since the inception of the YA Choices' list in 1987, as well as those on lists appearing after this study. A pattern may appear in the novels published in a particular year, or in the novels published during a span of years, which relates to text structure elements. With a large randomized sample of BBYA and YA Choices' novels, statistical analysis could indicate whether differences are actually significant.

As stated in Chapter II, the pool of YA Choices' books were preselected by the Literature for Adolescents Committee of the International Reading Association prior to the 1991 Young Adults' Choices' list. Not only did the books require two positive reviews in professional review sources, as they still do, they were read by this committee and had to meet with their approval before they were sent out to the participating schools. Committee involvement was eliminated with the 1991 YA Choices' list, resulting in less adult input as to which titles are included in the pool of books from which the young adults read. A comparative content analysis of the temporal sequences, points of view, and perspectives employed in the novels on the lists prior to 1991 and those on the lists after 1990 could be conducted to determine if preselection by YA literature professionals influenced the text structure of the pre 1991 novels.

An examination of how the temporal sequences, points of view, and perspectives are expressed in novels that appear on both the YA Choices' and the BBYA lists may indicate whether there are particular structural elements present in the novels that have been chosen by both YA literature professionals and young adult readers. To do so, lists from a span of years would need to be examined to determine which novels are on both lists. For example, an examination of the 1995 Best Books for Young Adults' list indicates that there is an overlap of novels on it and the 1996 Young Adults' Choices' list. Drivers' Ed, Phoenix Rising, It's Nothing To a Mountain, Come In From the Cold, Missing the Piano, and Hannah In Between are both

1996 Young Adults' Choices' (Young Adults' Choices 1996) and 1995 Best Books for Young Adults' titles (Best Books for Young Adults 1995).

A June 1997 phone conversation with Mary Cash, the Senior Secretary in the Executive Office of the International Reading Association (Cash 1997), confirmed that six novels on the 1997 Young Adults' Choices' list are on the 1996 Best Books for Young Adults' list. These novels are The Bomb, From the Notebooks of Melanin Sun, Much Ado About Prom Night, Slot Machine, A Time For Dancing, and The Watsons Go To Birmingham.

An analysis of the text structure of these, and several other years' worth of novels that overlap the two lists, may indicate structural elements unique to this group of novels. For example, a majority of the temporal shifts occur in dialogue text rather than in narrative text in all but one of the twelve novels listed above.

An in-depth word count based analysis could be conducted. The temporal sequence, point of view, and perspective shifts could be coded as short, medium, or long based on word counts rather than on the number of sentences or pages included in the shift as this study does. As stated earlier, font and margin size, which determine how much text is present on a page, varies among the novels analyzed in this study. Sentence length also varies. A comparison of the coded data from a word count based content analysis of the novels with the coded data from the number of sentences and pages from this study may indicate whether employing a word count based, rather than a number of sentences and/or pages based, analysis merits employment in further text structure content analysis studies.

Additional text structure research of young adult novels is crucial to develop an understanding of the degree to which text structure elements factor into young adults' and YA literature professionals' responses to a novel. This study is but one of many text structure studies needed to build a firm base of knowledge from which individuals assisting young adults and their reading needs can work.

This study has opened the door to further text structure content analysis studies of young adult literature. There may be myriad reasons why a reader has a positive or negative response to a particular novel he or she reads. This study indicates is that the structure of the novel itself may be one of many factors influencing the manner in which a reader experiences a book.

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APPENDIX A

Analysis Form

Author:_____

Title: _____

Publisher:_____ Place of Publication: _____

Date: _____

Predominant Point of View:

First Person: __ Second Person:__Third Person, Limited: __Third Person, Omniscient: __

Point of View Shifts:

         (Short: less than 2 pages; Med: 2 through 5 pgs; Long: more than 5 pgs)

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

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Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Pg: _____ Short: ____ Med: ____ Long: ____ Type: _____

Instances: _____

      Short: _____ Med: _____ Long: _____

Point of View Shift Visual Clues:

Pg: _____ Type: _____

Pg: _____ Type:_____

Pg: _____ Type:_____

Pg: _____ Type:_____

Pg: _____ Type:_____

x

x

x

x

x

Predominant Perspective:
Character: _____

Perspective Shifts:
(Short: less than 2 pages; Med: 2 through 5 pgs; Long: more than 5 pgs)

Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
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Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____
Pg: _____ Short: ____ Med: ____ Long: ____ Character: _____

Instances: _____
Short: _____ Med: _____ Long: _____

Perspective Shift Visual Clues:
Pg: _____ Type: _____
Pg: _____ Type: _____
Pg: _____ Type: _____
Pg: _____ Type: _____

Predominant Narrative Tense: Past: _____ Future: _____ Present: _____

Predominant Dialogue Tense: Past: _____ Future: _____ Present: _____

Temporal Shift Visual Clues:
Pg: _____ Type: _____
Pg: _____ Type: _____
Pg: _____ Type: _____

Past Reference Dialogue		Past Reference Narrative		Future Reference Dialogue		Future Reference Narrative		Present Reference Dialogue		Present Reference Narrative	
Pg	Length	Pg	Length	Pg	Length	Pg	Length	Pg	Length	Pg	Length

(S: Short, 2 sentences or less; M: Medium, 3-10 sentences; L: Long, more than 10 sentences)

Past Reference Dialogue		Past Reference Narrative		Future Reference Dialogue		Future Reference Narrative		Present Reference Dialogue		Present Reference Narrative	
Pg	Length	Pg	Length	Pg	Length	Pg	Length	Pg	Length	Pg	Length

(S: Short, 2 sentences or less; M: Medium, 3-10 sentences; L: Long, more than 10 sentences)

___	___	___	___	___	___	___	___	___	___	___	___
___	___	___	___	___	___	___	___	___	___	___	___

Instances: Instances: Instances: Instances: Instances: Instances:

Short: ___ Short: ___ Short: ___ Short: ___ Short: ___ Short: ___

Medium: ___ Medium: ___ Medium: ___ Medium: ___ Medium: ___ Medium: ___

Long: ___ Long: ___ Long: ___ Long: ___ Long: ___ Long: ___

Dialogue Instances: _____ Narrative Instances: _____ Total Instances: _____

APPENDIX B

GUIDELINES USED IN TEXT STRUCTURE ANALYSIS

The terms listed in these guidelines define each item on the Analysis Form, Appendix A. Examples of the different types of points of view and tenses are included in Chapter III.

Author

The author is the person who wrote the book as indicated in the Library of Congress cataloging-in-publication data or, if this information is not present, as listed on the title page.

Title

The title is the name of the book as indicated in the Library of Congress cataloging-in-publication data or, if this information is not present, as listed on the title page.

Publisher

The publisher is the company that produced the book, as indicated on the recto or verso of the title page.

Place of Publication

The place of publication is the city in which a book was published, as indicated on the recto or verso of the title page.

Date

The date is the year in which the book was printed, as listed on the

recto or verso of the title page. If the edition analyzed is the paperback edition, publication data for the hardback edition are included in Appendix C, Novels Analyzed.

Predominant Point of View

The predominant point of view is the point of view in which a majority of the text is written. Point of view options are first person; second person; third person, limited; and third person, omniscient. Examples of the following point of view types are included in Chapter III.

First Person

First person refers to the point of view used when the narrator, typically the main character, tells the story. The thoughts and feelings of other characters are told from the narrator's perspective.

Second Person

Second person refers to the point of view used when the reader is directly referred to as "you."

Third Person, Limited

Third person, limited, refers to the point of view used when the narrator reveals the thoughts, feelings, and motives of the main character, and sometimes other characters.

Third Person, Omniscient

Third person, omniscient, refers to the point of view used when the narrator reveals the thoughts, feelings, and motives of all the characters.

Point of View Shifts

Point of view shifts refers to passages of text that shift from the predominant point of view. The passages are coded as short if they are less than two pages in length, medium if they are two through five pages in length, or long if they are more than five pages in length. The type of point of view employed in the passage of text is also coded. Page numbers are recorded.

Instances

Instances refers to the number of times point of view shifts are coded.

Point of View Shift Visual Clues

Point of view shift visual clues refers to blank space, changes in the style or size of the print, ellipsis points, asterisks, and other changes in the format of the text that alert the reader to a shift in the point of view. The type of clue and the page on which it is located is recorded.

Predominant Perspective

Predominant perspective refers to the character perspective from which a majority of the text is told. Not all books have a predominant perspective and "none" is recorded for those that do not.

Perspective Shifts

Perspective shifts refers to passages of text that shift from the predominant perspective. The passages are coded as short if they are less than two pages in length, medium if they are two through five pages in length, or long if they are more than five pages in length. The character to whom the perspective shifts is also coded. Page numbers are recorded.

Perspective Shift Visual Clues

Perspective shift visual clues refers to blank space, changes in the style or size of the print, ellipsis points, asterisks, and other changes in the format of the text that alert the reader to a shift in the perspective. The type of clue and the page on which it is located are recorded.

Predominant Narrative Tense

Predominant narrative tense refers to the tense in which a majority of the narrative is written. This tense may be past, future, or present. Tenses are defined in Chapter III.

Predominant Dialogue Tense

Predominant dialogue tense refers to the tense in which a majority of the dialogue is written. This tense may be past, future, or present. Tenses are defined in Chapter III.

Temporal Shift Visual Clues

Temporal shift visual clues refers to blank space, changes in the style or size of the print, ellipsis points, asterisks, and other changes in the format

of the text that alert the reader to a temporal sequence shift. The type of clue and the page on which it is located are recorded.

Past Reference Dialogue

Past reference dialogue refers to a past occurrence, expressed through the dialogue of a character or characters.

Past Reference Narrative

Past reference narrative refers to a past occurrence, expressed through the narrative of the text.

Future Reference Dialogue

Future reference dialogue refers to a future occurrence, expressed through the dialogue of a character or characters.

Future Reference Narrative

Future reference narrative refers to a future occurrence, expressed through the narrative of the text.

Present Reference Dialogue

Present reference dialogue refers to a present occurrence, expressed through the dialogue of a character or characters.

Present Reference Narrative

Present reference narrative refers to a present occurrence, expressed through the narrative of the text.

Pg

Pg refers to the page number or range of pages of a passage of coded text.

Instances

Instances refers to the number of times passages of past reference dialogue, past reference narrative, future reference dialogue, future reference narrative, present reference dialogue, or present reference narrative are coded.

Dialogue Instances

Dialogue instances refers to the number of times passages of past reference dialogue, future reference dialogue, or present reference dialogue are coded.

Narrative Instances

Narrative instances refers to the number of times passages of past reference narrative, future reference narrative, or present reference dialogue are coded.

Total Instances

Total instances refers to the number of times passages of past reference dialogue, past reference narrative, future reference dialogue, future reference narrative, present reference dialogue, and present reference narrative are coded.

APPENDIX C

NOVELS ANALYZED

* indicates a 1996 Best Books for Young Adults' title
** indicates a 1996 Young Adults' Choices' title

*Alder, Elizabeth. 1995. The king's shadow. New York: Farrar Straus
    Giroux.

*Banks, Russell. 1996. Rule of the bone. New York: HarperPerennial;
    first published HarperCollins 1995.

*Bauer, Joan. 1996. Thwonk. New York: Bantam Doubleday Dell; first
    published by Delacorte 1995.

*Bennett, James W. 1995. The squared circle. New York: Scholastic.

*Block, Francesca Lia. 1995. Baby be-bop. New York: HarperCollins.

**Campbell, Eric. 1994. The shark callers. San Diego: Harcourt Brace.

*Carter, Alden R. 1995. Between a rock and a hard place. New York:
    Scholastic.

*Christiansen, C.B. 1996. I see the moon. New York: Aladdin; first published
    by Atheneum 1994.

**Cooney, Caroline B. 1994. Driver's ed. New York: Delacorte.

*Cormier, Robert. 1995. In the middle of the night. New York: Delacorte.

**Coville, Bruce. 1994. Into the land of unicorns. New York: Scholastic.

*Crutcher, Chris. 1996. Ironman. New York: Bantam Doubleday Dell; first published by Greenwillow Books 1995.

*Curtis, Christopher Paul. 1995. The Watsons go to Birmingham. New York: Delacorte.

*Cushman, Karen. 1995. The midwife's apprentice. New York: Clarion Books.

*D'Aguiar, Fred. 1994. The longest memory. New York: Pantheon.

**Davis, Deborah. 1994. My brother has AIDS. New York: Atheneum.

*Dijk, Lutz van 1995. Damned strong love: The true story of Willi G. and Stefan K. New York: Holt.

*Draper, Sharon M. 1996. Tears of a tiger. New York: Aladdin; first published by Atheneum 1994.

*Feintuch, David. 1994. Midshipman's hope. New York: Warner.

*Fraustino, Lisa Rowe. 1995. Ash. New York: Orchard.

*Garland, Sherry. 1995. Indio. San Diego: Harcourt Brace.

*Goldman, E. M. 1995. Getting Lincoln's goat: An Elliot Armbruster mystery. New York: Delacorte.

*Grant, Cynthia D. 1995. Mary Wolf. New York: Atheneum.

**Haynes, Betsy. 1995. Deadly deception. New York: Bantam Doubleday Dell; first published by Delacorte 1994.

**Hesse, Karen. 1994. Phoenix rising. New York: Henry Holt.

**Highwater, Jamake. 1994. Rama: a legend. New York: Henry Holt.

**Hite, Sid. 1994. It's nothing to a mountain. New York: Henry Holt.

*Hobbs, Valerie. 1995. How far would you have gotten if I hadn't called you back? New York: Orchard.

*Hurwin, Davida. 1995. A time for dancing. Boston: Little Brown.

**Jacques, Brian. 1994. Martin the warrior. New York: Philomel.

**Kehret, Peg. 1996. Night of fear. New York: Simon and Schuster; first published by Cobblehill 1994.

**Klass, David. 1994. California blue. New York: Scholastic.

*Laird, Christa. 1995. But can the phoenix sing? New York: Greenwillow.

*Lester, Julius. 1995. Othello. New York: Scholastic.

*Lopez, Steve. 1995. Third and Indiana. New York: Penguin; first published by Viking 1994.

*Lynch, Chris. 1996. Slot machine. New York: HarperTrophy; first published by HarperCollins 1995.

*Marsden, John. 1996. Tomorrow, when the war began. New York: Bantam Doubleday Dell; first published by Houghton Mifflin 1995.

**Matas, Carol. 1994. The burning time. New York: Delacorte.

*McCants, William D. 1995. Much ado about prom night. San Diego: Harcourt Brace.

*Meyer, Carolyn. 1995. Drummers of Jericho. San Diego: Harcourt Brace.

*Moore, Martha. 1995. Under the mermaid angel. New York: Delacorte.

*Mori, Kyoko. 1996. One bird. New York: Ballantine Books; first published Henry Holt 1995.

*Morpurgo, Michael. 1995. The war of Jenkins' ear. New York: Philomel.

**Newman, Leslea. 1996. Fat chance. New York: Putnam & Grosset; first published Putnam & Grosset 1994.

*Peck, Richard. 1996. The last safe place on earth. New York: Bantam Doubleday Dell; first published Delacorte 1995.

**Pfeffer, Susan Beth. 1996. Twice taken. New York: Bantam Doubleday Dell; first published by Delacorte 1994.

*Pierce, Tamora. 1995. Emperor mage. New York: Atheneum.

*Powell, Randy. 1995. Dean Duffy. New York: Farrar Straus Giroux.

*Preston, Douglas and Lincoln Child. 1996. The relic. New York: Tor; first published Forge 1995.

**Qualey, Marsha. 1994. Come in from the cold. Boston: Houghton Mifflin.

*Randle, Kristen D. 1995. The only alien on the planet. New York: Scholastic.

**Rapp, Adam. 1994. Missing the piano. New York: Viking.

**Rodowsky, Colby. 1994. Hannah in between. New York: Farrar Straus Giroux.

**Ruby, Lois. 1994. Steal away home. New York: Simon and Schuster.

**Soto, Gary. 1994. Crazy weekend. New York: Scholastic.

*Taylor, Theodore. 1995. <u>The bomb</u>. San Diego: Harcourt Brace.

**Thesman, Jean. 1995. <u>Cattail moon</u>. New York: Avon; first published by Houghton Mifflin 1994.

*Vande Velde, Vivian. 1996. <u>Companions of the night</u>. New York: Bantam Doubleday Dell; first published Harcourt Brace 1995.

**Waugh, Sylvia. 1995. <u>The Mennyms</u>. New York: Avon; first published by Greenwillow 1994.

*Weaver, Will. 1995. <u>Farm team</u>. New York: HarperCollins.

*White, Ellen Emerson. 1995. <u>The road home</u>. New York: Scholastic.

*Williams-Garcia, Rita. 1995. <u>Like sisters on the homefront</u>. New York: Lodestar.

*Woodson, Jacqueline. 1995. <u>From the notebooks of Melanin Sun</u>. New York: Blue Sky.

APPENDIX D

TITLE LIST OF NOVELS ANALYZED

* indicates a 1996 Best Books for Young Adults' title
** indicates a 1996 Young Adults' Choices' title

*Ash by Lisa Rowe Fraustino. 1995. New York: Orchard.

*Baby be-bop by Francesca Lia Block. 1995. New York: HarperCollins.

*Between a rock and a hard place by Alden R. Carter. 1995. New York: Scholastic.

*The bomb by Theodore Taylor. 1995. San Diego: Harcourt Brace.

**The burning time by Carol Matas. 1994. New York: Delacorte.

*But can the phoenix sing? by Christa Laird. 1995. New York: Greenwillow.

**California blue by David Klass. 1994. New York: Scholastic.

**Cattail moon by Jean Thesman. 1995. New York: Avon; first published by Houghton Mifflin 1994.

**Come in from the cold by Marsha Qualey. 1994. Boston: Houghton Mifflin.

*Companions of the night by Vivian Vande Velde. 1996. New York: Bantam Doubleday Dell; first published Harcourt Brace 1995.

**Crazy weekend by Gary Soto. 1994. New York: Scholastic.

*Damned strong love: The true story of Willi G. and Stefan K. by Lutz van Dijk. 1995. New York: Holt.

**Deadly deception by Betsy Haynes. 1995. New York: Bantam Doubleday Dell; first published by Delacorte 1994.

*Dean Duffy by Randy Powell. 1995. New York: Farrar Straus Giroux.

**Driver's ed by Caroline B. Cooney. 1994. New York: Delacorte.

*Drummers of Jericho by Carolyn Meyer. 1995. San Diego: Harcourt Brace.

*Emperor mage by Tamora Pierce. 1995. New York: Atheneum.

*Farm team by Will Weaver. 1995. New York: HarperCollins.

**Fat chance by Leslea Newman. 1996. New York: Putnam & Grosset; first published Putnam & Grosset 1994.

*From the notebooks of Melanin Sun by Jacqueline Woodson. 1995. New York: Blue Sky.

*Getting Lincoln's goat: An Elliot Armbruster mystery by E.M. Goldman. 1995. New York: Delacorte.

**Hannah in between by Colby Rodowsky. 1994. New York: Farrar Straus Giroux.

*How far would you have gotten if I hadn't called you back? by Valerie Hobbs. 1995. New York: Orchard.

*I see the moon by C.B. Christiansen. 1996. New York: Aladdin; first published by Atheneum 1994.

*In the middle of the night by Robert Cormier. 1995. New York: Delacorte.

*Indio by Sherry Garland. 1995. San Diego: Harcourt Brace.

**Into the land of unicorns by Bruce Coville. 1994. New York: Scholastic.

**Ironman by Chris Crutcher. 1996. New York: Bantam Doubleday Dell; first published by Greenwillow Books 1995.

**It's nothing to a mountain by Sid Hite. 1994. New York: Henry Holt.

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