

THE TREATMENT OF FOUR SOCIAL ISSUES IN
CONTEMPORARY CHILDREN'S LITERATURE

CENTRE FOR NEWFOUNDLAND STUDIES

**TOTAL OF 10 PAGES ONLY
MAY BE XEROXED**

(Without Author's Permission)

JAMES MICHAEL GRIFFITHS



THE TREATMENT OF FOUR SOCIAL ISSUES IN CONTEMPORARY
CHILDREN'S LITERATURE: VIOLENCE, BREAKDOWN OF
THE FAMILY UNIT, HUMAN SEXUALITY, AND
DRUG AND ALCOHOL ABUSE

by

© James Michael Griffiths, B.A., B.Ed., B.Sp.Ed.

A Thesis submitted to the Faculty of Education
in partial fulfillment of the requirements
for the degree of Master of Education

Department of Curriculum and Instruction
Memorial University of Newfoundland

February 1987

St. John's

Newfoundland

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-37028-9



ABSTRACT

Contemporary realistic fiction for children addresses many social issues. In fact, many topics once considered taboo are now discussed freely even in books for young readers. It is important, therefore, that all who are involved in the selection process be aware of this fact, be sensitive to the manner in which social issues are treated, be informed about evaluative criteria, and have available to them some reputable aids to selection. The challenge for everyone is to provide children with books that give an honest and realistic treatment of the specific issue in a sound literary context.

This study was designed to examine four social issues in children's books and to determine whether or not these issues were depicted within a context of literary excellence; and on the basis of this examination, to compile an annotated bibliography of recommended books dealing with these issues while at the same time displaying literary merit. The particular social issues selected for study were violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

Critical literature that addressed the treatment of these social issues in children's books was reviewed, and a list of standard evaluative criteria was identified.

A list of books was compiled using all appropriate standard bibliographic tools. Books in this list were

examined for their suitability for inclusion in the annotated bibliography. Books included in the recommended list were those books which

- a) meet the general criteria for excellence in children's literature;
- b) have been personally examined by the writer;
- c) have been recommended in at least one reputable selection aid;
- d) are presently in print and/or because of their subject matter, interest appeal and popularity are likely to be available in many schools.

The annotated bibliography, although not exhaustive, does include a recommended list of books on each of the issues under study.

Based on the review of the critical literature and the compilation of an annotated bibliography of recommended contemporary children's books reflecting these four social issues, the writer has made a number of recommendations related to the selection of books for children which depict contemporary issues in an honest and realistic manner, without sensationalism and exploitation.

ACKNOWLEDGEMENTS

Sincere appreciation is expressed to my parents who, through their endless patience and faith in me, believed that this study would be completed.

Many, many thanks are expressed to my thesis supervisor, Dr. Betty Brett, who initially introduced me to the wonderful world of children's literature. Her invaluable guidance and instruction allowed this study to reach fruition.

My thanks are extended to my Committee member, Dr. Lloyd Brown, for his support and constructive criticism throughout this study.

To my very dear and special friends, thanks are also acknowledged for providing me with encouragement and hope.

To all the tremendous staff of the Curriculum Materials Center, who for many months provided me with information and assistance, I offer my thanks.

To anyone I failed to mention, you know who you are, my sincere thanks.

DEDICATION

To my Mom and Dad, Susan and David Griffiths,
whose constant support, inspiration and
love provided me the encouragement
to complete this study

TABLE OF CONTENTS

	Page
Abstract	ii
Acknowledgements	iv
Dedication	v
PART I: THE STUDY	1
CHAPTER	
I. INTRODUCTION TO THE STUDY	2
The Problem	3
Purpose	4
Need	5
Objectives	6
Limitations	6
Methodology	6
Organization of the Thesis	8
II. REVIEW OF THE RELATED LITERATURE	10
Introduction	10
Excellence in Children's Literature	11
Synthesis	16
Excellence in Realistic Fiction	17
Honesty of the Realism	18
Appropriateness of Theme and Approach	20
Synthesis	23
Violence and Children's Literature	23
Synthesis	31

	Page
Breakdown of the Family Unit and Children's Literature	32
Synthesis	39
Human Sexuality and Children's Literature	39
Synthesis	47
Drug and Alcohol Abuse and Children's Literature	48
Synthesis	52
Summary	53
III. SUMMARY AND RECOMMENDATIONS	55
Summary	55
Recommendations	59
BIBLIOGRAPHY OF RELATED LITERATURE	61
PART II: AN ANNOTATED BIBLIOGRAPHY OF CHILDREN'S BOOKS DEALING WITH THE SOCIAL ISSUES OF VIOLENCE, BREAKDOWN OF THE FAMILY UNIT, HUMAN SEXUALITY, AND DRUG AND ALCOHOL ABUSE	68
Table of Contents	69
Introduction	70
Violence	73
Breakdown of the Family Unit	99
Human Sexuality	124
Drug and Alcohol Abuse	148
APPENDIX A: HUCK'S GUIDES FOR EVALUATING CHILDREN'S LITERATURE	173
APPENDIX B: ANNOTATIONS OF SELECTION AIDS	177
APPENDIX C: BIBLIOGRAPHY OF CHILDREN'S BOOKS	187
APPENDIX D: INDEX OF CHILDREN'S BOOKS BY AUTHOR	196
APPENDIX E: INDEX OF CHILDREN'S BOOKS BY TITLE	203

PART I
THE STUDY

CHAPTER I

INTRODUCTION TO THE STUDY

There are many social issues being discussed in contemporary children's literature. Topics that were once considered taboo are now discussed freely in children's books. For example, contemporary literature for children discusses such themes as alcoholism, violence, death, human sexuality, ecology, and single parent families.

Many people are extremely concerned about the explicitness with which some of these topics are treated. There are those who believe that such subjects are not appropriate for children at all, while others believe that books dealing with such issues permit children to view society and people realistically. Rinsky and Schweikert (1977) suggest that the mature themes are not the critical issues to be concerned with; rather, the cause for concern is the way the issues are treated. They maintain that such themes should "demonstrate a concern for human dignity and human frailty, and a genuine concern for the quality of life" (p. 475). Rinsky and Schweikert suggest that this human concern is very important to contemporary children's literature.

Both parents and educators realize that controversial topics are being discussed in contemporary children's literature. Much concern has been expressed about the possible effects that these controversial themes may have on children.

Concerns have also been expressed about the literary merit of books that discuss these controversial themes. For these reasons, the writer has chosen to examine a number of themes; namely, violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

The Problem

Today's children's literature is dealing more and more with current issues. If parents and teachers are going to rely on children's books to help students understand and deal with special issues and concerns, then it is important that these issues and concerns be dealt with honestly and realistically.

The problem concerns the selection of books which depict contemporary issues in an honest and realistic manner, without sensationalism and exploitation. At the same time, the books should have literary merit. That is, the books should not be selected on the basis of the social issue alone; instead, the literary quality of the book must always be a major consideration. The person selecting the books must be able to distinguish between the interest attached to the issue and genuine literature of some quality. Educators must be confident that the selected books are fine ones with well developed plots, credible characters and effective style.

All who are responsible for selecting books for children must be able to assess and evaluate particular books, both in terms of their literary merit and in terms of the

treatment of the particular issue involved. Lacking this ability, individuals may choose books solely on the basis of the topicality or interest of the issue involved, with little or no reference to the quality of the book as a piece of literature. An annotated bibliography of books that reflect both social issues and literary merit would help to ensure that teachers are not left alone when selecting books for children. At present, such an annotated bibliography is not readily available.

Purpose

Literature can both develop and extend the interests of all children. Brett (1981) maintains that "the best books, whatever their subject matter, will illuminate what it is like to be truly human" (p. 381). These books will have some literary merit without being solely concerned with timely topics.

This study was designed to examine a number of social issues in children's books in an attempt to determine how these issues are portrayed. Specifically, books were examined for honest and realistic treatment of the particular issue, as well as for sound literary qualities. On the basis of this examination, the writer has compiled an annotated bibliography of recommended books which reflect both social issues and literary merit. The books chosen are recommended for use by children in the middle grades and higher. This bibliography may be of assistance to those who want to provide children with good literature that

deals with the social themes of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

Need

Until relatively recently very few children's books discussed such controversial social issues as teenage pregnancy, violence, drug abuse, handicapism, and racism. Indeed, as Sadker and Sadker (1977) say, children's books frequently "described childhood nostalgically as a time of happiness and innocence, a time untouched by ugliness and hardship" (p. 1). Acknowledging the importance of children's literature to the development of attitudes, interests and the overall growth of children, there is a need for children to meet in their literature the issues which are a part of the real world. Contemporary children's literature that portrays the totality of today's world should include both the negative and the positive factors in society. Burch (1971) suggests that "we should not scare children, but on the other hand, we should not lie to them by pretending that the world is entirely safe" (p. 3).

MacDonald (1983) examined the treatment in children's books of the social issues of death, handicapism, racism and sexism. The author recommended that a follow-up study be done dealing with other social issues, such as divorce, sexuality and violence. This study followed the MacDonald recommendation and examined a number of social issues, including violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

Objectives

The primary objective of this study was to compile an annotated bibliography of books that deal with the specific social issues of this study. A secondary objective was to review the available critical literature as it pertained to the social issues of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

Limitations

This thesis was concerned with the treatment of a number of social issues in children's books. The social issues under consideration were violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse. There are many other social issues that are deserving of examination, but all can not feasibly be included in a single study. A selected bibliography of books presently in print was provided for each of the issues under study. The annotated bibliography is, however, limited. No attempt was made to provide an exhaustive listing. Rather, a selected bibliography of books dealing with the social issues examined in this study has been prepared.

Methodology

This thesis grew out of one recommendation made in the MacDonald (1983) study, a recommendation that another study be done that would examine other controversial social issues in children's literature. The procedure followed in the present study was basically the same as that followed

by MacDonald. The study was designed to examine the treatment of specific social issues in children's literature and to compile an annotated bibliography of recommended books in which those social issues are depicted within a context of literary excellence. A number of steps were taken in order to fulfill this purpose.

The writer reviewed the available critical literature as it pertained to the social issues of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse, with an emphasis on the literature of the last decade. The criticism reviewed for these specific social issues, in addition to any emerging principles, have been reported in the literature review.

The writer compiled a recommended list of books that deal with the specific social issues of this study. This list was compiled through a thorough bibliographic search, using all standard bibliographic tools.

In attempting to compile a recommended list of books for educators, the writer applied standard evaluative criteria. Huck's guidelines (1979, pp. 16-17) for evaluating children's literature (Appendix A) were used. These guidelines suggested the following basic considerations to be important for the evaluation of children's literature.

Plot - Is the plot original, credible, logical and well constructed?

Setting - When and where is the setting? Is the setting authentic? Does the story transcend the setting?

Theme - Is the theme valid and ethical? Does the theme emerge naturally from the story?

Characterization - Is there any character growth? Are the characters convincing and credible? Are the characters realistically and naturally developed?

Style - Is the style straightforward? What techniques does the author use to tell the story and express points of view?

Format - Is the format of the book suitable to the topic and intended audience?

Books included in the recommended list of books were those books which

- a) meet the guidelines as outlined;
- b) have been personally examined by the writer;
- c) have been recommended in at least one selection aid;
- d) are presently in print and/or because of their subject matter, interest appeal and popularity are likely to be available in many schools.

For each book included, full bibliographic data as well as brief descriptive and critical annotations are provided.

Organization of the Thesis

This study is reported in two sections. Part I presents a report of the actual study; Part II contains the annotated bibliography with all accompanying documentation. Part I, Chapter I includes an introduction to the study, the statement of the problem, the purpose of the study, the need for the study, the limitations of the study and the methodology. Chapter II reviews the related literature which is reported under the following headings: violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse. Chapter III provides the summary of the

project with a number of recommendations. Part II is designed to serve as a booklet for the use of the classroom teachers. It includes an introduction and an annotated bibliography of selected titles arranged alphabetically by author under the subjects of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

Over the last decade authors of children's literature are beginning to write more and more about topics that heretofore had scarcely been mentioned. Some authors who write about contemporary social issues often suggest that children should be subjected to the totality of today's world. On the other hand, there are writers and critics who suggest that it is better to shield children from books that deal with contemporary social issues. Lanes (1971) suggests that many adults are "reluctant to ruffle that blanket of primal innocence with which all children enter the world" (p. 5). If children's books are going to address the realities of the world, however, they should do it honestly and realistically while maintaining literary excellence. It is important that the treatment of the subject matter, not the subject matter itself, determine a book's literary merits. Bach (1975) makes this point, arguing that

the current attention to what a book is about rather than how a writer handles his or her subject will be ultimately detrimental to the literary quality of children's books. (p. 66)

This chapter will examine the critical literature and will report on these issues: excellence in children's literature in general and, excellence in realistic fiction in particular; violence; breakdown of the family unit; human

sexuality, and drug and alcohol abuse.

Excellence in Children's Literature

Critics have been in a dilemma for years over the controversial division between children's literature and literature written for adults. Reactions have been divided about the need for a separate branch of literature for children. Smith (1967) argues that "children's books do not exist in a vacuum, unrelated to literature as a whole" (p. 7), but are a part of universal literature. Cameron (1969) believes that "children's literature does not exist in a narrow world of its own, but is enmeshed in a larger world of literature . . . and that the highest standards of one hold good for the other" (p. 228). Heins (1970) describes children's literature as "a branch of the tree of literature" (p. 370); and Townsend (1971) argues that there is no such thing as children's literature, there is just literature (p. 378). According to Huck (1979) "the line between children's literature and adult literature is blurred" (p. 5). Although the content of children's literature is limited by the child's experience and understanding, Huck argues that "the author who can fill these experiences with imagination and insight and communicate them to children is writing children's literature" (p. 6).

Authors of children's books themselves generally deny any claim of writing intentionally for a child audience. O'Dell (in Townsend, 1971) and Fox (in Townsend, 1971), distinguished authors of award-winning children's books and

authors of adult books as well, both declare that in their own writing they make no distinction between writing for children and writing for adults. ♦ Lewis (in Egoff et al., 1969) differentiates between the childlike and the childish and insists that at all times the child reader must be treated with respect. He argues that authors "must meet children as equals in that area of nature where [they] are their equals" (p. 219). Huck (1979) points out that many authors write both for adults and children, including C.S. Lewis, Rumer Godden, Elizabeth Yates, Pearl Buck, E.B. White, Isaac Bashevis Singer. She contends that such authors do not "blunt their pens" when they write for boys and girls. Many authors and critics believe that children's literature is part of the mainstream of all literature. This notwithstanding, Huck (1979) points out that there is a uniqueness about children's literature--a uniqueness related to the audience that it addresses. Huck suggests that the moment an author begins to write the audience is determined regardless of whether or not this was the conscious intent of the author. The publisher finally decides whether the book will be published for children or adults.

Karl (1970) argues that "good children's books are those books that appeal to children as they are, not as adults sometimes project them to be" (p. 5). She points out that good children's books are geared to children's tastes, instead of being "spineless nothings." Karl suggests that it is the author's approach to the material, and

in some cases, the depth and breadth of the subject matter that makes a book a children's book. Karl believes that it is because of what children are that real children's books exist. She recognizes the importance of plot, style, characterization and theme as significant aspects for excellence in children's literature. She maintains that children's books are characterized by many distinguishing features which parallel the attributes of children. Children's books look at life with hope, never giving way to total hopelessness; children's books have a sense of the wonder of the world, a vision of what can be; children's books have a sense of adventure, a feeling that the unexpected can happen and that dreams can be fulfilled; children's books evince a feeling of affinity for the world, a sense of belonging to nature and all living things (pp. 7-8). Karl says that although almost any book with these attitudes may be considered a children's book, the best children's book "will be a book that has children in it because children are most likely to be attracted to books about people like themselves" (p. 8). According to Karl, if adults take hope out of childhood, children won't be left with much. She points out that children's books help children grow and feel a part of the "overall doings of man" (p. 9).

Walter de la Mare (in Smith, 1967) stated that "I know well that only the rarest kind of best in anything can be good enough for the young" (p. 11). Both de la Mare and Smith (1967) agree with Karl that adults must give children

only those books that will help them grow both in mind and body. These books of "honesty, integrity and vision" will stir the children's imagination and stretch their minds. Smith contends that "the thing that makes a book a good book for a child is that it is an experience" (p. 14). She believes that these experiences provide the child with something permanent which can never be taken away from him.

Hazard (trans. by Mitchell, 1944) describes good books for children as those "that remain faithful to the very essence of art . . . that awaken in them not maudlin sentimentality, but sensibility; that enable them to share in great human emotions" (p. 42). He believes that children's books should provide different kinds of knowledge, especially the most difficult, and the most necessary, which is "that of the human heart" (p. 43). Children's books, according to Hazard, should set in action truths worthy of lasting forever and should inspire one's whole inner life (p. 44). In Hazard's opinion, good books must submit to children's demands, because children need to see themselves in the books they read. Hazard cautions adults that good books help children keep their dreams; good books give children wings, help children to escape into the faraway, and help children build "azure palaces in the midst of enchanted gardens" (p. 44).

According to Higgins (1970) literature, for children and adults, may be defined as "writing that has claim to consideration for beauty of form and emotional impact" (p.

1). He realizes that there must be standards by which a good book for children can be distinguished from poorly written books. In Higgins' opinion, books which deserve to be called children's literature recognize the "inner child" while allowing that child to grow. Such books allow children to share experiences beyond their "immediate tangible horizons." Such books recognize the importance of integrity, validity, and beauty. Each individual, according to Higgins, has "an innate essence" which is native and unique to each individual. When this inner self is "reduced" or "lead forth" it is, Higgins believes, "the wellspring from which all art flows" (p. 3). Books which reach the inner child, which are truly children's books, are the work of an author who can reach into his own uniqueness and inner self and communicate with "the essence of childhood." The writer of children's literature, Higgins believes, must always recognize the special needs and limitations of children. He states that "when a writer is over the emotional and intellectual capacities of his child-readers, then, no matter what he thinks, he is no longer writing for children" (p. 37).

According to Heins (1970) and Egoff (1979) children's literature is a part of all literature. Heins believes that children's books must be judged by the same standards as adult literature. He says that "a good children's book must not only be pleasing to children: it must be a good book in its own right" (p. 75). Although Egoff (1979) has

always insisted that children's literature, with its own distinctive features, is a part of all literature, she is afraid that children's literature will continue to lose some of its distinctiveness as it moves closer to adult literature. She believes that children's literature and contemporary society "have taken down the walls that surround childhood." Egoff believes that in the process of extending their horizons, books for children may lose their special characteristics, which include "warmth, wonder, gaiety, sentiment, simplicity - in a word, the childlike" (p. 271). Although children's literature is a part of all literature, since it is intended for children it must take into account the nature of the child. The content, therefore, must be limited by the child's experience and understanding. Jago (1972) sees the best children's books speaking not only to children but to adults also. She believes that "to feel enjoyment in reading children's books is to renew and respect the child in ourselves" (p. 29). Such honest experiences as these must never be considered unrealistic and condescending.

Synthesis

This section has examined the conflicting ideas about children's literature as an important part of all literature. Most critics agree that children's books must be judged by much the same criteria as adult literature. Children's literature, like adult literature, must be characterized by proper style, structure, theme, language, literary

integrity, and subject matter. It is important that books for children depict experiences which children can understand, just as children should be able to identify with the characters in the books they are reading. Good books must respect the child's intelligence and individuality, while constantly allowing him to grow. Books that are genuinely children's literature may speak to adults as well as children. It is important that the authors of children's books be continuously aware that they are writing for a children's audience. This, however, does not suggest that the quality of the literature will be inferior or that lower literary standards will be applied. Children's literature must provide the best for all children, satisfying their growing curiosities with new insights and experiences.

Excellence in Realistic Fiction

Contemporary children's literature in general, and realistic fiction in particular, reflects the changing attitudes of society toward both children and literature. It mirrors the totality of today's world, discussing such issues as divorce, death, sexism, ecology, alcoholism, and drug abuse. A category of children's literature sometimes referred to as the new realism looks at life in all of its diversity. Sadker and Sadker (1977) believe that this new realism in children's literature addresses real and important concerns that children have and they believe that it is "impossible and undesirable to isolate and protect students from the world around them" (p. 3). According to Brett (1981), this

new realism in children's literature has been the focus of considerable controversy and critical commentary. She points out that the criticism centres mainly around "the honesty of the realism, the appropriateness of the themes and subject matter, and the manner of the presentation" (p. 365).

Honesty of the Realism

The proponents of the new realism contend that honesty is very important when writing these "slice-of-life stories." According to Burch (1971), honesty is what all authors owe children. He contends that if authors are going to write about real issues that affect children's lives, the presentation must be realistic. This, he insists, involves showing both sides of life, the harsh and the happy, the good and the bad. In recent years the new realism has frequently emphasized the sensational and topical. Newer realistic books, according to Sadker and Sadker (1977) are often more concerned with superficiality, topicality and relevance than with literary quality. They disagree with this approach, suggesting that children need to read books of high literary quality regardless of the subject matter. Rinsky and Schweikert (1977) also argue that today's children's literature must adhere to the standards of good writing. They point out that children's books must "promote, or at least not inhibit, the intellectual, psychological, and moral well-being of the reader" (p. 475). Authors and critics must remember that stories of topicality and

sensationalism are not necessarily literary.

Numerous writers, including Steele (1971), Bach (1975) and Egoff (1980) suggest that many of the books of the new realism are more concerned with sensationalism than with literary merit. In her personal examination of "tell it like it is" books, Steele (1971) suggests that many of these books fail to deal successfully with the issues and problems of the real world. In Steele's opinion these books do not honestly deal with social issues, but are, instead, concerned with fashionable topics. She suggests that too often writers have told children what they thought was "easiest and safest and most convenient to have them believe" (p. 21). Bach (1975) argues that "some educators are not very informed or concerned about the level of literary quality in the books they give children to read" (p. 66). She is concerned that current attention to topicality rather than literary quality will ultimately be detrimental to good literary quality in children's books. According to Egoff (1980), it is important that all literature reflect life. The books should not be superficial or mediocre, however. She suggests that such literary values as style, plot and characterization must never take second place to the issue being discussed. She believes that the artificial quality found in the new realism books reflects "adults, ludicrously playing at deception" (p. 423).

Frequently, genuine problems are treated simplistically in the new realism. Such depictions are often condescending

to children and tend to give very narrow, often distorted views of the social issue under discussion. Kalkhoff (1973) suggests that those who select books for children must descend from their ivory towers and provide children with books that honestly reflect the diversity of the experiences that children encounter in the real world. It is important that authors depict all contemporary issues in an honest and realistic manner, without sensationalism and exploitation. At the same time, however, the books should have literary merit.

Appropriateness of Theme and Approach

Since the introduction of controversial contemporary issues in children's literature, critics, authors, educators and parents have been concerned about the appropriateness of such topics for children's books. There are authors and critics of children's literature, however, who believe that children's books should reflect the realities of life, even if the topics are unpleasant and controversial. Sadker and Sadker (1977) point out that children's literature helps children confront and cope with today's social issues. They believe that "modern realistic fiction, those stories that present real children facing real problems, serves to reflect and crystallize contemporary experience for today's children" (p. 3). Steele (1971) agrees with the Sadkers that the world is not all "rosy." She argues that just as today's children are confronted frequently with hunger, cold, sorrow, pain, fear, loneliness, disease, death, war,

famine and madness in their daily experiences, they should also be confronted with the same issues in their books (p. 20).

Many critics and authors believe that children should not be protected from life's hardships and ugliness in their literature. Lester (1970), Lanes (1971), Kalkhoff (1973), Seligmann (1974) and Rinsky and Schweikert (1977) all maintain that contemporary social issues help children deal with "contemporary experiences." According to Lester (1970), adults do wrong when they tell children that the unpleasant aspects of reality, such as ghettos, slums, and war do not exist. He believes that this makes children not only "victims of the social environment which impinges on their consciousness everyday," but also it makes them "emotional and spiritual amputees" (p. 202). Lanes (1971) disagrees with the critics who suggest that many books expose children to material and issues that they neither understand nor need to read. Instead, Lanes suggests that too often children are protected under a "blanket of primal innocence" (p. 5). In the real world of children, Kalkhoff (1973) believes, they need to read about people who have shared experiences similar to their own. A pandemic of realism has invaded young people's fiction, according to Seligmann (1974). She says that today's youthful heroes and heroines are "doing things that real kids do" which includes smoking dope, swallowing diet pills and suffering mental breakdowns (p. 83). Rinsky and Schweikert (1977) point out that the

old "sweetness and light" stories of years ago clash dramatically with the realities of today's children. They believe that in order to write realistically about contemporary society for children's books, authors must reflect all of the realities of the world, even if they are "harsher and less comforting than they were 20 years ago" (p. 472).

Recognizing the controversial themes now being discussed in children's books, Hunter (1975) agrees that children have to learn to relate "to the type of situation from which such themes are drawn" (p. 20). She points out that children's writers who choose such themes must create both an intellectual and emotional frame of reference to which all children can relate. Hunter believes that the distinction between the normal and the aberrant "is where the dividing line should be drawn in themes for children's writing, with all that lies on the side of the normal classed as suitable, and all on the other side as unsuitable" (p. 21). In her book Talent is Not Enough, Hunter discusses the "convention of care" which she believes all those who write for children should exercise. She insists that writers of contemporary realistic fiction should certainly apply this convention. It is her belief that a writer's talent and technique must be combined with the convention of care when writing for children, especially in the prepubertal years. Without this caring concern for the youthful audience, she maintains,

the law of diminishing returns is immediately activated, and the writer will only succeed

in rubbing his young reader's nose in the dirt of the world before the same child has had a chance to realize that the world itself is a shining star. (p. 22)

Hunter's concern about the consequences of what appears to be the 'cult' of realism for children must receive serious consideration. In addition to the limited vocabulary, she is concerned about the 'danger' to children which may result from constant exposure to 'realistic' writing. She identifies this danger thus:

The danger that children over-burdened by serious themes may be made old before their time; or even, simply that they may be denied the due need of their natural fascination for the fantastic, the hilarious, the exotic, the adventurous, in story-telling. (p. 23)

Synthesis

The criticism reviewed in this section suggests that books for children must discuss contemporary social issues, but those issues must be treated in an honest and realistic manner, without sensationalism and exploitation. These books should not be selected on the basis of the social issue alone; instead, the literary quality of the book must always be the major consideration. It is the treatment of the subject matter rather than the subject matter itself which determines the literary merits of the work.

Violence and Children's Literature

Violence abounds in society today. Neither adults nor children can escape the presence of this violence. Violence make take many forma. It may include verbal abuse and the

mistreatment of others; it includes, of course, the ultimate abuse which is murder. Since literature is a reflection of life, it must be assumed that violence will exist in children's books, particularly in books of realistic fiction. Long before written literature, folklore contained many oral stories and songs that had violent scenes. It was during the oral storytelling era that such folktales as "The Three Billy Goats Gruff" and "Little Red Riding Hood" had violent scenes included in them. After all, the wicked witch in the story of Hansel and Gretel is shoved into the oven and presumably cooked to a cinder. The wolf who pursued the three little pigs dropped through the chimney and into a cauldron of boiling water. The giant chased Jack down the beanstalk, fell and was killed. Violence is neither the focus nor a major theme in the above stories. Instead, it is the evidence of a rather crude justice and a way of tying up loose ends. Gold (1977) recognizes that in earlier times stories may have been embellished with violence because the violence actually created more interest (p. 281). It seems that some contemporary writers of children's literature are following that practice.

The incidence of violence in some children's books today has led parents, teachers and others to publicly condemn the quantity, treatment, and importance of such violence in children's literature. One of the results of this public outcry was an article by McCracken (1972).

McCracken claimed "that in our present day society so servient with frenzy and delusion it was just a matter of time until someone would complain that there was too much violence and artifice in children's classics" (p. 422). The person that McCracken was alluding to was a psychiatrist by the name of Dr. Francis A. McNab. Dr. McNab's belief is the same as that of many people; that all violence in children's literature is negative and it should be removed from children's books. We have to be somewhat concerned, however, about a psychiatrist who makes the following statement about "Jack and the Beanstalk":

Jack, during his tangle with the giant, committed every crime that there is. First, he disobeyed his mother by swapping the cow for beans instead of money. Then he stole the giant's bird which laid the golden egg. Not content, Jack murders the giant. And for good measure, Jack indulges in some vandalism, he cuts down the beanstalk. (p. 427)

Dr. McNab also criticized young children's nursery rhymes, forgetting that most young children are more interested in the rhyme than the violence. The extremists that Dr. McNab activated in the late 1960s had a legitimate concern about violence and its negative consequences. Their narrow, subjective opinions, however, were not beneficial to children's literature.

The public outcries of McNab's followers stimulated a rebuttal by these individuals who were very objective in their views about violence in children's literature. These more objective individuals viewed violence in children's literature quite differently. Giblin (1972), in discussing

violence in children's books, points out that violence can be a constructive force as well as a destructive force. He also suggests that violence can be external and internal. External violence refers to violence that happens in the world, which may influence children directly or indirectly. Internal violence refers to the potential that each person has to be violent. Giblin suggests that it is easier to handle external violence. He says that "books can explore the two kinds of violence and help a young reader to perceive the connecting links between the two" (p. 65). Giblin believes that enabling children to make these connections and to broaden understanding should be an educator's main reason for giving children books that have a violent theme.

Lewis (in Egoff et al., 1980) believes that children need to recognize both the good and the evil of the world. He suggests that children should not be protected from the alarming events of childhood (p. 217). Other authors agree with Lewis that violent and frightening stories delight children. Storr (in Egoff et al., 1980), for example, believes that horror stories and other frightening tales "ultimately determine the emergence of the individual as a separate entity" (p. 97). He suggests that the treatment of the violence is more important than the violence, maintaining that "the fundamental objective to horror comics is not the themes with which they deal, but the crude and vulgar way in which these themes are presented" (p. 96). Hildick (1970) believes that violence in children's stories

should be discussed naturally and with honesty. He suggests that violence in stories does not encourage children to do violent acts. He argues that an author's failure to provide a balance, to give way to unevenness, is not the way to deal with violence (p. 147). Instead, he maintains that the violence be used in the service of art and in the service of essential truth and, hence, in the service of morality. In other words, the violence must be purposeful and essential to the story, not merely dropped in gratuitously for sensational purposes.

In attempting to assess the appropriateness of violence in manuscripts, Giblin (1972) applies the criteria of appropriateness, realism, honesty, portrayal of genuine human feeling, and thoughtfulness (pp. 65-67). He considers the portrayal of genuine human feeling to be of prime importance. He believes that an author should make a favourable impression on the reader's mind.

Storr (in Tucker, 1976) suggests five styles or approaches for effectively projecting evil and violence in children's stories: the unrealistic Ian Fleming style, the dehumanizing approach, the humorous approach, the distancing by time approach, and the fantasy approach. The unrealistic Ian Fleming style is two-dimensional, showing everything in the greatest possible contrast without terrifying the reader (p. 148). In the dehumanizing approach the enemy is dehumanized and the author "pits the hero against Fate in the shape of either the forces of nature,

or the evils of society" (p. 148). The author in the humorous approach, while using the villain as a "necessary impetus to the plot," makes him the butt of his humour and thereby reduces his horror (p. 149). In the distancing by time approach, the space between what happened in the past with what could happen in the present prevents the reader from feeling threatened (p. 149). When using the fantasy approach children don't distinguish between fact and imagination. As an author, Storr finds the fantasy approach the "most sympathetic" and the easiest to use for children (p. 150).

There will always be varying opinions as to whether the violent acts in children's literature can be construed as being positive or negative. There does seem to be a consensus, however, that the way in which the author treats the violence is more harmful than the violence itself, or conversely, the way in which the author treats the violence may determine whether the violence is constructive or destructive, appropriate or inappropriate.

Whether the classroom teacher is a professional literature teacher or a generalist, he or she must take the initiative to bring children and books together. Books that contain some element of violence abound. Teachers must realize that we cannot keep realism and violence from our school children.

Each teacher who does attempt to introduce children to violence in children's literature will have his own set of

problems, depending upon that teacher's situation. The teacher must evaluate the violence in these books very objectively because he must be able to discuss the violence with the students instead of evading it. There are, also, some books which the teacher will decide are inappropriate. Giblin's (1972) six criteria for evaluating violence in children's literature would assist any teacher in deciding whether or not the violence in a specific book is suitable for his class. It is this type of decision which eventually leads to the selection or rejection of a book. Giblin believes "the violence is appropriate if the author treats it properly" (p. 64). Brett (1981) claims "that violence which is used in the service of art is justifiable; violence which is used to exploit either the subject or the reader is not" (p. 387).

Realism is an important criterion for evaluating violence in children's literature. It is very important for the teacher to expose young readers to those violent scenes which are necessary to the success of a book. However, the teacher must use good judgement to decide which books are appropriate and which books provide overkill. In her book, The Ghosts of Glencoe, Molly Hunter (1979) portrays the necessary facts of the situation, as ugly as they may be:

The young huntsman jerked backwards, hung rigid for a second with a bullet-hole in his forehead showing like a round black O, and then fell face down at Duncanson's feet. (p. 122)

This was a scene that actually occurred at one time in Scotland. The author's account of the violent scene is

justifiable. Hunter (1975) defends her use of violence by saying that "the reader eventually experiences catharsis-- that purging of emotion which is the useful function of violence in life, ~~and as in life~~, so it should be in literature" (pp. 49-50).

Violence is prevalent in our world. As literature reflects life, reactions to literature will reflect the values of life. Blue (1979) makes this point, suggesting that "discussing violence through the avenue of good literature can have beneficial results" (p. 65). If authors are going to discuss violence with children it is important to give the issue its proper importance, just as we would if we were discussing goodness or truth. In attempting to discuss the necessity for violence in children's books, Trease (1964) states that it is necessary to "distinguish between the purposes for which violence is used, and the degree of approval which is implied by the writer" (p. 89).

Hunter (1975) agrees with Trease that the author has a responsibility to preserve the moral order. She believes that the moral order may be reinforced by the natural introduction in the story of one opposing opinion to the status quo. In the incident she is describing Hunter would not permit all of those present at a cockfight to accept its cruelty. Instead, the author would provide "at least one character in the scene with the insight to realize the cruelty involved" (p. 53). This character must be a credible member of the group.

Synthesis

Both physical and psychological violence is a very realistic part of our society. To ignore violence in children's literature is unrealistic and unnatural. The views of the critics about violence in children's literature are twofold. One group sees violence as being constructive and an appropriate issue to be included in children's literature. The other group views all of the violence in children's literature as being negative and inappropriate material for children to be exposed to and to read. Both of these groups do agree, however, that the author's treatment of the violence is more harmful to the reader than the violence itself. A book of historical fiction such as The Ghosts of Glencoe (Hunter) includes violent acts which are appropriate because the story portrays an authentic experience. The critics do not believe that books which deal with violence are likely to incite readers to acts of violence. Instead, they believe that the repugnance which results from seeing raw violence is likely to have a positive rather than a negative effect on children's behaviour. There is also agreement that the depiction of violence through literature usually allows the reader to experience a cathartic effect through the 'purging' of the emotions. Violence must never be used gratuitously for exploitation and sensationalism; instead, violence must be used honestly and realistically in the service of art. It must always be critically important that an author attempt to restore the

moral order by indicating some degree of disapproval of anti-social behaviour.

The Breakdown of the Family Unit
and Children's Literature

The stereotype of the traditional, nuclear family is changing rapidly in our present-day society. It is almost a truism at this point to state that the traditional North American family is in trouble. The age-old view of the "Norman Rockwell" household with a full-time working father, a stay-at-home mother and one or more school-age children reflects a mode of thinking that is passé in modern society. Included in this change is the composition of the family and the roles of family members. As family life changes, more and more families are uprooted and divided. According to Whitfield and Freeland (1981), "the divorce rate is on the rise with the prediction that some 50 percent of all children born in 1978 will live a portion of their lives in single-parent homes" (p. 88).

Divorce is a fact of life; it must be accepted and dealt with as a phenomenon of our modern age. In attempting to discuss the breakdown of the family unit, Sadker and Sadker (1977) point out that

there is a great yearning to see the family as a snug harbour where we can be safely anchored in the certainty of our beliefs, sheltered in the security of loving ties that bind. (p. 13)

Many families are not in "snug harbours," however, and children are largely affected by changing family compositions.

The divorce or separation of parents was only rarely considered by writers for children in the 1960's. This can be partly attributed to the painfulness of the situation and the partial belief that the problem might go away if it were left alone. But the problem has not gone away. Instead, there is a need to honestly attempt to deal with this issue, both in real life situations and in the books that children read.

With reference to the depiction of the nuclear family in children's literature, Zwack (1973) believes that the stereotypic nuclear family, as found in most children's literature, is becoming "less relevant to the real life situations of many pupils" (p. 389). She points out that it is important for authors to realize that many children are coming from unsettled families. Sadker and Sadker (1977) point out that authors must help children coming from an unsettled family to see depicted in books experiences similar to their own (p. 14). Numerous authors agree with Sadker and Sadker that it is important to provide children with assistance and reading material about various kinds of family arrangements. Engel (1982) points out that "books are a rich resource in quantity and quality to assist young children in forming family concepts" (p. 150). Barch (1976) points out, for example, that children's books that discuss divorce can help children better understand their family situation and can provide them with a "perspective from which to function" (p. 576), while Haley (1974)

maintains that books can offer help to children who are holding the problems of a broken family inside themselves. Haley believes that books can give children "some way to identify, some means of partial release" (p. 72). Winfield (1983) argues that books allow the reader to identify with problems and conflicts felt by others. She suggests that "characters in current fiction often encounter issues reflective of those being experienced by adolescent readers" (p. 408). Obviously, children's literature is a useful resource for children experiencing family breakdown.

The inclusion of divorce in children's literature is confined mainly to the last decade. Since the problems of the world are mirrored in children's literature, educators have the responsibility of discussing the issue of divorce openly and honestly with children. Sadker and Sadker (1977) suggest that educators and librarians must present a "balanced picture of family life, one that includes the tensions and problems as well as the pleasures and joys" (p. 14). Other authors also agree that children must be exposed to all types of family life, be it one of upheaval or tranquility. Zwack (1973) points out that classroom teachers should inform children about the stereotypes that exist in children's books and help them understand that there are "alternatives to the projected lifestyles" (p. 391).

Whitefield and Freeland (1981) suggest that "taking an honest and realistic look at present-day society is perhaps

a starting place for teachers" (p. 88). They stress the importance of teacher awareness in helping children cope with divorce. As teachers become aware of and seek to accept reality, they can assist children in many ways--both through an attitudinal approach to teaching and through planned activities within the curriculum to develop positive self images and better understandings of life in the real world (p. 88). They suggest that it is very important to always show various lifestyles, instead of the traditional nuclear family of father, mother, and children.

According to Haley (1973) many teenagers bury family problems deep inside themselves because they don't know where to turn for help and comfort. She argues that "teenagers who are trying to make it in a broken home need to read books about other kids who face similar situations" (p. 70). Cianciolo (1965) agrees with Haley that bibliotherapy, a process of dynamic interaction between the personality of the reader and literature, can be the source of psychological relief from the various pressures and problems that children face while growing up (p. 897). She points out that bibliotherapy may be used in one of two ways. First, it may attempt to solve a child's actual and existing emotional problems and pressures by bringing him a similar experience vicariously through books. Through recognition of a problem and its solution in literature the child may gain new insights into his own problem and presumably is then able to take a step toward solving it.

Second, the literature may be used for preventive bibliotherapy. This technique involves the theory that a child is able to make a satisfactory adjustment when a problem eventually arises in his own life, because he has met a similar problem in the literature that he read in the past (pp. 897-898).

Teachers and other educators are unable to do anything directly about divorce rates, but they can and should do something to help children of divorced parents make satisfactory adjustments. Young children, innocent victims of divorce, must not perceive themselves as abandoned misfits and residuals of a perfect lifestyle, the stereotyped two-parent family. Sensitive and alert teachers have many opportunities to dispel the social stigma, rejection, and negative attitudes often associated with divorce and children from the "broken home." The most helpful books about divorce allow children to release the anxieties about divorce that they generally bury deep inside themselves. Adults who are sensitive to the children's apprehensions about divorce will provide them the opportunity to select appropriate books about other children who face similar upheavals in their families. Schwartz (1979) recognizes that when children see themselves in the books they read, the book has performed its most important function: "to create a human bond between literature and life" (p. 17).

The disintegration of the family is traumatic to both adults and children. According to Spain (1981), the adult

usually decides the future welfare of the children. He points out that very often the children are confronted with the remaining parent's instability, the persistent memory of the absent parent, the possible resentment against their parents, and maybe even feelings of "inadequacy, inferiority, or even envy with respect to other children with intact families" (p. 92). During these times of storm and stress, many children develop a guilt complex, believing that they are, in some way, responsible for the collapse of the marriage and subsequent upheaval of the whole family. Bartch (1976) argues that children need to be assured that they are innocent victims in their parent's divorce. In addition, she argues that children must be helped in coming to understand that parental love does not have to end with the divorce. Joan Lexau depicts this issue in her well-written book Me Day (1971):

"Did you undivorce me?" Rafer asked. Daddy said slowly, "look, your mother and me are divorced, not you kids. No way! You and me are tight, buddy! Together like glue, O.K.?" (pp. 24-25)

Huck (1979) points out that "nearly one out of every two marriages now ends in divorce" (p. 404). She suggests that it is only natural that children's books describe the pain and suffering in living through their parent's separation. Both Bartch (1976) and Redman (1983) point out that children's books dealing with divorce must refrain from "blame-fixing." These authors argue that children's books about divorce must allow children the opportunity to realize that guilt for parental problems does not lie with them.

Since divorce is a contemporary social issue, educators need to become informed, and aware of children's books that deal with divorce, single parenting and other fractured family situations. Rudman (1976) suggests specific criteria for the evaluation of books which deal with the subject of divorce. She believes that such books should have more than the issue of divorce to carry the readers' interest (p. 46). Rudman identifies some criteria for evaluation. Fictional books, she maintains, should be noncondescending and jargon-free (p. 46). Such books should communicate children's feelings and suggest some effective ways to deal with them (p. 46). The topic should be handled realistically (p. 46). The author should refrain from establishing guilt for the divorce (p. 47). The "happy" ending of the parents being reunited as a result of the child's behaviour should be avoided (p. 47). The child should be able to relate to the books through their own personal experiences (p. 47). Books dealing with the subject should, she contends, assist children in meeting their personal needs.

The issue of divorce is present today, both in real life and in literature. Haley (1974) points out that "trying to pretend the fractured family out of existence can only make the problem more cancerous" (p. 70). Neither children nor educators can avoid the reality of divorce. Children in the midst of their own family break-up require special treatment and perspective for this very delicate issue. Well written books on the subject must provide children the opportunity to find characters in books having

similar problems to those they are experiencing.

Synthesis

The stereotype of the traditional nuclear family is changing rapidly in today's society. Families are being uprooted more and more and the security that once accompanied families is falling away. Very often children are caught in the middle of these parental separations. These children must be provided, through children's books, opportunities to see how other children deal with divorce.

Books that portray the complexity of family life must be available to children. Books that discuss divorce, must do so openly and honestly. Children's books must never suggest that family life is always peaceful. Instead, they must honestly and realistically depict all types of family life. Children's books must never blame children for their parents' separation, nor should they suggest that it is the child's responsibility to bring the family together again. The best books about divorce may help children to understand their own feelings and to deal with their own situation. This must be done, however, in a context of good literature.

Human Sexuality and Children's Literature

One social issue that has been the cause of considerable concern is human sexuality. Although the issue of sexuality in general has been ignored for a long time, it is receiving its long overdue recognition in many schools today. Librarians and teachers may believe that such education should be left solely to the parents, but this is

not possible because today's children's literature discusses human sexuality, which includes puberty, teenage pregnancy, abortion, premarital sex, homosexuality and venereal diseases.

Books that discuss the development of sexuality must do so with sensitivity, genuine understanding, and believability. Adults have a responsibility to provide children with books that treat life and sexuality with dignity and compassion. Such can only be done with literature of quality. Donelson (1980) offered a definition of a good adolescent book that should be considered by educators, critics, authors, and readers:

A good novel does not allow us to feel comfortable or complacent, although there may be moments of comfort and humor. It engages us and forces us to see ourselves and other people and the state and nature of humanity a little more perspective. The good novel leads us to see truth or truths, and it may even rarely, permit us moments of stark and naked revelation or epiphany, moments of honest and frightening awareness of ourselves, what is in us and outside us and even beyond us. A good novel respects its audience, neither condescending to it nor pandering to the lowest common denominator of taste or intelligence. It gives the reader a sense of satisfaction, not that all things are right or noble or good but that the book is occupied with the honest and the real. (p. 62)

Authors writing about human sexuality must avoid this "lowest common denominator" at all times.

Egoff (1973) argues that books about human sexuality must never be mediocre or condescending to children. She argues that children who are deprived of the best often come to expect, and want, less than the best. Authors must provide children with what Egoff refers to as "the rich

texture" of life (p. 7). Books about sexuality for children and adolescents must not deal with only the mediocre and superficialities of love and sex. Instead, these books need to discuss human sexuality honestly and genuinely, while always avoiding descriptions of titillating experiences of little relevance to plot. Writers and editors must not resort to using what Pollack (1980) calls a "licence to exploit - a calculated bid by publishers to cash in on every titillating theme rather than providing adolescents with voices of reason and reassurance" (pp. 198-199). Books need to discuss human sexuality positively and honestly. The trivial and the vulgar should be avoided.

Hanckel and Cunningham (1980) state it this way:

Honesty must be combined with hope that is life-affirming and encourages the reader to consider and develop a workable moral philosophy. (p. 205)

Children's books which deal with human sexuality should aspire to this honesty as should books that deal with other subjects.

Whether or not children should be exposed to books that discuss sexuality has been a major concern for adults for many years. White and Friedman (1971) believe that for too long sexuality has been grouped with the no-no's (drugs, alcohol, tobacco) and, consequently, anything concerned with the subject of sex tends to take on negative connotations. They believe, however, that young people need to be protected from the "consequences of sexual ignorance which often perpetuates another form of misunderstanding, that

sex is wrong and dirty" (p. 153). It is important that children have the correct information about sex and any other sexually-related concerns and doubts they may have. Stanek (in Gerhardt, 1973) argues that some books of the new realism "exploit a time of change" instead of dealing with reality. She maintains that books written in the heat of a sexual revolution cannot ignore sexual desire, contraception and abortion (p. 180). She maintains, however, that "a book dealing with premarital pregnancy can be as old-fashioned as the cliché how-to-get-a-date-for-the-prom story" (p. 180). The manner in which the subject matter is treated is of primary importance. Stanek believes that an author must deal completely and honestly with all issues, instead of dealing only with the author's values.

Wersba (in Gerhardt, 1973) looks for depth and truth in books discussing human sexuality. She suggests that the so-called New Liberalism in children's books does not exist, but instead there is the Old Morality disguised as the New Sex. In discussing the New Liberalism, Wersba says:

In the old books, the boy and girl would go for a soda after a movie; in the new books they smoke a little pot and go to bed. It's all very contemporary and a few four-letter words are tossed in. But when you examine these books closely, you find that the morality is still the same; that a judgmental quality pervades. Those who might have been homosexual, of course go straight; those who were pregnant are sorry; those who were promiscuous are guilty, and if an adult has been attracted to a child, heaven help him. (p. 172)

Wersba believes that punishment and suffering are not caused by any sexual behaviour outside accepted social norms. She

believes that children's writers should delve deeply into the subject of sex. She would like to see more sex in children's books, maintaining that any discussion of human sexuality should be concerned with the meshing and interworking of minds. She argues that "sex in human beings is emotional" not genital (p. 171). Obviously an honest portrayal of the subject matter is fully supported by Wersba.

DeSalvo (1979) argues that human sexuality in our schools is often an avoided topic, calling it the "hidden curriculum." She raises the possibility that authors may be trying to use literature as an early warning device to children about the consequences of their sexual experiences. She maintains that the "subliminal message is quite clear: avoid it if you can; experience it at your life's peril" (pp. 64-65).

Maintaining that unconventional sexual behaviour is discussed judgementslly in books, Sadker and Sadker (1977) argue that contemporary adolescent books do not attribute sexual desire to adolescents, but instead they "moralize about the consequences of sexual activity" (pp. 62-63).

Numerous authors including Steele (1971), Neufeld (1971) and Klein (1977) maintain that children's literature must reflect all the realities and social concerns of life and the world. Steele (1971) says that the world need not be presented to children in a rosy light, but as most of us know it, "a hard road strewn with stones and bordered with thorns, ending where, it is claimed, the paths of glory do

but lead" (p. 20). Neufeld (1971) points out that children in books should be allowed the same freedom of their imaginings that they are allowed in real life (p. 150). According to Klein (1977), "it's time we acknowledged that there's a whole world out there which hasn't been touched or dealt with in children's literature, books our children need and want" (p. 83).

The discussion of values and attitudes about human sexuality in children's books is very important. Sadker and Sadker (1977) point out that "answers to a child's first questions about sex may influence his or her developing attitudes" (p. 54). It is important, though, that parents, critics, authors, librarians and educators attempt to make children comfortable and informed about their sexuality. It is important that children not be criticized or made feel guilty should their values and attitudes toward sex be different from the message of the book. Donelson and Nilsen (1980) point out that librarians give out sex information in exactly the opposite order from what teenagers want. They maintain that "librarians first provide hardback scientific books, then paperbacks, then pamphlets, and finally comics" (p. 330). They suggest that most children would want the information the other way around.

Frank (in Gerhardt, 1973) is inclined to protect children's literature from premature exposure to issues pertaining to human sexuality. She admits that she is not sure when such maturity is reached nor is she sure about "the

question of the effect of these sexual exposures on their healthy growth in attitudes and perceptions" (p. 170). Concerning teenage fiction that reaches down in readability to ten-year-olds, Frank argues that "learning about sex, being sexual and feeling sexual can and must be harmonized within the individual" (p. 169).

Frank further argues that adults must insist on positive values in these books. She maintains that the benefits of each book may come in many forms: "information, emotional satisfaction, escape, expanded horizons, or just plain fun" (p. 169). In order to determine the acceptability of books of high school content, Frank is concerned with "the integrity of their purpose, their authenticity, their moral and social validity, and most important, the resolutions they offer" (p. 169). She does not look for happy endings in these books, but she does expect the reader to feel that the characters in the book will cope with the situation, despite the extent of the experience.

Some of the social issues being discussed today are being written about in children's books for the first time. Bissett (1974) points out that hopefully the "breaking down of taboos will pave the way for impressive books that will contribute to children's development of a realistic, healthy adjustment to their sexuality" (p. 565). Bettelheim (1977) points out that the literature we teach our children exerts a potent influence on the moral and ethical choices they make for themselves.

Children's literature must honestly and realistically respect its audience. Egoff (1981) maintains that society's current view of childhood tends to believe that "it is injurious or at least condescending to children to treat them as children" (p. 41). This belief is not supported by Root (1977) who points out that "the now children are ready for the new realism. Probably past ready" (p. 22). He says that these children want books "that tell it like it is," or as they suspect it is. They don't want to be treated like children any more and they say, "don't give us that pabulum and pamby pamby stuff . . . don't lie to us" (p. 22). That the time of childhood is diminishing is a frightening observation to make. Adults have to advocate good literature about human sexuality for children and adolescents. If not, the literature will only serve to exploit, children will be done an injustice, and the treatment of sexuality will be degraded, demoralized, and unhealthy.

Books which deal with the subject of human sexuality present one of the toughest issues that teachers, librarians, and other adults have to deal with in children's literature. Some people, however, argue that children do not need to read books that deal with sexuality. Frank points out that sexuality in children's books may only serve to titillate and may not be an integral part of the story. Brett (1981) agrees with Frank and questions why children's books have to deal, often candidly, with sexual activities? Bach

(1975), too, struggles with this question: "Why, then, do reviewers chortle: finally a book about drugs, sex, masturbation. So needed for kids! Needed for what?" (p. 67).

Synthesis

Whether or not children should be exposed to books that discuss sexuality has been a major concern for adults for many years. Until relatively recently many adults, authors, and critics have maintained that the discussion of human sexuality did not belong in books for children. Over the last decade, however, there has been an increase in the number of children's books that address the issue of human sexuality. It is extremely important that such books deal completely and honestly with all issues of human sexuality and not just the author's values.

Some critics argue that human sexuality should not be an avoided topic in the curriculum. They argue that literature must not be used as an early warning device to children about the negative consequences of their sexual experiences. Rather, it is important that children's books reflect all the realities and social concerns of human sexuality, and that adults inform children and help them understand their own sexuality. Children need to be reassured that their feelings about sexuality are natural and healthy.

Other critics argue that children do not need to read about sexuality issues in their books. They argue that

such issues only serve to titillate, and are not an important part of the story. These critics are concerned that children's books discuss sexual activities too openly, and that the books reach down in readability to very young children. Authors and educators must ensure that children are not bombarded with too much information about human sexuality at too early an age. If human sexuality is to be dealt with in children's books, however, it is important that authors deal with the subject honestly and realistically, while striving for literary excellence.

Drug and Alcohol Abuse and Children's Literature

The incidence of drug and alcohol abuse has been rising steadily over the last decade. Although most people have the impression that alcohol and drug abuse only occurs in the junior and senior high schools, younger and younger children are being affected. Various programs have been initiated to decrease this problem but to little or no avail. According to Backman, Johnston and O'Malley (1978), "educators have declared war on this insidious enemy, but without much success; it's a war that is being lost" (p. 26). Campbell and Swanchat (1982) agree. They believe that "the war must begin before children begin to smoke, drink or experiment with drugs" (p. 34). They say that the place to begin the attack is at the primary level. During the National Association of Secondary School Principals, Linkletter (1982) identified education as the most important single force to rely on in fighting any drug problem (p. 18). Consequently,

it would appear that the manner in which drug and alcohol abuse is depicted in children's books is extremely important.

According to Rudman (1984), books are "important influences on their readers' minds" (p. 3). Books can help us when we attempt to construct suitable bases for attitudes and behaviours. The development of attitudes and values is very important in the development of prevention programs for drug and alcohol abuses with children. Campbell and O'Donnell (1982) point out that the development of attitudes and values help primary level children develop positive self-esteem. Krughoff and Zerkin (1975) agree with Campbell and O'Donnell that good healthy images of themselves, and the world they live in, help prevent drug and alcohol abuse in children (p. 60).

Looking at attitudes and social behaviour in elementary students, Moore, Moore, and Huck (1982) argue that "it is probable that in most cases, people smoke, drink, or use drugs as a result of favourable attitudes which have been developed toward them" [drugs] (p. 154). They suggest that if some of the ways that attitudes are formed towards drugs and alcohol could be determined, the probability would increase that procedures could be developed for modifying these attitudes. They also suggest that the modification procedures may also lead to a decrease in drug and alcohol usage.

Many books today reflect the current concern over alcohol and young people. This is not to say that the concern guarantees high quality books. Wright (1977) argues

that most of the books aimed at teenage drinkers or potential drinkers employ "scare tactics" to some degree. She says this is true of both fiction and non-fiction books. She argues that "the scare tactics are probably either useless or counter-productive. The best book lets the facts speak for themselves" (p. 129). Wright concludes that "the books about alcohol problems in the family have reached the point of describing the problems realistically without offering simplistic solutions" (p. 129). She recognizes the seriousness, often hopelessness, of alcoholism but suggests that the best children's books should not leave the reader feeling forlorn and trapped with absolutely no way out.

Wright (1977) also discusses books for young readers dealing with drug and drug abuse. She believes that many of these books deal successfully with the issue of drugs. Whereas the books she reviewed about alcohol were exclusively problem oriented, the books she reviewed that dealt with drug and drug abuse were more realistic and factual. Three books that she recommends are A Hero Ain't Nothin' But A Sandwich (Childress, 1973), The Contender (Lipsyte, 1967) and Teacup Full of Roses (Mathis, 1972).

Weil and Rosen (1983) argue that one way, possibly the most important, to prevent drug abuse is to teach people, especially young people, how to satisfy their needs and desires without recourse to drugs (p. 3). They agree with Wright (1977) that children's books about alcohol and

drugs must discuss the issue realistically and completely, without frightening the reader away from drinking and using drugs. They point out that a combination of decision-making skills and correct information will assist children in forming good relationships with drugs rather than bad or addicting relationships. Weil and Rosen argue that both parents and teachers have to encourage children and adolescents to be interested in alternatives to drugs. Good children's literature can help in this effort by honestly and consistently discouraging alcohol and drug use.

Campbell and O'Donnell (1982) do not advocate giving children too much information about drugs at the primary level, for they believe that this practice may backfire, enticing the children with an "appetizing list" of things to try (p. 35). There is a danger that adult pressure to decrease drug and alcohol usage may also backfire. Donelson and Nilsen (1980) point out that any condemnation of all drugs will automatically be rejected by most young readers (p. 331). Linkletter (1982) argues that just as peer pressure is one reason young people turn to drugs, the same pressure can be applied to prevent drug and alcohol abuse. The approach he discusses is that of having young people not on drugs banding together and bragging about not being hooked (p. 20). He argues that young people teaching other young people will be the best way of fighting drug abuse that could be devised.

It is extremely important for children to develop an early understanding of the phenomenon of substance abuse in

society and its effects upon their present and future lives. Children's literature can provide the springboard for providing the correct information. Children's literature can provide the child with an honest, realistic approach to the issue of drug and alcohol abuse. It is important, however, that the subject be dealt with in a context of literary excellence.

Although a full bibliographic search indicated that the critical literature has very little specific information about drug and alcohol abuse, it may be argued that the critics would agree that this subject, like all other controversial subjects, must be dealt with in the context of good literature. If realistic fiction is going to reflect the totality of today's world, drug and alcohol abuse must be included in children's literature. It is important, however, that all books depict these issues in an honest and realistic manner, without sensationalism and exploitation. The literary quality of the book must always be more important than the social issue.

Synthesis

Drug and alcohol abuse can be found in many schools today, beginning with the primary grades and proceeding all the way to high school. Although adults, including educators, have tried to prevent substance abuse, the problem still exists. Critics point out that drug and alcohol education has to begin with primary age children. The critics point out that primary children must not be given too much

information because they believe that practice may backfire, encouraging the children to try drugs and alcohol. Education about substance abuse should not provide a blanket condemnation of all drugs, as this practice may also backfire.

Education is the most important way to help children understand about drug and alcohol use and abuse. It is important that children receive correct information about drugs and alcohol at an age when they can understand. Through children's books, children can become aware of important facts about drugs and alcohol. Although the literature reviewed had very little specific information about drug and alcohol abuse, it is still a significant issue that should be addressed in children's literature. It is important, however, that this issue be always dealt with in the context of good literature.

Summary

This chapter has reviewed the critical literature and reported on these issues: excellence in children's literature in general and excellence in realistic fiction in particular; violence; breakdown of the family unit; human sexuality; and drug and alcohol abuse. On the basis of this examination certain critical viewpoints emerge. These viewpoints or principles have been synthesized at the end of each section, and they form a sound basis for the selection of books related to the particular issues under discussion. What must be reaffirmed, however, is the fact

that in the selection of books for children the principal concern must be the literary quality; the depiction of a social issue remains secondary in importance.

CHAPTER III

SUMMARY AND RECOMMENDATIONS

Summary

Contemporary children's literature addresses social issues that heretofore have scarcely been mentioned. Authors of an earlier time were reluctant to subject children to the totality of today's world. They believed that children would neither understand nor be able to cope with the controversial social issues of modern society. Generally, it was assumed that many issues were inappropriate for inclusion in children's books.

Contemporary children's books, however, do not protect children from unpleasant or controversial topics; instead, they openly address such social issues as human sexuality, racism, handicapism, child abuse, and violence.

Many critics have spoken out against books that address controversial social issues, arguing that such books are superficial and are more concerned with topicality, sensationalism and exploitation than with literary merit. The important concern for everyone, however, must be the honest and realistic treatment of the specific issue as well as the literary merit of the book. Failure to pay careful attention to both may mean that children may be given books which have been chosen solely on the basis of the topicality or interest of the issue involved without due concern for genuine literature. The person selecting

the books must be able to distinguish between what is merely a piece of writing on an issue and what is genuine literature.

The problem which provided the focus for this study was a recognition of the need for teachers to be able to select for children books which honestly and realistically deal with contemporary social issues, and the need for some specific selection aids to assist them in this task.

MacDonald (1983) examined the treatment in children's books of the social issues of death, handicapism, racism, and sexism. The author recommended that a follow-up study be done dealing with other social issues. This study was designed to examine four social issues in contemporary children's literature. The specific issues under study were violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse. There are many other social issues that are worthy of being studied, but could not feasibly be included in a single study. The purpose was to determine whether or not these issues were presented honestly, realistically, and in the context of good children's literature and, on the basis of this examination, to compile an annotated bibliography of recommended books which display both literary quality and social concern.

In order to fulfill the purpose of the study a number of steps were followed. Literature related to the topic under study was identified through the use of appropriate standard bibliographic tools. The references recommended

and reviewed reflected the opinion of those who have been concerned about the subject and have expressed their concern in both books and periodical literature. The literature on the subject of social issues in children's literature generally is fairly extensive, although there is little available on the issue of drug and alcohol abuse. From that literature available a number of general critical principles emerge. On the basis of a review of this literature related to the social issues of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse, a number of major principles related to these specific issues were identified. These principles have been synthesized at the end of the discussion of each social issue and are not repeated here. They, along with Huck's "Guides For Evaluating Children's Literature," were used as a basis for the selection of books to be included in the annotated bibliography.

In the compilation of the annotated bibliography a number of steps were followed.

1. Books dealing with one or more of the social issues of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse were identified through a search of standard bibliographic tools including specialized selection aids both retrospective and current.

2. All books so identified were personally examined and evaluated.

3. Reviews, both descriptive and critical, were sought and studied, and their recommendations noted.

4. On the basis of personal examination and/or recommendations in the reviews consulted, a decision was made regarding the suitability of the item for inclusion in the recommended annotated bibliography.

5. Books which have been included in the recommended list of books are those which

- a) meet the general criteria as developed and identified in the critical literature;
- b) have been personally examined by the writer wherever possible;
- c) have been recommended in at least one, and where possible, two selection aids;
- d) are presently in print and/or because of their subject matter, interest appeal and popularity are likely to be available in many schools.

6. For each item included, full bibliographic data as well as brief descriptive and critical annotations are provided. The bibliography makes no attempt to be exhaustive but does include a recommended core of at least twenty-five books on each of the issues under study.

This study was reported in two parts. Part I included a report of the actual study; Part II contained the annotated bibliography with all accompanying documentation. Part I, Chapter I, included an introduction to the study, the statement of the problem, the purpose of the study, the need for the study, the limitations of the study, and the methodology. Chapter II presented the review of the related literature

which was reported under the following headings: violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse. Chapter III provided a summary of the project with a number of recommendations. Part II, which was designed to serve as a booklet for the use of classroom teachers, included an introduction and an annotated bibliography of selected titles arranged alphabetically by author under the subjects of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse.

Recommendations

Based on the review of the related literature, the examination of a great number of children's books, and the compilation of the annotated list of recommended children's books which reflect contemporary social issues, the writer makes the following recommendations:

1. In the selection of children's books, the literary quality of a book should be always a major consideration.
2. In the selection of children's books, personal examination and reputable selection aids should be used as guides in the selecting of books for children.
3. This recommended list of books dealing with the social issues of violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse should be expanded and updated at least every five years.
4. Other issues of social import which have not been examined in this study but which have special interest for children should be examined in terms of the criteria.

outlined by Huck and in terms of any special principles emerging from the critical literature related to those subjects. Ageism, mental illness, child abuse, and environmental pollution are some examples. Recommended lists of books dealing with those subjects should be developed.

BIBLIOGRAPHY OF RELATED LITERATURE

BIBLIOGRAPHY OF RELATED LITERATURE

- Alexander, Lloyd. "Identifications and Identities." Wilson Library Bulletin, 1970, 45, 144-148.
- Bach, Alice. "Writing for Children - With Respect." Publisher's Weekly, 1975, 207, 66-67.
- Backman, J.G., L.D. Johnson and P.M. O'Malley. "The Drug Scene: A Student Survey." The Science Teacher, 1978, 45, 26.
- Bartch, Marina. "Divorce - Children's Literature Style." Language Arts, 1976, 53, 574-576.
- Bettelheim, Bruno. The Uses of Enchantment. New York: Vintage Books, 1977.
- Bissett, Donald, J. "Books in the Classroom." Elementary English, 1974, 51, 655-662.
- Blue, Rose. "Violence in Children's Literature: Can you Make Positive Use of It?" Teacher, 1979, 96, 63-65.
- Brett, Betty M. A study of the criticism of children's literature. 1969-1979. Unpublished doctoral dissertation, The Ohio State University, Columbus, Ohio, 1981.
- Burch, Robert. "The New Realism." The Horn Book, 1971, 47, 257-267.
- Cameron, Eleanor. The Green and Burning Tree: On the Writing and Enjoyment of Children's Books. Boston: Little, Brown and Company, 1969.
- Campbell, James R. and Ellen O'Donnell. "Drug/Alcohol Abuse Prevention for the Primary Level." Early Years, 1982, 13, 35, 37-39, 57.
- Campbell, James R. and John Swanchat. "The Primary Grades: New Focus for Drug/Alcohol Education." Early Years, 1982, 13, 34, 36.
- Cianciolo, Patricia Jean. "Children's Literature Can Affect Coping Behavior." The Personnel and Guidance Journal, 1965, 43, 897-903.
- De la Mare, Walter. Bells and Grass. New York: The Viking Press, 1963 (C. 1942).

Desalvo, Louise. "Literature and Sexuality: Teaching the Truth About the Body." Media and Methods, 1979, 16, 33, 64-67.

Donelson, Kenneth, L. "Growing Up Real: YA Literature Comes of Age." In Millicent Lenz and Ramona M. Mahood (Eds.), Young Adult Literature: Background and Criticism. Chicago: American Library Association, 1980, pp. 58-67.

Donelson, Kenneth and Alleen Nilsen. Literature for Today's Young Adults. Illinois: Scott, Foresman and Company, 1980.

Egoff, Sheila. "Children's Books: A Canadian View of the Current American Scene." The Horn Book, 1970, 46, 142-150.

_____. "If That Don't Do No Good, That Won't Do No Harm: The Uses and Dangers of Mediocrity in Children's Reading." In Lillian Gerhardt (Ed.), Issues in Children's Book Selection. New York: R.R. Bowker Co., 1973, pp. 3-10.

_____. Thursday's Child: Trends and Patterns in Contemporary Children's Literature. Chicago: American Library Association, 1981.

_____. "May Hill Arbuthnot Honor Lecture: Beyond The Garden Wall." Top of the News, 1979, 35, 257-271.

Egoff, Sheila, G.T. Stubbs, and L.F. Ashley (Eds.). Only Connect: Readings on Children's Literature, 2nd ed. Toronto: Oxford University Press, 1980.

Engel, Rosalind E. "The Status of the Family in Books for Young Children: A Survey of Literature Written During the 1970s." Child Welfare, 1982, 61, 143-152.

Fox, Paula. "Only Words." Elementary English, 1975, 52, 439-441.

Frank, Josette. "Sexuality in Books for Children." In L. Gerhardt (Ed.), Issues in Children's Book Selection. New York: R.R. Bowker, 1973, pp. 168-170.

Gerhardt, Lillian (Ed.). Issues in Children's Book Selection: A School Library Journal/Library Journal Anthology. New York: R.R. Bowker, 1973.

- Giblin, James C. "Violence: Factors Considered by a Children's Book Editor." Elementary English, 1972, 49, 64-67.
- Gold, Yvonne. "Violence - Where Is It Leading Our Children." Reading Improvement Journal, 1977, 14, 280-281.
- Haley, Beverly. "The Fractured Family in Adolescent Literature." English Journal, 1974, 63, 70-72.
- Hanckel, Frances and Cunningham, John. "Can Young Gays Find Happiness in YA Books?" In Millicent Lenz and Ramona M. Mahood (Eds.). Young Adult Literature: Background and Criticism. Chicago: American Library Association, 1980, pp. 204-212.
- Haviland, Virginia. Children and Literature: Views and Reviews. Illinois: Scott, Foresman, 1973.
- Hazard, Paul. Books, Children and Men. Translated by M. Mitchell. Boston: The Horn Book, 1944.
- Hearne, Betsy. Choosing Books for Children: A Common Sense Guide. New York: Delacorte Press, 1981.
- Heins, Paul. "Coming to Terms with Criticism." The Horn Book, 1970, 46, 370-375.
- Higgins, James E. Beyond Words: Mystical Fancy in Children's Literature. New York: Teachers College Press, 1970.
- Hildick, Wallace. Children and Fiction. New York: World Publishing Co., 1970.
- Huck, Charlotte S. Children's Literature in the Elementary School. (3rd ed.). New York: Holt, Rinehart and Winston, 1979.
- Hunter, Mollie. Talent Is Not Enough. New York: Harper and Row, 1975.
- _____. The Ghosts of Glencoe. London: Pan Books Limited, 1979.
- Jago, Wendy. "A Wizard of Earthsea and the Charge of Escapism." Children's Literature in Education, 1972, 8, 21-29.
- Kalkhoff, Ann. "Innocent Children or Innocent Librarians." In L. Gerhardt (Ed.), Issues in Children's Book Selection. New York: R.R. Bowker, 1973, pp. 11-19.

- Karl, Jean. From Childhood to Childhood: Children's Books and Their Creators. New York: John Day, 1970.
- Klein, Norma. "Growing Up Human: The Case of Sexuality in Children's Books." Children's Literature in Education, 1977, 8, 80-84.
- Krughoff, Gayle and Edmund L. Zerkin. A Bilingual Activity Book for Young Children (and) Guide for Parents, Teachers and Older Brothers and Sisters. Washington: Special Action Office for Drug Abuse Prevention, 1976.
- Lanes, Selma. Down the Rabbit Hole. New York: Atheneum, 1972.
- Lenz, Millicent and Ramona M. Mahood. Young Adult Literature: Background and Criticism. Chicago: American Library Association, 1980.
- Lester, Julius. "The Kinds of Books We Give Children: Whose Nonsense?" Publisher's Weekly, 1970, 97, 86-88.
- Lewis, C.G. "On Three Ways of Writing for Children." In S. Egooff et al. (Eds.), Only Connect: Readings on Children's Literature. Toronto: Oxford University Press, 1980, pp. 207-220.
- Lexau, Joan M. Me Day. New York: The Dial Press, 1971.
- Linkletter, Art. "How Schools Can Fight Drug Abuse." Education Digest, 1982, 37, 17-20.
- MacDonald, Martha. The treatment of select social issues in contemporary children's literature. Unpublished Master's Thesis, Memorial University of Newfoundland, St. John's, Newfoundland, 1983.
- MacLeod, Anne S. Children's Literature: Selected Essays and Bibliographies. Maryland: College of Library and Information Services, 1977.
- McCracken, Glenn. "Violence and Deception in Children's Literature." Elementary English, 1972, 49, 422-424.
- Moore, Laura P., J. William Moore and William E. Hauck. "Conditioning Children's Attitudes Toward Alcohol, Smoking, and Drugs." Journal of Experimental Education, 1982, 50, 154-158.
- Neufeld, John. "The Thought, Not Necessarily the Deed: Sex in Some of Today's Juvenile Novels." Wilson Library Bulletin, 1971, 46, 147-152.

O'Donnell, Ellen and James R. Campbell. "How to Help Your Children Say 'No' to Drugs/Alcohol." Early Years, 1982, 13, 28-29.

Pollack, Pamela D. "Sex in Children's Fiction: Freedom to Frighten?" In Millicent Lenz and Ramona M. Mahood (Eds.), Young Adult Literature: Background and Criticism. Chicago: American Library Association, 1980, pp. 198-204.

Rinsky, Lee and Roman Schweikert. "In Defense of the New Realism for Children and Adolescents." Phi Delta Kappan, 1977, 58, 472-475.

Root, Shelton L. "The New Realism - Some Personal Reflections." Language Arts, 1977, 54, 19-24.

Rudman, Masha Kabakow. Children's Literature: An Issues Approach. Lexington, Massachusetts: D.C. Heath, 1976.

_____. Children's Literature: An Issues Approach. 2nd ed. New York: Longman, 1984.

Sadker, Myra Pollack and David Miller Sadker. Now Upon A Time: A Contemporary View of Children's Literature. New York: Harper and Row, 1977.

Schwartz, Sheila. Teaching Adolescent Literature: A Humanistic Approach. New Jersey: Hayden Book Company, Inc., 1979.

Seligmann, Jean A. "New Novels for Juniors." Newsweek, 1974, 83, 83.

Smith, Lillian. *The Unreluctant Years: A Critical Approach to Children's Literature. New York: The Viking Press, 1967 (c. 1953).

Spain, Eugene T. "Children of Divorce: A Forgotten Constituency." The Social Studies, 1981, 72, 91-94.

Staneek, Lou Willett. "The Maturatism of the Junior Novel: From Gestation to the Pill." In L. Gerhardt (Ed.), Issues in Children's Book Selection. New York: R.R. Bowker, 1973, pp. 174-181.

Steele, Mary Q. "Realism, Truth and Honesty." The Horn Book, 1971, 47, 257-267.

Storr, Anthony. "The Child and the Book." (In S. Egoff et al. (Eds.), Only Connect: Readings on Children's Literature. Toronto: Oxford University Press, 1980, pp. 95-100.

Storr, Catherine. "Things That Go Bump In The Night." In N. Tucker (Ed.), Suitable for Children: Controversies in Children's Literature. London: Sussex University Press, 1976, pp. 143-152.

Townsend, John Rowe. A Sense of Story. Essays on Contemporary Writers for Children. Boston: The Horn Book, Inc., 1971.

_____. "Standards of Criticism for Children's Literature." Top of the News, 1971, 27, 373-387.

Trease, Geoffrey. Tales Out of School: A Survey of Children's Fiction. 2nd ed. London: Heineman Educational Books, 1964.

Tucker, Nicholas. Suitable for Children? Controversies in Children's Literature. London: Sussex University Press, 1976.

Weil, Andrew and Winifred Rosen. Chocolate to Morphine: Understanding Mind-Active Drugs. Boston: Houghton Mifflin Company, 1983.

Wersba, Barbara. "Sexuality in Books for Children." In L. Gerhardt (Ed.), Issues in Children's Book Selection. New York: R.R. Bowker, 1973, pp. 171-173.

White, Eula T. and Roberta Friedman. "Sex is Not a Four-Letter Word." Wilson Library Bulletin, 1971, 46, 153-162.

Whitfield, Edie L. and Kent Freeland. "Divorce and Children: What Teachers Can Do." Childhood Education, 1981, 58, 88-89.

Winfield, Evelyn T. "Relevant Reading for Adolescents: Literature on Divorce." Journal of Reading, 1983, 26, 408-411.

Wright, Virginia B. "Alcohol and Alcoholism: Books for Young Readers." In Anne S. MacLeod (Ed.), Children's Literature: Selected Essays and Bibliographies. Maryland: College of Library and Information Services, 1977, pp. 118-129.

_____. "Drugs and Drug Abuse: Books for Young Readers." In Anne S. MacLeod (Ed.), Children's Literature: Selected Essays and Bibliographies. Maryland: College of Library and Information Services, 1977, pp. 130-142.

Zwack, Jean M. "The Stereotypic Family in Children's Literature." The Reading Teacher, 1973, 26, 389-391.

PART II

AN ANNOTATED BIBLIOGRAPHY OF CHILDREN'S BOOKS
DEALING WITH THE SOCIAL ISSUES OF VIOLENCE,
BREAKDOWN OF THE FAMILY UNIT, HUMAN SEXUALITY,
AND DRUG AND ALCOHOL ABUSE

Table of Contents

	Page
Introduction	70
Violence	73
Breakdown of the Family Unit	99
Human Sexuality	124
Drug and Alcohol Abuse	148
Appendix A: Huck's Guides for Evaluating Children's Literature	173
B: Annotations of Selection Aids	177
C: Bibliography of Children's Books	187
D: Index of Children's Books by Author	196
E: Index of Children's Books by Title	203

Introduction

Contemporary children's literature discusses controversial social issues that until recently were never considered appropriate for inclusion in children's books. Some critics maintain that frequently such timely topics sacrifice literary concerns to social messages. Others argue that it is how the issue is treated rather than the issue itself which will determine whether or not the subject matter is suitable fare for children.

Teachers who rely on children's books to help students understand and deal with contemporary social issues, must select books that treat such issues honestly and realistically, without sensationalism, without exploitation of the reader, and in a sound literary context. The selection of such books can be a formidable task, particularly if the teacher does not have easy access to either the books themselves for purposes of personal examination, or to specialized reviewing media and other aids to selection. To identify books which discuss particular issues of interest to children is only the beginning of the exercise. The real challenge is to evaluate the literary context in which the issue is presented and to determine the literary merit of the book. If the emphasis is on the issue alone, the book may be little more than social propaganda. In the best books the social issue will be developed in a context of strong plot development, credible characterization, and good writing style. The person responsible for book selection must ensure that this is the case in the books recommended

for class sharing.

The writer has compiled a list of recommended books for four social issues; namely, violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse. The list, designed to reflect the varying interests and reading abilities of children in the middle grades and higher, was compiled through a thorough bibliographic search using standard bibliographic tools. In an attempt to determine a basis for selection, the critical literature was reviewed. The literature on the subject of social issues in children's literature is fairly extensive and from that literature a number of general critical principles emerged. On the basis of a review of this literature, a number of major principles were identified. These principles, along with Huck's "Guides for Evaluating Children's Literature" (Appendix A), were used as a basis for the selection of books to be included in the annotated bibliography.

Books included in the recommended list are those which

- a) meet the guidelines as outlined;
- b) have been personally examined by the writer;
- c) have been recommended in at least one selection aid;
- d) are presently in print and/or because of their subject matter, interest appeal and popularity are likely to be available in many schools.

For each book included, full bibliographic data as well as brief descriptive and critical annotations are provided.

The list is divided into four categories: violence, breakdown of the family unit, human sexuality, and drug and alcohol abuse. Books are listed according to the social issue(s) with which they deal. All books are listed in alphabetical order according to author. Books that deal in some way with more than one of the social issues under examination, are listed in each relevant category. The list is not intended to be exhaustive; however, at least twenty-five books have been recommended for each of the four social issues examined. It must not be assumed that all books will be of interest to all children. Teachers who know their own children will be able to match individuals with particular books. Frequent up-dating of the lists is recommended.

VIOLENCE

Cleaver, Vera and Bill. Grover. New York: J.B. Lippencott, 1970. 125 pp.

When Grover Ezell is ten years old his mother commits suicide after discovering that she has terminal cancer. Although his father says it was an accident, Grover knows it wasn't. He wishes to help his father; however, he fails to get close to him. As an assistant to his veterinarian uncle, he begins to understand about illness and healing, life and death. He becomes very angry with Betty Repkin when she insists that his mother's death wasn't an accident. She says that "suicide is a coward's way" and, in vengeful anger at her, he inhumanely kills her turkey with a hatchet. This violent act doesn't make Grover feel any better, though. Eventually he realizes that he has to arrive at his own understanding and acceptance of his mother's suicide. This book honestly discusses the sorrow and misunderstandings of a young child after his mother's death. It also recognizes the misery and unhappiness that comes about after committing a violent act.

Grades 4-6.

The Bulletin of the Center for Children's Books, 1970, 23, 174.
The Horn Book Magazine, 1970, 46, 158.

Cormier, Robert. The Chocolate War. New York: Pantheon Books, 1974. 253 pp.

Jerry Renault, honest and idealistic, is a high school freshman. Brother Leon, the acting Headmaster, announces

the school's annual fund-raising drive, for which each boy in the school is required to sell a certain number of boxes of chocolates. Since money is badly needed this year, the quota is doubled by Brother Leon. Brother Leon asks the Vigils, a Bully gang in the school, to support his plan. The leader of the Vigils, Archie Costello, is ruthless and sly and believes that this situation will allow him to strengthen his power. One way Archie does this is to get Jerry to publicly declare his refusal to sell his quota. Jerry's opposition brings him into conflict with Brother Leon, who doesn't appreciate having his authority questioned. When Jerry is finally ordered by Archie to stop refusing to sell chocolates, he continues to refuse in order to maintain his father's respect and his own integrity. Brother Leon induces Archie to see Jerry's refusal as a defiance of the Vigils. Jerry is persuaded by Archie to participate in a boxing match, but he is not seriously hurt. As the book ends, Jerry is defeated, and Brother Leon and the Vigils are victorious. This book shows man's inhumanity to man, as well as the need of some people to feel important, even powerful. The style is powerful and the characters are convincingly developed.

Grades 8-11.

The Horn Book Magazine, 1979, 55, 217.

Kirkus Reviews, 1974, 42, 371.

Culin, Charlotte. Cages of Glass, Flowers of Time. New York: Bradbury Press, 1979. 316 pp.

Fourteen-year-old Claire Burden lives with her father whom she worships. He is a talented painter and Claire has inherited his talent for drawing. Mr. Burden is reported to the authorities, by a neighbour, for not taking proper care of Claire. She is placed in the custody of her natural mother and her father leaves town. Life with her mother, a complete stranger, is worse than Claire could have ever imagined. Her mother is frequently drunk and if Claire does not obey her, she extinguishes her burning cigarettes on Claire's arms. Claire has very few clothes and her mother seldom buys food. Her mother, because she hates her artist husband, won't allow Claire to draw, even if it is the only thing she loves doing. Claire feels trapped. She doesn't want to upset her mother or risk physical punishment. She knows her mean Grandma Simmons won't help, nor will the authorities. Claire withdraws into a protective shell of hostility and avoids human contact. She receives help from a black musician, Mr. Beasley, and Clyde, a fellow student, who help her in her battle for survival. Finally, Claire stops protecting her child-battering mother and starts to put her own life in order as she begins living with her art teacher, Miss Joyce. With insight and honesty, this book expresses the ambivalent feelings of a battered child.

Grades 8-11.

The Bulletin of the Center for Children's Books, 1980, 33, 130.
Booklist, 1979, 76, 108.

Degens, T. The Game on Thatcher Island. New York: The Viking Press, 1977. 148 pp.

Eleven-year-old Harry knows that the Morrison brothers are bullies, but when they ask him to join their war game on deserted Thatcher Island, he accepts. Harry tells his mother that he, his sister Sarah, and friend John are going on a picnic so that she'll allow them to use their boat. When the war games begin, Sarah and John are tied up and put in a pit, where they are bombarded with lighted matches. Harry realizes that the three of them are the Morrisons' enemies in this game. After some time, Harry is able to rescue Sarah and John. When he tricks one of the Morrisons into the pit, Harry, Sarah, and John administer the same type of treatment to him. A fire accidentally is started with one of the matches. Harry, Sarah, and John leave the island for home, determined not to tell anyone about the war games. In the meantime, the Coast Guard puts out the fire. Degen's treatment of the violence in this book is realistic and convincing. The reader is sympathetic to the children's cruelty to Doug Morrison, who had inflicted so much pain and humiliation on Sarah and John.

Grades 6-8:

The Bulletin of the Center for Children's Books, 1978, 31, 157.
The Horn Book Magazine, 1977, 53, 661.

Dizenzo, Patricia. Why Me? The Story of Jenny. New York: Ayon Books, 1976. 139 pp.

Jenny Lenhart is sixteen-years-old and a senior in high school. One night when she's at a high school hangout she meets a college boy who had attended her school. She accepts a ride home with him but, instead, he drives her to an isolated spot and rapes her. Unable to confide in her parents, Jenny feels alone. Afraid that she may be pregnant or may have contacted venereal disease, Jenny goes to see a doctor in another town. Later, Jenny tells her parents she was raped and then she reports the crime to the police. Jenny doesn't get any support from her father, who cares more about the family name than he does about Jenny's well-being. When the news of the rape circulates Jenny doesn't know what to do. Once she realizes that she "shouldn't think all the time about what the stupidest people say," Jenny returns to school and takes her chances about what people will say about her. Dizenzo deals with the problem of rape perceptively and honestly in this book. Grades 7-10.

New York Times Book Review, Pt. 2, 1976, April 14, 16.
Publisher's Weekly, 1976, 209, 60.

Doyle, Brian. Angel Square. Vancouver: Douglas and McIntyre, 1984. 123 pp.

This book is set in Lowertown, Ottawa, just after World War II. Angel Square is a corner of the city where the

Catholics, Jews, Protestants, and French Canadians battle with each other daily. Young Tommy realizes that Angel Square is dangerous to cross but when his Jewish friend's father, Mr. Rosenberg, is beaten there one night, he begins to realize that the fighting and hatred between the people of Angel Square are both real and serious. Young Tommy vows to find out who injured Mr. Rosenberg. Posing as his radio hero, The Shadow, and with the help of his French and Irish friends, he begins to search for the villain. Gradually Tommy and some of his friends discover the clues to the mystery and they finally expose the violent Mr. Logg to be the culprit. The violence of adult racism is honestly discussed in this book. The prejudice and hatred are realistically addressed through the authentic 1945 atmosphere.

Grades 8 and up.

Quarry, 1985, 34, 90.

Canadian Materials, 1985, 13, 62.

Fox, Paula. One-Eyed Cat. New York: Bradbury Press, 1984. 216 pp.

Eleven-year-old Ned Walli's lives with his invalid, mother and minister-father in a small country town in New York. When Ned's uncle gives him a rifle for his eleventh birthday, his father forbids him to use it until he is older. That night Ned takes the gun from the attic and goes into the stable. When he sees a movement in the darkness, he

aims at it and shoots. Afraid that someone has seen him, he puts the rifle back in the attic and keeps the incident to himself. When a one-eyed cat turns up at his friend Mr. Scully's woodshed, Ned believes that the cat was the shadow he had shot at that night. He wrestles with guilt and the uneasiness of not knowing what really had happened to the cat, and begins to nurse it back to health. It is not until just before Mr. Scully dies that Ned confesses to him that he had shot the cat. Later, his mother admits that she had seen him go out that night, but she cautions him that it could have been something or someone else who had hurt the cat. Although the violence in this book is limited to that one night when Ned shot his gun at a dark shadow, the reader is confronted with the cruelty of the act through the descriptions of the injured cat as well as through Ned's prolonged guilt.

Grades 8 and up.

Newbery Honor Book, 1984.

Publisher's Weekly, 1984, 226, 96.

Fox, Paula. The Slave Dancer. Illustrations by Eros Keith. New York: Bradbury Press, 1973. 176 pp.

Jesse Bollier, a thirteen-year-old white boy, is kidnapped and taken on board a slave ship, "The Moonlight." His main job is to play his fife, so that the captured slaves can be made to dance and hence remain healthy on their

voyage from Africa to the United States. They will then fetch more at the slave market. While living in the cramped, unsanitary holds of the ships, this voyage is filled with horror for Jesse who witnesses both crew members and slaves being beaten and killed. Hunger and thirst, torture and greed are evident everywhere. After nearly four months at sea "The Moonlight" is approached by an American patrol boat. The captain of "The Moonlight" orders the slaves to be thrown overboard in order to make himself innocent of bringing slaves to America to be sold for money. Before all the slaves are thrown over a storm rises, carrying the boat out to sea where it eventually sinks. Jesse and another slave boy, Ras, escape the shipwreck. They are rescued by a black man, Daniel, who helps both of them get away to safety. Carefully researched, this book describes the horrors of the slave trade. The horror, ruthlessness, and humiliation of the slaves lingers in the reader's mind long after the book has been put away.

Grades 6 and up.

Newbery Medal Award, 1974.

The Bulletin of the Center for Children's Books, 1974, 27, 77.

Kirkus Reviews, 1973, 41, 1095.

Freeman, Bill. Shantymen of Cache Lake. Toronto: James Lorimer, 1975. 166 pp.

Angus Bains, an expert woodsman, dies under mysterious circumstances in January, 1873 in Ottawa. Fourteen-year-old

John and thirteen-year-old Meg remember having heard their father say that Percy Lumber Company is a horrible place to work. Even today the shantymen complain of poor food, dangerous working conditions, and poor pay but the company doesn't try to improve conditions. Financial circumstances force John and Meg to accept employment with the Percy Lumber Company. Eventually they learn that their father was murdered because of his efforts to lead other shantymen in forming a union. Tension between the foreman and the lumbermen continues and John and Meg become involved in the bitter confrontation. The workers continue to be physically abused by the ruthless foreman. Eventually, the workers and the foreman of Percy Lumber Company have a showdown on a log chute. After some time, Percy gives in to the shantymen and recognizes their union as being necessary and important. The violence in this book, which includes the physical abuse, brutal working conditions, and the harassment of the workers, is realistically and honestly used to convey the working conditions of the shantymen at that time in Canadian history.

Grades 8 and up.

Quill and Quire, 1982, 48, 4.

Freeman, Bill. Trouble at Lachine Mill. Toronto: James Lorimer, 1983. 128 pp.

This story is set in Montreal during the 1870's when fourteen-year-old Meg Bains and her twelve-year-old brother

Jamie take work in a clothing factory in order to help support their mother and the younger children living in Ottawa. With terrible living conditions and a brutal foreman, Meg and Jamie are quickly dissatisfied with their lives. Worst of all, however, they find out that they have been hired as scabs to replace striking male workers at the mill.

Although they need the money, Meg and Jamie are sympathetic to the striking men. The brutality and violence of the foreman, Murphy, continue. He beats the children, puts workers into solitary confinement for long periods of time, and he forces the workers to pay him bribes. Murphy even finds support from the police, whose tactics are also brutal. Determined that these appalling conditions have to end, Meg convinces the workers that they have to go on strike also. This means closing down the factory. Initially, Mr. Bolton, the owner, refuses to believe that the scabs will also strike. It isn't until the scabs convince him that Murphy is stealing from the company that Mr. Bolton agrees to meet their demands. Mr. Bolton agrees to fire Murphy and to end the strike, dropping all charges against the strikers. Although conditions improve at the factory, Meg and Jamie leave for Toronto in search of higher wages. This book, both honestly and realistically, addresses the hardship and violence experienced by the factory workers working at Lachine Mill.

Grades 8 and up.

Canadian Materials, 1984, 12, 62.

Books In Canada, 1984, 13, 28.

Graham, Gail. Cross-Fire: A Vietnam Novel. Illustrations by David Stone Martin. New York: Pantheon Books, 1972. 135 pp.

Harry, a young American soldier, is separated from his platoon in the jungle during the Vietnamese War. He meets four Vietnamese children who have survived an American bombing raid on their village. Harry fears the children may have been sent by the Viet Cong to trap him, while the children fear him because he is an American. Frightened and unable to communicate very much, Mi, the thirteen-year-old girl, and Harry begin to slowly trust each other. Mi's baby brother needs a doctor and her three-year-old sister has a broken leg. Ton, who is nine ~~years~~ old, refuses to accept any help from Harry. As they journey through the jungle the baby dies. Later, trying to save Ton from American airplanes, Harry is killed. When Mi and the other two children are discovered, the American soldiers kill all of them. This book realistically and honestly shows ~~the~~ devastation of war and the cruelty and violence that wars evoke.

Grades 8-10.

Kirkus Reviews, 1972, 40, 266.

The Horn Book Magazine, 1973, 49, 55.

Hewitt, Marsha and Claire Mackay: One Proud Summer.
 Toronto: Women's Educational Press, 1981. 157 pp.

When her father dies, thirteen-year-old Lucy Laplante leaves school in order to help support her family. She goes to work at Montreal Cottons where she is overworked and underpaid in hot, dusty, noisy surroundings. When the three thousand workers are not allowed to join the United Textile Workers of America in 1946, the cotton workers go on strike. They hope to improve their terrible working conditions. During the next three months, the strikers battle with Montreal Cottons, the provincial government, the provincial police, and the Catholic Church. Name calling and company threats do not force the strikers to go back to work. The battle continues, and in mid-August the Quebec police force and the strikers are involved in a riot. The police defend themselves with their clubs, and tear gas is used to dissolve the chaos. As a consequence of this riot, however, Montreal Cottons is forced to the bargaining table. Finally, the strikers are allowed to join the union and they go back to work. Lucy and the other workers are satisfied, realizing that changes will be made at the mill. This book honestly describes the 1946 Valleyfield strike. The violence in the book really happened and its inclusion in the story is honest and unsensational.

Grades 8 and up.

Books In Canada, 1981, 10, 5.

Canadian Children's Literature, 1983, 29, 45.

Hinton, S.E. Rumble Fish. New York: Delacorte Press, 1975. 122 pp.

Rusty-James and his seventeen-year-old brother, Motorcycle Boy, live with their alcoholic father. Already the toughest guy in junior high school, Rusty wants to be the toughest hood in town. He believes in drinking, fighting, and street gangs. Motorcycle Boy compares Rusty's life style to that of the Japanese rumble fish--"they try to kill each other. If you leaned a mirror against their bowl they'd kill themselves fighting their own reflection." Rusty tries to live his life as Motorcycle Boy does. This involves protecting Rusty and getting him out of trouble. When Motorcycle Boy is shot trying to free the rumble fish and other pets from the pet store, Rusty is arrested as an accomplice. He is sent to a reformatory where he is gradually taken off alcohol and drugs. As the story ends, Rusty decides to start a new life, a life without street gangs and Motorcycle Boy's influence. This book, while looking at the relationship between two brothers, realistically treats the issue of violence in everyday life.

Grades 6-9.

Kirkus Reviews, 1975, 43, 1193.

The Bulletin of the Center for Children's Books, 1975, 29, 63.

Hunter, Mollie. The Ghosts of Glencoe. London: Pan Books, 1979. 176 pp.

This is the story of the 1692 Massacre of Glencoe in which a troop of English soldiers, led by the chief of the Glenlyon Campbell clan, tried to wipe out the Macdonald clan of Glencoe, Scotland. The story is told through the adventures of Ensign Robert Stewart, a young officer in the army of William III. The story begins the night the chief of the Glencoe Macdonalds comes to Fort William to take an oath of fealty to the King. Shortly afterwards, Robert and one hundred and twenty soldiers are sent to Glencoe. Robert overhears his superiors talking and begins to suspect treachery. He eventually discovers the plot against the Macdonalds and, violating his military duty, he warns the betrayed clansmen and joins them as a fugitive. Many are killed but, because of Robert, many are saved from being massacred. At the end of the book Robert is given a chance to defend himself and his actions while condemning those who were responsible for the massacre. Hunter's accounts of violent scenes are not sensationalized, rather they are straightforward accounts of the Massacre of Glencoe.

Grades 7 and up.

The Times Literary Supplement, 1967; 447.

Katz, Welwyn Wilton. Witchery Hill. Vancouver: Douglas and McIntyre, 1984. 244 pp.

Fourteen-year-old Mike Lewis and his divorced father are spending their summer vacation on the tiny island of Guernsey, located in the middle of the English Channel. Lisa St. George lives with her family on the island. She doesn't like her stepmother Janine and constantly speaks badly of her. After Mike and Lisa become friends, she gives him a tour of the island which includes a visit to a prehistoric stone tomb on Trepied Hill. Rumours on the island suggest that witches still stage sabbats and bloody sacrifices there. Lisa believes that her stepmother is a member of the Trepied coven. After witnessing an assembly at Trepied Hill that night, Mike begins to believe that Janine is involved in the nine member covenant. When an elderly island scholar dies, Mike and Lisa begin to search for the Vieux Albert which imparts awesome power to its owner. When Lisa's father dies of a heart attack, Mike and Lisa realize that the Vieux Albert is an evil force working through hatred inside the leader's head, moving after each person's death to a new person. The Vieux Albert moves inside Lisa. In an attempt to gain supremacy, Janine attempts to sacrifice Lisa. Janine is finally killed by Enoch who helps Mike save Lisa. At the end of the story, Lisa agrees to visit Mike, although she has some reservations about leaving Guernsey. This book has many violent scenes, including Black Masses and other gruesome sacrifices

and killings. Despite the abundance of violence, this contemporary witchcraft novel is credible and forceful.

Grades 7 and up.

School Library Journal, 1984, 31, 168.

Kirkus Reviews, 1984, 52, 80.

Kropp, Paul. Gang War. Don Mills, Ontario: Collier Macmillan Canada, 1982. 93 pp.

Charlie and Mooner are members of the Saints, a neighbourhood gang in St. John's, Newfoundland. Mooner is beaten up by a rival gang member of the Punks. Seeking revenge, the Saints plan a rumble with the Punks. They have a group fight, without weapons, in a warehouse parking lot. The Punks are losing the fight so they start to gather their weapons. A police siren, however, causes the gang to leave. Lisa, Charlie's friend, opposes gang fighting, but Charlie maintains that his gang members have to be protected. Lisa meets Jack, the leader of the Punks, at Victoria Park. When Jack grabs Lisa, Charlie comes to her rescue. Jack and Charlie fight, using weapons. Lisa intervenes and stops the fighting before anyone is hurt. The Punks call for another rumble and the Saints accept. Again, Charlie and Jack fight, with Charlie getting the upper hand. Jack shoots Charlie and he is later arrested. Other members of the Punks are arrested on drug charges and Charlie realizes the futility of gang fighting. Although Kropp uses a limited

vocabulary, the story is convincing and realistic.

Grades 7-9.

Canadian Children's Literature, 1985, 37, 62.

Quill and Quire, 1982, 48, 13.

Leyoy, Myron. Alan and Naomi. New York: Harper and Row, 1977. 192 pp.

Alan Silverman is a young Jew in New York in 1944. Twelve-year-old Naomi Kirshenbaum, a refugee from France, is severely emotionally disturbed since she saw her father murdered by the Gestapo four years before. Alan's parents encourage him to become friends with Naomi, in an attempt to bring her back to a normal state of mind. Over time, Naomi begins to relate to Alan, who is amazed at her intellect and warm personality. Their friendship grows and Naomi starts school. One day, however, a prejudiced young lad at school calls her a "dirty Jew." Unable to accept the repetition of her own persecutions again, Naomi loses her fragile hold on stability. Despite Alan's help, Naomi withdraws from reality and is admitted to a mental institution with little hope for recovery. This story skillfully depicts the effects of the Nazi horror and violence on a Jewish family in America.

Grades 6-8.

The Horn Book Magazine, 1977, 53, 664.

The Junior Bookshelf, 1979, 43, 287.

Maruki, Toshi. Hiroshima No Pika. New York: Lothrop, Lee and Shepard, 1980. 44 pp.

This book tells the story of what happened in Hiroshima on the morning of August 6, 1945, the day the atom bomb was dropped. Seven-year-old Mii and her parents are eating breakfast when the terrible flash comes. The next four days are terribly painful for everyone; everywhere there are wounded and dead people in the midst of the burning and the destruction. Mii's father eventually dies and Mii does not grow anymore. The author tells the reader that the after-effects of the radiation live on, with "no cure for their disease." Although this book has plenty of injury, death, violent destruction, and despair, it has hope also--"it can't happen again if no one drops the bomb."

Grades 4 onward.

The Horn Book Magazine, 1982, 58, 531.

The Bulletin of the Center for Children's Books, 1982, 36, 31.

Mayer, Norma Fox and Harry Mayer. The Solid Gold Kid. New York: Delacorte Press, 1977. 219 pp.

Sixteen-year-old Derek Chapman, son of a millionaire, and four other teens who hitch a ride in a rainstorm, all find themselves captives of a young couple who hold Derek for ransom. Derek and the other four teenagers are imprisoned, beaten, starved, tied, gagged, and threatened constantly. The kidnappers are cold, cruel, and ruthless.

Several times the teenagers nearly escape and once one of the teenage girls is shot and wounded. Filled with fear and suffering from the sadistic treatment of the kidnappers, the teenagers start to quarrel with each other. The best and the worst are brought out in the five teenagers during their six days of captivity. When the ransom is paid by Derek's father, Derek manages to escape without the other four teenagers. The kidnappers are apprehended after a long car chase and a crash, in which both are critically injured. Derek helps the police with their investigation until the other four teenagers are found. All five teenagers are finally safe again and plan to always keep in contact, realizing how beautiful life is. One of the teenagers, Pam, expresses the feelings of all of them when she says, "I want to live right. . . I never want anything to do with violence or pain for others." With a strong plot and a believable situation, this book realistically addresses the futility of violence.

Grades 7-10.

Booklist, 1977, 73, 1499.

The Bulletin of the Center for Children's Books, 1977, 30, 178.

Peck, Richard. Are You In The House Alone? New York: Dell Publishing, 1976. 172 pp.

Gail Osburne is an eleventh-grade student in a small Connecticut town. Her parents disapprove of her boyfriend Steve, believing he isn't good enough for her. Her best

friend Alison dates Phil Lawver, who is from an affluent family. Gail dislikes both Phil and his family. They all believe they are above everyone and everything including the legal system. Suddenly, Gail starts finding obscene notes in her locker, and then she starts getting anonymous, threatening phone calls when she is babysitting. Alison tells her not to worry, but she is terrified. One night when she is babysitting Phil comes to the house. She immediately recognizes his voice to be that of the obscene phone-caller. He beats and rapes her there in the house. When she reports the rape to the police, they try to put the blame on her, and her lawyer advises her not to press charges against the most important family in town. Phil is free and Gail is treated as the guilty one. When another girl is raped and nearly dies, Phil leaves town. Recognizing the danger Phil is to society, Gail regrets that she had not pursued legal action against him before he left town. This book honestly and realistically addresses the violent act of rape.

Grades 7-10.

The Bulletin of the Center for Children's Books, 1977, 30, 111.
The Horn Book Magazine, 1977, 53, 60.

Peck, Robert. A Day No Pigs Would Die. New York: Alfred A. Knopf, 1972. 150 pp.

Robert is a twelve-year-old Shaker boy living on a farm with his parents in the 1920's. The book opens with a

94
graphic and violent description of the birth of a calf which Robert helps deliver. In appreciation for saving the cow's life, the neighbour gives him a newborn pig which he names Pinky. He gives Pinky his full devotion and dreams that she will be a brood sow. After two unsuccessful mating seasons, however, Robert and his father realize that Pinky is sterile. He is horrified that Pinky has to be killed, even though he realizes that his family cannot afford to keep her. Pinky is eventually butchered by his father. In the aftermath, Robert feels remorse for Pinky and hatred for his father. Later he realizes that his father had done what had to be done. From that moment onward, he appreciates his father. In the spring his father dies and he becomes head of the household. This book poignantly depicts the Shaker lifestyle which includes killing a barren pig. The rough, somewhat cruel birth of the calf and the violent, yet humane butchering of Pinky is included not for effect but to show "it's just doing what's got to be done."

Grades 7 and up.

The Bulletin of the Center for Children's Books, 1973, 26, 142.
The Horn Book Magazine, 1973, 49, 472.

Platt, Kin. Headman. New York: Greenwillow Books, 1975, 186 pp.

Fifteen-year-old Owen Kirby lives with his alcoholic mother. A competitive individual, he wants to be a gang

leader (headman). One day Owen is attacked by three youths with switch blades, chains, and tire irons. He is stabbed, and loses consciousness. Later, he is picked up by the police for stabbing another youth and ends up with a two-year sentence in Camp Sawyer, a rehabilitation centre. He is allowed to leave after eight weeks because of his mother's illness. When he returns home, he decides to go to work. The desire to be part of a street gang is still very strong, and instead of going to work, he and three buddies form a gang called The Four. Owen's lifelong wish has finally come through. On his first day as a headman, however, Owen is shot by a member of another gang. With an honest treatment of the issue, this book shows the futility of violence.

Grades 6-9.

New York Times Book Review, Pt. 2, 1975, Dec. 4, 8.
School Library Journal, 1975, 22, 61.

Richter, Hans Peter. Friedrich. New York: Holt, Rinehart, and Winston, 1970. 138 pp.

The setting for this story is Germany from 1925-1942. Friedrich Schneider is unfortunate enough to be born in 1925 to a Jewish family living in Germany. He develops a very close friendship with the author of this book, who tells the story. The writer and his family are loyal to Hitler, Chancellor of Germany. Friedrich isn't allowed to

join Hitler's special boy's club, the Jungvolk. The writer and his family are aware of the injustice being done to the Schneiders. Their protests, however, cannot stop the persecution. Friedrich's parents are eventually killed by Hitler's police. At the age of seventeen, Friedrich is also killed during an air attack, after being denied access to an air raid shelter because he is a Jew. This book honestly and realistically depicts the hatred, brutality, and killings of Jews by the Nazis.

Grades 7-9.

The Horn Book Magazine, 1971, 47, 173.

The Bulletin of the Center for Children's Books, 1971, 24, 97.

Siegel, Aranka. Upon The Head Of The Goat: A Childhood in Hungary 1939-1944. New York: Farrar, Straus, Giroux, 1981. 214 pp.

This is Siegal's autobiographical account of the persecution of Hungarian Jews under German occupation during World War II, as told by a fictional narrator, Piri. As the story begins in 1939, nine-year-old Piri is with her grandmother in the Ukraine. When she returns to Hungary a year later she realizes that the war is taking away her family. Her father is away in the army while other family members are deported or killed. Piri's mother fights desperately to keep the family together despite all the hardships. All the Jews have limited food supplies and the children are forbidden to attend public schools. When the Germans take

over Beregszász, the town where Piri's family and relatives live, they are forced to live in a ghetto and to wear the Star of David on their clothes. Eventually, the people in the ghetto are moved to Auschwitz, a work camp. Almost a year later, on April 19, 1945, Piri and her sister are rescued by the Swedish Red Cross. This book gives a poignant, realistic account of Jewish suffering under Nazi repression.

Grades 7 and up.

Newbery Honor Book, 1981.

Voice of Youth Advocates, 1982, 5, 47.

The Bulletin of the Center for Children's Books, 1982, 35, 117.

Smucker, Barbara. Underground to Canada. Illustrations by Tom McNeely. Toronto: Clarke, Irwin, 1977. 152 pp.

Twelve-year-old Julilly has been taken away from her Mammy Sally to work for a southern slave boss in Mississippi. Her master is cruel and she is constantly humiliated and victimized. She holds on to her goal of reaching Canada and freedom, despite her suffering. Her friend Liza also dreams of freedom, even though her crippling disability was caused by a vicious beating after a previous unsuccessful escape. Aided by an abolitionist, Alexander Ross, Julilly, Liza, and two older boys run away from the plantation. Despite many serious drawbacks, including their constant pursuit by white slave owners, they continue with their

search for freedom. With the help of both black and white people who oppose slavery, Julilly and Liza eventually reach Canada, where Julilly is reunited with her mother. The horrors of slavery are realistically treated in this book. At the same time, the reader rejoices and shares in the jubilation of Julilly and Liza's freedom.

Grades 7 and up.

Canadian Children's Literature, 1982, 25, 22.

Quill and Quire, 1982, 48, 4.

BREAKDOWN OF THE FAMILY UNIT

Abercrombie, Barbara. Cat-Man's Daughter. New York: Harper and Row, 1981. 154 pp.

Kate McAllister, thirteen-years-old, lives with her mother in New York City. Occasionally she visits her father in Los Angeles. He plays "Cat-Man" in a Hollywood television serial. The only person Kate enjoys seeing in Los Angeles, however, is her grandmother, Riley. Kate appreciates Riley's honesty and truthfulness; Riley never pretends to Kate that things will be perfect after her parents' divorce. Kate wishes for a normal family instead of jumping back and forth between her parents. During one of Kate's visits to Los Angeles, Riley kidnaps her in an attempt to make the parents consider Kate's welfare instead of their own. Kate thinks that this is a wonderful idea. The parents have a bitter confrontation before agreeing that the best place for Kate to live is with Riley. This is exactly what Kate and Riley had wanted all the time. Although the arranged kidnapping of Kate by her grandmother is rather contrived and strains credulity, the young reader can understand Kate's need for a normal family.

Grades 5-7.

Booklist, 1981, 78, 100.

The Horn Book Magazine, 1982, 58, 49.

Bach, Alice. A Father Every Few Years. New York: Harper and Row, 1977. 130 pp.

Twelve-year-old Tim had mixed feelings about his step-father, Max, but now that Max has left, he misses him. Tim can't understand why Max would leave him and his mother Margot, causing them so much unhappiness. Tim worries that his mother won't be able to support the two of them. He believes that one day Max will come back. When his mother returns alone from a trip to California, Tim realizes that they can no longer depend on Max. During this same year, his friend Joey almost dies and Melanie refuses to date him despite his lifelong crush for her. Tim continues to be confused about Max and all other changes in his life. He finally realizes that he has to accept some things as they are without attempting to change the things he doesn't like. This book realistically shows the changes that take place in Tim's life over one year.

Grades 6-9.

The Bulletin of the Center for Children's Books, 1977, 30, 137.
School Library Journal, 1977, 23, 73.

Blume, Judy. It's Not The End Of The World. New York: Bradbury Press, 1972. 169 pp.

Twelve-year-old Karen Newman believes her world is falling apart. Her parents are going through a divorce and she wants to prevent this from happening. She tries

many things, including giving them her Viking diorama and trying to make herself sick. Karen plots to bring her parents face to face but that doesn't work either. Her older brother, Jeff, runs away from home and her parents are bitter with each other. Karen finally realizes that her parents will not get back together. She believes that divorce is the end of the world for her and her family. Karen meets Val, another child of divorced parents, who recommends that she read Gardner's The Boys and Girls Book About Divorce. Karen reads the book and finds it helpful. As the school year ends, Karen's mother plans to sell their house and move. Although Karen doesn't want this to happen, she will accept it. She now realizes that her parents' divorce is not the ultimate disaster. Sometimes funny and sometimes sad, this book honestly and convincingly tells the reader how Karen feels about her parents' divorce.

Grades 4-7.

Booklist, 1972, 69, 147.

The Junior Bookshelf, 1980, 44, 26.

Bradford, Karleen. I Wish There Were Unicorns. Illustrated by Greg Ruhl. Toronto: Gage, 1983. 158 pp.

Thirteen-year-old Rachel's parents are divorced and Rachel blames her mother. Her mother takes Rachel and her younger sister Chris away from Toronto to live in an old country farmhouse. Rachel is upset about the divorce and

her new home, not wanting to live "miles from everywhere." To make matters worse, her mother has invited Jess, a sixteen-year-old boy from the Toronto slums, to stay with them and do odd jobs around the farm. Rachel resents his presence, even though he is constantly pleasant and helpful to her. Things suddenly change when Chris disappears. Disappointed because her dog has to be returned to its uncaring owners, Chris steals the dog and hides in the barn. Everyone looks for her but it's not until the barn catches on fire and they hear her voice that they realize Chris is in the barn. Chris and the dog are finally rescued. During this time Rachel realizes how important her family is to her. She comes to accept her parents' divorce and her new surroundings. Although the theme is contemporary and realistic, Jess seems to be too good-natured. He is always cheerful and never gets angry, even when Rachel is rude to him. Nevertheless, the theme of this book honestly addresses the importance of the family.

Grades 6-8.

Quill and Quire, 1983, 49, 60.

Emergency Librarian, 1983, 11, 37.

Chetin, Helen. The Lady Of The Strawberries. Illustrations by Anita Kunz. Toronto: Webcom, 1978. 89 pp.

When Jessica Conrich is ten years old her parents get a divorce. Her mother returns to Toronto and she and her younger brother Kevin stay in rural Alberta with her father.

Although Jessica is lonely for her mother, she enjoys country life. She begins to grow strawberries in her free time, hoping that her mother will return when she tells her that things can grow on their land. Jessica and her teacher, Shirley Dutton, make a scare-robin for the garden to keep the robins from eating the strawberries. Jessica calls this scare-robin Lady, and soon she begins to regard it as a human being, as a substitute for her mother. She talks to the Lady about her feelings, especially of the love between her father and Shirley Dutton and her mother's plans to remarry. When a prairie storm destroys the Lady, and her strawberry crop, Jessica blames Shirley for coming into their lives. One night Jessica thinks she hears Lady and she goes out in the water too far and has to be rescued. She recognizes that the Lady is not a substitute for her mother, and agrees to visit her mother soon. This book honestly shows the emotional turmoil that Jessica experiences when coping with her parents' divorce.

Grades 4-7.

Emergency Librarian, 1983, 10, 30.

Canadian Children's Literature, 1980, 20, 36.

Cleary, Beverly. Dear Mr. Henshaw. Illustrations by Paul O. Yelinsky. New York: William Morrow, 1983. 134 pp.

Told through a series of letters to Leigh Bott's favourite author, Boyd Henshaw, and later through Leigh's diary,

this story takes place when Leigh is in grade six. Ever since second grade Leigh had written to Mr. Henshaw and now he attempts to answer Mr. Henshaw's questions. Most of the information he gives in his letters is about his family and his feelings. His parents are divorced and he lives with his mother. He yearns for his father, who is a cross-country trucker. His mother works and his father sends them support money sometimes. Still, Leigh wishes for his father to return. Leigh does not have many friends at school. Through his journal, he tells the reader how he tries to trap the thief who keeps stealing the nicest portions of his school lunch. At the end of the book Leigh is beginning to adjust to his parents' divorce, realizing that his father loves him, even though he doesn't live with them at home. Often funny, this is a touching story of a young boy's adjustment to his parents' divorce.

Grades 4-6.

Booklist, 1983, 80, 80.

The Bulletin of the Center for Children's Books, 1983, 37, 24.

Corcoran, Barbara. Hey, That's My Soul You're Stomping On. New York: Atheneum, 1978. 122 pp.

Sixteen-year-old Rachel Douglas goes to live with her grandparents while her parents decide if they are going to get a divorce. At the resort motel, she is surprised to see so many old people who really care for each other after

so many years of marriage. She wonders what happened to the love between her parents. Ariadne and her brother Alan are the only young people whom she meets. Alan cares for and protects Ariadne, who is emotionally disturbed. Again, she learns that people have to care about other people, just as Alan cares for his sister when their mother and stepfather are too busy with their own lives. Rachel realizes that she has to accept her parents as they are, despite their differences. She volunteers to stay with her mother, giving her the care and love she needs. Although this book has a happy ending for Rachel, Corcoran has vividly shown the effects of divorce upon a family.

Grades 7-9.

Kirkus Reviews, 1978, 46, 247.

The Horn Book Magazine, 1978; 54, 282.

Danziger, Paula. The Divorce Express. New York: Delacorte Press, 1982. 148 pp.

Since her parents' divorce, fourteen-year-old Phoebe has been living with her father during the weekdays and with her mother on the weekends. The bus that shuttles her between her two parents has been nicknamed "The Divorce Express" because there are so many children from divorced families who ride it. Phoebe doesn't like the man her mother intends to marry, so she prefers to stay with her father. One day Phoebe meets Rosie on the Divorce Express.

Her continuing friendship with Rosie helps her realize that she is not the only one in the world who has divorced parents. Phoebe's mother eventually remarries and Phoebe begins to realize that she will be able to cope with her stepfather. Phoebe finds happiness knowing that her mother is happy. She starts dating Dave and hopes to find her own place in the world. This book shows the ambivalence that a child may have towards a stepparent and the adjustments that have to be made when one's natural parents are divorced. Grades 6-8.

The Horn Book Magazine, 1982, 58, 516.

Kirkus Reviews, 1982, 50, 1000.

Dexter, Pat Egan. Arrow In The Wind. New York: Thomas Nelson, 1978. 160 pp.

Ben Arrow's father leaves Ben, Ben's sister Kara, and his mother behind when he decides to leave. Very quickly their lives change. Mrs. Arrow gets a job in order to support the family. Eleven-year-old Ben starts a paper route in order to save some money. Eventually, he breaks all ties with his friend Arnold and takes up with Joe Tepper, who is less respectable than Arnold. Although his mother initially disapproves of his friendship with Joe, she eventually accepts him because of his loyalty to Ben. This first year for the whole family is very difficult but they always manage to make the best of the situation, working

and staying together. This book shows the importance of family loyalty and the strengths that come from true, loyal friends.

Grades 6-8.

School Library Journal, 1978, 24, 83.

Kirkus Reviews, 1978, 46, 754.

Doyle, Brian. You Can Pick Me Up At Peggy's Cove. Toronto: Groundwood Books, 1979. 120 pp.

Ryan's father is caught up in a mid-life crisis and runs away from his family. As a result, Ryan is sent to spend the summer with his aunt in Peggy's Cove. Ryan doesn't understand his father's behaviour, although he does try to cope with the situation. Ryan becomes friends with Wingding and Eddie, the oldest fisherman in Peggy's Cove, and they show Ryan how to fish. He also becomes friends with Drummer, who enjoys stealing from the tourists. Ryan, taking advantage of this situation, writes a phony letter to his father telling him about the illegal things he is doing with Drummer, in an attempt to get him to come back. On another fishing trip with Eddie and Wingding the boat is attacked by a shark and Ryan has to get them back to shore. Wingding is later killed while trying to kill the same shark. Drummer and Ryan are arrested for stealing. Drummer is sent away to prison and the charges are dropped against Ryan. At the end of the summer, Ryan's father comes for

him and they go home. This book, showing a full range of emotion from happiness to sadness, is a sensitive and insightful treatment of Ryan's confusion about his father's leaving the family.

Grades 5-8.

Books In Canada, 1980, 9, 32.

Canadian Children's Literature, 1981, 22, 47.

Greenfield, Eloise. Talk About A Family. New York: J.B. Lippincott, 1978. 60 pp.

Genny's parents are having problems with their marriage. Genny, Kim, and Mac wish that things could be as good as they were before. They hope that their oldest brother Larry can fix things between their parents when he gets home from the army. After a successful surprise party for Larry, Mr. James tells the family that he is moving out. Genny is hurt that Larry didn't "fix" everything. Her friend, Mr. Parker, collects lamps, even broken ones. Genny begins to think about the broken lamps and her broken family, realizing that even the members of a broken family can be kept together. She is angry with her parents, however, because they are giving the family a different "shape." She comes to realize, though, that families come in all shapes and that the shapes are always changing. Greenfield has honestly and sensitively portrayed Genny's feelings and hopes about having a complete family again.

Grades 4-6.

Booklist, 1978, 74, 1105.

Kirkus Reviews, 1978, 46, 436.

Hunter, Evan. Me and Mr. Stenner. Philadelphia: J.B. Lippincott, 1976. 157 pp.

Abby's parents separate and Mr. Stenner moves in. After a time Mr. Stenner becomes her stepfather. Abby loves her father, but she doesn't like Mr. Stenner, who is always warm, kind, and generous to her. Despite his many presents, Abby refuses to love Mr. Stenner because she believes it would be disloyal to her father. During the course of a trip to Italy, Abby begins to change her feelings toward Mr. Stenner. She realizes, and admits, that she both accepts and loves him. She also recognizes that this new love for her stepfather does not interfere with the love she has for her natural father. This book shows that it is possible to love a stepparent without being disloyal to a natural parent.

Grades 5-8.

School Library Journal, 1976, 23, 117.

Kliatt Young Adult Paperback Book Guide, 1978, 12, 10.

Klein, Norma. Taking Sides. New York: Pantheon Books, 1974. 156 pp.

Nell faces the prospect of her parents' divorce and of living with her father, while her mother lives and works in the country. Nell worries about how her six-year-old brother Hugo will adjust to his mother's absence and she also worries about her father's possible marriage to Arden. She prefers living with her father, but she never "takes sides." Although there are adjustments for everyone to make, things appear to be going well. Nell and Hugo really enjoy the weekends in the country with their mother. Her father breaks up with Arden following a quarrel, and suffers a heart attack. Because of their father's ill-health, Nell and Hugo have to go to live with their mother. They always visit their father and Nell often wishes that they all could be a normal family again, although she knows the divorce is final. The characters in this book are realistic and convincing, having faults as well as virtues.

Grades 5-7.

Library Journal, 1974, 99, 2747.

Kirkus Reviews, 1974, 42, 688.

Mann, Peggy. My Dad Lives In A Downtown Hotel. Illustrations by Richard Cuffari. New York: Doubleday, 1973. 92 pp.

Joey's parents are fighting and the father leaves the home. When his mother tells him that his father won't be

living with them anymore, he thinks it is his fault. He goes to his father's office the next day. He has drawn up a contract listing his faults, thinking that his father will come home if he agrees to do all the things stated in the contract. Eventually, Joey realizes that his parents' separation is permanent and that a divorce will follow soon. Both Joey and his father agree that the contract won't work; instead, they agree to spend their weekends together. Joey becomes friends with a young boy, Pepe, who doesn't know who his father is. They discuss their families and find comfort with each other. As time goes by, Joey accepts his parents' separation and the special time that he gets to spend with his father becomes "their" time. This book realistically addresses the fears and concerns of many children like Joey who are caught in the middle of their parents' divorce.

Grades 4 and 5.

Kirkus Reviews, 1973, 41, 560.

Booklist, 1973, 69, 990.

Okimoto, Jean Davies. My Mother Is Not Married To My Father. New York: G.P. Putnam's Sons, 1979. 109 pp.

Eleven-year-old Cynthia is more upset than her six-year-old sister Sara is when they find out their parents are getting a divorce. She resents the idea that her father has a girlfriend, Ellen. Cynthia is also angry that when

she and Sara are spending weekends with their father, Ellen is always there. Both Cynthia and Sara wish that they could have their father to themselves, although they realize that this will not happen. Cynthia also worries about the kind of man her mother will marry. When her mother decides to marry Sam, the clinic doctor, Cynthia is bothered by feelings of being disloyal to her father, because she is learning to love Sam. Cynthia finally comes to realize that they will be like a family again, only the members will be different. This book uses a positive approach in showing the adjustments that families have to make following a divorce.

Grades 5 and 6.

The Bulletin of the Center for Children's Books, 1979, 33, 15: Booklist, 1979, 75, 1442.

Perl, Lila. The Telltale Summer of Tina C. New York: The Seabury Press, 1975. 160 pp.

Tina Carstairs is tall, undeveloped, and very self-conscious that she twitches her nose when nervous. After Tiger Rawson labelled her "Tina, the Teenage Twitch" she became more nervous about her telltale mannerism. She organized the Saturday Sad Souls Club and its members are more concerned with good looks than personality. Tina's parents are divorced and she and her younger brother Arthur live with their grandmother. When her liberated mother returns from Mexico, she has a boyfriend, Peter. Tina finds

it strange that he lives with her mother and does the cooking and shopping while her mother works. In addition to trying to accept her mother's new lifestyle, Tina's father announces his engagement to Rosebud. Tina dislikes Rosebud and calls her a phony tennis partner. One day she and Arthur go to visit their mother and Peter. While at the museum they meet Johann, a sixteen-year-old boy from Holland. Tina finds Johann very pleasant and her nose doesn't twitch when she's around him. She surprises herself when she realizes that she is more interested in his personality than the way he looks. Her father announces that he isn't getting married because Rosebud's appearance is deceptive. With the help of her father and Johann, Tina is learning that being yourself is more important than facial appearances. This book has good characterization and the story is convincingly told.

Grades 4-6.

Kirkus Reviews, 1975, 43, 1288.

The Bulletin of the Center for Children's Books, 1976, 29, 131.

Peusner, Stella: A Smart Kid Like You. New York: The Seabury Press, 1975. 216 pp.

Nina's parents are divorced. Starting junior high school as one of the few students from a private school had already made her apprehensive, but when she finds out that her math teacher is Dolores Beckwith, her father's new wife,

she is shocked. Nina is still hurting from her parents' divorce and she assumes that Dolores is the cause of it. With the help of her fellow students, she begins to harass Ms. Beckwith. On her Saturday outings with her father, she realizes he is very happy and stops harassing Dolores. Later, she finds out that her mother has a boyfriend. This she finds difficult to accept. With the help of her father and friends, Nina begins to adjust to her new situation, including Dolores and her mother's boyfriend. This book has a serious theme with realistic characters.

Grades 5-7.

School Library Journal, 1975, 21, 58.

Kirkus Reviews, 1975, 43, 375.

Platt, Kin. Chloris and the Freaks. New York: Bradbury Press, 1975. 217 pp.

This is a sequel to Chloris and the Creeps, in which Chloris' fanatical devotion to her dead father made her hostile to her stepfather, Fidel. Chloris is now fourteen and even more bitter and antagonistic. Not only does she refuse to accept Fidel, she now claims to be communicating nightly with her father. Her younger sister, Jenny, loves Fidel and dislikes Chloris' prediction that a divorce is coming up. Shortly afterwards, her friend's parents separate and her mother becomes interested in another man. Chloris continues to be psychologically mixed up and is

determined to revenge the wounds of her mother's divorce and her father's suicide by breaking up this second marriage. Her mother finally announces that she is leaving Fidel for another man. Fidel agrees to let her go. Chloris approves of the new man in her mother's life, as if she knew what was going to happen all the time. Although Jenny's preoccupation with astrology makes the story line confusing at times, the need for family security and cohesiveness is evident.

Grades 5-7.

Kirkus Reviews, 1975, 43, 1379.

Booklist, 1982, 78, 1453.

Sallis, Susan. An Open Mind. San Francisco: Harper and Row, 1978. 139 pp.

Fifteen-year-old David Winterbourne is upset and unwilling to accept his parents' divorce. He is a fourth year student at a school in England. During a weekend outing with his father he meets Mrs. Daly, his father's girlfriend. She is a teacher at Underwood School, which is a school for paraplegic children. When David finds out that he has to investigate a local institution as part of a school project, he goes to Underwood so that he can get more information about Mrs. Daly. He becomes interested in a handicapped boy, Bruce, who, David later finds out, is Mrs. Daley's son. Bruce wants to run away from Underwood

because he believes that only then will his mother and David's father get married. Reluctantly, David agrees, and takes Bruce away from the school. Bruce doesn't eat much and refuses his medication. Eventually, one of David's friends finds out what is going on, and the police find Bruce and David. Mrs. Daly doesn't press charges and David believes Bruce will soon be his brother. The characters in this book are convincing and the amount of attention given to the children at Underwood is noteworthy.

Grades 6-9.

The Bulletin of the Center for Children's Books, 1978, 32, 71.
Booklist, 1978, 75, 483.

Slote, Alfred. Matt Gargan's Boy. New York: J.B. Lippincott, 1975. 158 pp.

Danny Gargan is the best pitcher, on the best team, in his baseball league. His father is the famous catcher with the Chicago White Sox. Although his parents are divorced, Danny believes that some day they will be remarried and then they'll be a family again. Everything is going fine until his mother starts to date Mr. Warren. Then, Mr. Warren's daughter, Susie, wants to be on Danny's baseball team. Coach Harmon signs Susie up for the team and Danny quits, not just because he doesn't want a girl playing on his team but because her father is interested in his mother. Danny believes that if he quits his mother won't want to go to the

games. This would mean Mr. Warren would have no reason to date her after work. His mother, however, plans to go to the games anyway. Then, he finds out his father is remarrying. Danny rejoins the team and agrees that his mother should see Mr. Warren if she wants. Slote shows the complexities of human relationships for a young boy caught between the possible remarriages of his mother and father.

Grades 4-6.

School Library Journal, 1975, 21, 72.

The Bulletin of the Center for Children's Books, 1975, 28, 167.

Stolz, Mary. The Edge of Next Year. New York: Harper and Row, 1974. 195 pp.

Fourteen-year-old Orin Woodward and his younger brother Victor live with their parents on a farm. One October's day, on the family's way home from school, Mrs. Woodward is killed when their car skids, after avoiding a driver in the wrong lane. His father turns to alcohol, Victor becomes absorbed with his animal world, and Orin becomes the head of the family. Orin finds his mother's death difficult to accept and cannot understand the manner in which his father and Victor cope. One day Orin and Victor go to explore a cave and nearly get caught inside. When they get out, Orin realizes how lucky they are and he feels he can look at the world differently. He realizes that their lives must go on even though their mother is gone forever. His father agrees

to join AA in order to get some help with his drinking problem. This book honestly and realistically shows the conflicts between love and resentment that can happen in any family. The reader can feel the adjustments that everyone has to make after the death of Mrs. Woodward.

Grades 5-8.

The Horn Book Magazine, 1974, 50, 144.

The Bulletin of the Center for Children's Books, 1975, 28, 123.

Stolz, Mary. Leap Before You Look. New York: Harper and Row, 1972. 259 pp.

Fourteen-year-old Janine Gavin is forced by her parents' divorce to move with her recluse mother and younger brother, Goya, into her Grandmother Prior's house. The divorce comes as a complete surprise to Janine, who is more preoccupied with waiting for her first menstruation than with her parents' constant quarrelling. Now, Janine has to cope with losing her father. She tries to understand the difficulties that each member of her family faces. She starts to look at other people's families and she finds similar problems. This gives her reassurance about her own family. Eventually, on Christmas morning, Janine starts to put her bitterness toward her father aside and accepts his remarriage. This book realistically shows the positive development of Janine's character as she adjusts to a new family lifestyle.

Grades 6-9.

Library Journal, 1972, 97, 2967.

The Bulletin of the Center for Children's Books, 1972, 26, 18.

Walsh, Ann. Your Time My Time. Victoria, British Columbia: Press Porcépic, 1984. 156 pp.

Joan Connell decides to leave her life in Vancouver and move to a small, backwoods town for a year as part of a trial separation from her husband before going ahead with a divorce. Fifteen-year-old Elizabeth goes with her to Wells, British Columbia. Far from her Vancouver family and friends, Elizabeth is bored and wishes to be back there. Eventually, Elizabeth spends much of her time exploring nearby Barkerville, the reconstructed site of the 1870 gold-rush town. While exploring the Barkerville cemetery, Elizabeth finds a gold ring with very special powers. When she twists it on her finger, she goes back in time to the real Barkerville. There she meets seventeen-year-old Steven Baker. She falls in love with him. They meet many times after this and Elizabeth even goes to visit Steven when he is sick a few days before Christmas. Her mother is convinced that Elizabeth is not well and she plans to leave Wells. Having not seen Steven for months, Elizabeth goes back in time once more to say goodbye to him. She discovers that he had died last Christmas only hours after she had left him. She is saddened to realize that he is dead, even though she

wants to go on with her life in the present, away from Barkerville. Elizabeth returns home to Vancouver with her mother, who has reconciled her differences with her husband. In addition to the element of fantasy, this book shows the complexities of human relationships and of family life without being sentimental or overpowering.

Grades 6-9.

Quill and Quire, 1984, 50, 35.

Books In Canada, 1984, 13, 32.

Winberg, Anna-Greta. When Someone Splits. Essex: The Anchor Press, 1972. 126 pp.

Maddie is nearly fifteen and happy with her life when her father announces he is leaving home. She isn't aware of any family problems and can't understand why her parents are separating. Confused, angry, and frightened, Maddie believes all happiness is gone from her life. In the midst of adjusting to her parents' separation, she falls desperately in and out of love. Johnny, one of her school friends, is sympathetic to her problems and helps her learn about love. In the meantime, Maddie is angry with Sybil, "the other woman," until she realizes that Sybil has her problems also. Maddie's mother realizes that Sybil makes her husband feel happy and her mother accepts it. She hopes that Maddie will also accept her father's happiness. Maddie comes to realize that she doesn't want to be "anybody's catastrophe,"

so instead, she is going to move forward and do something good with her life. Through Maddie's anger, frustration, loneliness, and tears the teenage reader can live through Maddie's misfortunes.

Grades 5-8.

The Junior Bookshelf, 1979, 43, 286.

The Junior Bookshelf, 1978, 42, 212.

Wolitzer, Hilma. Out of Love. New York: Farrar, Straus, and Giroux, 1976. 146 pp.

Teddy Hecht has never adjusted to her parents' divorce and her father's new wife, Shelley. Teddy resists all acts of affection from her stepmother, believing that her father and mother could be reconciled if her mother lost some weight and took better care of herself. Aunt Marsha encourages Teddy to give up the idea of getting her parents together again and suggests that she concentrate on getting her mother to stop smoking. In the meantime, Teddy helps her best friend Moya work through some problems she is having with her parents. Through that experience Teddy learns that you can love people even when they disappoint you and regardless of how they look. Over the last year Teddy has learned that some people do not stay in love forever. She realizes that people sometimes change, and so does love. Teddy realizes that she herself is changing and with that change comes maturity. This book has believable

characters and shows how one can gain maturity under stressful circumstances.

Grades 5 and 6.

The Bulletin of the Center for Children's Books, 1977, 30, 168.
Booklist, 1977, 73, 722.

HUMAN SEXUALITY

Arundel, Honor. The Longest Weekend. London: Hamish Hamilton, 1969. 159 pp.

When Eileen is sixteen she meets Joel at a party. Joel offers her fun and excitement, the complete opposite of her home life. When Eileen becomes pregnant she shuts Joel out of her life. With the help of her parents she manages very well after the birth of her daughter. Over time, however, Eileen becomes dissatisfied with living at home, but she isn't sure that she can raise her daughter alone. Believing that Joel should see his daughter, Eileen plans to meet him for a weekend. Consequently, Joel will be able to spend some time with the baby, while Eileen proves to herself that she is not dependent on her parents. While Eileen and Joel are very uncomfortable at first, over the weekend they adjust to being together and settle their misunderstandings. Realizing that they want to be together, they get married. Although the reader can understand Joel's eagerness to be together with Eileen and the baby, the ending does seem somewhat contrived. Eileen and Joel reconcile their differences too early and too quickly. Nevertheless, the theme of the book honestly addresses the issue of teenage pregnancy.

Grades 9-11.

The Bulletin of the Center for Children's Books, 1971, 24, 101.
Booklist, 1971, 67, 415.

Blume, Judy. Are You There God? It's Me, Margaret. New York: Dell, 1970. 149 pp.

Eleven-year-old Margaret is concerned about religion and puberty. Margaret and her friends form a secret club, and their main interests are boys, wearing a bra, and starting menstruation. Because her parents are of different faiths and don't go to church, Margaret doesn't know which religion she should practise. Instead, she starts talking to God about her many early adolescent concerns. She promises good behaviour if, in return, God will allow her to start her menstruation. Margaret and her friends continue to discuss their developing bodies, the male anatomy, and how to kiss boys. As the story ends, Margaret experiences her first menstruation, thanking God for blessing her so. Now, Margaret believes, her life will be normal. This book discusses honestly, and often humorously, pre-teenage fears and concerns about approaching puberty experienced by many girls.

Grades 5-8.

The Bulletin of the Center for Children's Books, 1971, 24, 87.
The Junior Bookshelf, 1978, 42, 198.

Blume, Judy. Then Again, Maybe I Won't. New York: Bradbury Press, 1971. 164 pp.

Thirteen-year-old Tony Miglione has just moved with his family to Long Island, New York. He is surprised by the "newness" of his present environment and he misses his

old neighbourhood. Tony's parents are very eager that he adjust and meet community standards. Tony, however, has more important things on his mind, specifically erections and nocturnal emissions. His mother encourages him to become friends with Joel, unaware that Joel drinks and shoplifts. Tony starts to spy on his next door neighbour, Lisa, and realizes that such activities make him sexually aware of his body. All of these anxieties, fears, and hang-ups continue, causing Tony to be admitted to hospital with severe stomach pains. As the story ends, Tony is trying to understand himself and others. This book lacks a strong story line but it is sensitive to the growing concerns of young boys approaching puberty.

Grades 5-7.

The Bulletin of the Center for Children's Books, 1972, 25, 87.
The Junior Bookshelf, 1979, 43, 276.

Bradbury, Bianca. A New Penny. Boston: Houghton Mifflin, 1971. 188 pp.

Carey Carter lives with her husband Hank and their baby in a trailer at the edge of a college campus where Hank is a student. Carey realizes she could still be in senior/high school if she had not been pregnant and married last year. While Hank continues with his studies, Carey is bored and believes she isn't smart enough to finish high school. Carey and Hank frequently quarrel about her negative self-concept. When she gets a job that is hard work she realizes

she should go back to school. Her self-confidence is increased when, with the help of Doris, a biology major, Carey takes an interest in plants and starts to grow them. This improves her self-confidence and eventually she registers to go back to school, realizing that her own future must at least involve completion of high school. Bradbury takes a different look at teenage pregnancy, looking at what happens to the lives of the teenagers when they keep the baby and get married. The situations presented are realistic. The characters, however, are not really well developed.

Grades 8-11.

Library Journal, 1971, 96, 1810.

The Bulletin of the Center for Children's Books, 1971, 24, 152.

Dizenzo, Patricia. Phoebe. New York: McGraw-Hill, 1970. 120 pp.

Sixteen-year-old Phoebe is a senior in high school and has a boyfriend, Paul. When she finds out she is pregnant, she is frightened and depressed. She begins to daydream about possible reactions from her parents, teachers, and Paul. At the same time, she considers abortion. She asks her girlfriend, Joanne, to get her some information about abortion clinics from her sister. Phoebe goes to visit Sue, an ex-classmate, who had been pregnant two years before and had put the baby up for adoption. Although she knows she

doesn't want to have an abortion, she's not sure about adoption. For the first time, Phoebe tells Paul she is pregnant. Her parents now also suspect that something is wrong. Although the story ends without telling what she chooses to do with her unborn baby, the reader recognizes the mental and social anguish faced by Phoebe because of her premarital pregnancy.

Grades 7-10.

Booklist, 1971, 67, 489.

Library Journal, 1971, 96, 274.

Donovan, John. I'll Get There. It Better Be Worth The Trip.
New York: Harper and Row, 1969. 189 pp.

After his parents' divorce, Davy Ross lives with his grandmother. When his grandmother dies Davy goes to live with his mother, Helen. Helen treats him like a little boy, even though he is thirteen years old. Davy spends Saturdays with his father and stepmother and enjoys the time that they spend together. He goes to a private school for boys where, after some difficult times, he becomes friends with Douglas Altschuler. One day Davy and Douglas engage in some affectionate play and Davy fears that he is homosexual. When Helen finds the two boys asleep together on the floor one day she panics and calls Davy's father. In the discussion which follows Davy's father assures him that what he and Douglas had done was quite normal for their age. Later

when his dog is killed, Davy believes that his relationship with Douglas is the reason for the dog's death. Eventually Davy agrees to remain friends with Douglas. With honesty and realism, Donovan shows the difficulties Davy experiences while trying to understand his own sexuality at a crucial time in his life.

Grades 8-10.

The Horn Book Magazine, 1969, 45, 415.

Booklist, 1969, 65, 1174.

Elfman, Blossom. A House for Jennie O. Boston: Houghton Mifflin, 1977. 175 pp.

Sixteen-year-old Jennie Olson is six months pregnant. At the "pregnant school" she attends, Jennie discovers that many of the girls want to keep their babies and to eventually become independent from their families. Jennie gets the idea of renting a house where she and three other girls can live with their babies. The dream of the house briefly comes through, but then each girl goes her own separate way and Jennie is left alone. She has a baby girl and she and her mother attempt to reconcile their differences. Billy, the baby's father, comes to see them and he is disappointed that she had not had an abortion. She rejects Billy and for the first time turns to her mother for help. Jennie realizes now that "there were hard times ahead, but there were good times too." Elfman shows the reader that although being

pregnant is not easy, the years after the baby's birth won't be easy either. She suggests that raising a child requires responsibility and endurance.

Grades 8-11.

Booklist, 1976, 73, 401.

School Library Journal, 1977, 23, 75.

Eyerly, Jeannette. Bonnie Jo, Go Home. New York: J.B. Lippincott, 1972. 141 pp.

Bonnie Jo Jackson is not happy living with her mother and stepfather. When she stops dating rich Mark Truro, she begins another relationship with Bill Lobos, a local drug pusher. One night when she is drunk she has sex with Bill and she becomes pregnant. She receives no emotional support from her mother and stepfather, but her natural father gives her money to go to New York to have an abortion. Alone at sixteen, she flies to New York. At an abortion clinic Bonnie Jo is told that her pregnancy is too far advanced for a simple abortion from a clinic. After much searching, she is admitted to the maternity ward of a small, run-down hospital where she is verbally abused by the nursing staff and scorned by the nursing mothers. Once the doctor receives her father's written permission, Bonnie Jo has the abortion. Eleven days after she arrived in New York she goes home. With great detail and accuracy the author shows the pain and suffering Bonnie Jo goes through

in her search for an abortion. Eyerly appears to be suggesting to her teenage readers that there aren't any simple, painless solutions to teenage pregnancy.

Grades 9-11.

Library Journal, 1972, 97, 3812.

Booklist, 1972, 69, 238.

Eyerly, Jeannette. He's My Baby, Now. New York: J.B. Lippincott, 1977. 156 pp.

Charles Elderbury is sixteen years old and a junior in high school. He dates Daisy over the summer months and when she gets pregnant he gives her money for an abortion. Instead, Daisy has the baby and Charles reads about it in the newspaper. He goes to the hospital to see the baby and finds out that Daisy is putting him up for adoption.

Charles realizes that with the new laws the father, as well as the mother, has to sign the forms before a baby can be adopted, and he refuses to sign. Charles takes what he thinks is his baby from the foster home where the baby is temporarily being kept. He returns the baby, however, within an hour, believing he is doing the right thing. Daisy moves away and Charles doesn't see her or the baby anymore. In this book Eyerly addresses an issue that is often avoided--the responsibility and love that a father feels for an illegitimate child. The reader can understand the fear that an unwed father can have about possibly never seeing his child again.

Grades 8-11.

Kirkus Reviews, 1977, 65, 492.

The Bulletin of the Center for Children's Books, 1977, 31, 14.

Garden, Nancy. Annie On My Mind. New York: Farrar, Straus, and Giroux, 1982. 234 pp.

Seventeen-year-old Liza becomes friends with Annie whom she meets at the museum. Both girls soon realize that their feelings for each other extend beyond friendship and into love. They have many sexual encounters before Liza admits to herself that she is a lesbian. Eventually Liza and Annie are caught together in a vacationing teacher's house and their relationship becomes known. Even though neither Liza nor Annie knew, the teacher whose house they were in is a lesbian also, and she is later dismissed from the school. For six months Liza and Annie don't see each other because they don't want any other people to get hurt. While at college they both have time to think, and they both admit that they are gay. At the end of the book both girls plan to meet during Christmas vacation because they know "the truth will make you free." This book realistically discusses a contemporary theme and has strong, believable characters.

Grades 9-11.

Voice of Youth Advocates, 1982, 5, 30.

School Library Journal, 1982, 28, 125.

Guy, Rosa. Ruby. New York: The Viking Press, 1976.
217 pp.

Ruby Cathy and her sister Phyllisia live with their father Calvin in Harlem since they moved from the West Indies two years ago. Ruby misses her deceased mother and feels oppressed by her father's constant control. At school she helps a crippled white teacher, and the other students dislike her for it. She becomes friends with Orlando, but her father won't allow her to see him. Ruby eventually finds comfort with an arrogant black classmate named Daphne. Daphne and Ruby begin to have a secretive love affair. Calvin finds out about the affair, but isn't able to stop it. When Daphne announces she is going to college, Ruby attempts suicide before being rescued by her father. Ruby and her father attempt to reconcile their differences. Ruby and Daphne come to recognize that their relationship filled a desperate need for love at a critical time in their lives, however both girls decide to "go straight." Although the characters in this book are realistic, the ending seems slightly contrived, and even weak. The author does, however, develop the theme both honestly and sympathetically.

Grades 9-11.

The Junior Bookshelf, 1982, 46, 76.

The Horn Book Magazine, 1976, 52, 652.

Hall, Lynn. Sticks and Stones. Chicago: Follett, 1972.
220 pp.

Tom Naylor doesn't have any adolescent friends when he moves to Buck Creek. When Ward Alexander returns home, Tom becomes friends with him. Shortly after this, small town gossip says that Tom and Ward are homosexuals. Parents don't want Tom to accompany their sons on an overnight bus trip and all his classmates avoid him. He even begins to question his own sexuality. When Ward tells him that he was discharged from the Air Force because of a homosexual incident, Tom retreats from Ward, even though he misses his friendship. On his way home, having found out he has failed this semester at school, Tom has an accident in his bus, killing a classmate who is riding with him. Lying in his hospital bed, Tom realizes that he shouldn't feel guilt or shame over gossip that destroys people and values. He realizes that he is heterosexual and he knows he can accept Ward as a friend. Although this book addresses homosexuality in a realistic manner, the ending is somewhat weak. Tom's instant insight about his own sexual identity is too sudden to be totally convincing.

Grades 7-10.

The Bulletin of the Center for Children's Books, 1972, 26, 25.
Booklist, 1972, 68, 939.

Hautzig, Deborah. Hey, Dollface. New York: Greenwillow Books, 1978. 151 pp.

Val and Chloe meet and become good friends at a private girls' school. Both girls are trying to understand their feelings and emotions, especially their sexual identity. Val discovers that there is a "certain closeness" between her and Chloe. This complicates Val's uneasiness about her own sexuality. When Chloe's father dies, Val sleeps over with her. While trying to comfort Chloe, they have a mild sexual encounter. When Chloe's mother sees them sleeping together, Val is ashamed and avoids Chloe. Over time, Val realizes that what they did was not wrong. She gets together with Chloe and they agree that they are not lesbians and will not be lovers. Both girls just want to be friends as they always were, without "fitting into any slots." This book honestly explores the individual's search for one's sexual identity.

Grades 7-9.

The Junior Bookshelf, 1979, 43, 168.

The Bulletin of the Center for Children's Books, 1978, 32, 30.

Holland, Isabelle. The Man Without A Face. New York: J.B. Lippincott, 1972. 158 pp.

Fourteen-year-old Charles Norstadt, who lives with his divorced mother, is very lonely and unhappy. Charles wants to leave a difficult home situation and go to boarding

school, but he can never pass the entrance exams. When he meets Justin McLeod, who is living at the summer beach colony, Charles asks him to tutor him so that he may pass his next entrance exam. Justin's face is very disfigured from burns that were caused by a car accident when he was drunk. Justin expects Charles to work hard and he offers him affection and companionship. When Charles' stepsister tells Charles that his father was an alcoholic who died long ago, Charles goes to Justin for comfort and stays the night during which they both have a brief homosexual encounter. The next day, Justin tells Charles that what happened between them the previous night resulted from stress and has no further meaning. Charles, however, ends his friendship with Justin. When he passes his exams he goes to tell Justin but finds out that he has died of a heart attack, leaving all his property to Charles. The aspect of homosexuality in this book is handled sensitively and honestly while showing the importance of good friendship.

Grades 7-9.

The Horn Book Magazine, 1972, 48, 375.

Kirkus Reviews, 1972, 40, 73.

Klein, Norma. It's OK If You Don't Love Me. New York: The Dial Press, 1977. 202 pp.

Sixteen-year-old Jody has already had one love affair. When she meets Lyle she is eager to have a sexual relationship with him. Lyle's reserved background, however, is very

different from her liberal upbringing. Lyle likes Jody but he doesn't want just a sexual relationship. Lyle has not had sex before and he is hesitant about beginning a sexual relationship now because he believes that there must be love before sex. Eventually, Jody and Lyle begin a relationship that is both loving and sexual. During the same time, however, Jody has an affair with her previous boyfriend which disrupts her relationship with Lyle. With Lyle out of her life, Jody misses him and wants him back, but she doesn't know if he will give her a second chance. Although this book has an open ending, the author has written a book that candidly shows young people the importance of developing a relationship of love and trust before sexually committing oneself to another individual.

Grades 9-11.

Library Journal, 1977, 102, 948.

Booklist, 1977, 73, 1258.

Kropp, Paul. Baby Baby. Illustrations by Heather Collins.
Don Mills, Ontario: Collier Macmillan Canada, 1982.
91 pp,

Contrary to her mother's wishes, sixteen-year-old Lori continues to date Dave, an eighteen-year-old rock musician in the high school band. Lori and her friends talk openly about sex and they all realize that sometimes girls get pregnant if they are sexually active. Once Dave convinces Lori that "when two people love each other, anything they do works

out," they make love for the first time. Two months later, Lori finds out she is pregnant and she eventually tells Dave. Dave isn't happy about Lori's pregnancy, and Lori now sees a side of Dave she hasn't seen before. She goes to talk to Tommy, who is a teenage single parent. Tommy helps Lori realize the choices that she has. Although she doesn't like any of her options, her baby is put up for adoption because Lori and Dave realize that neither of them is ready for marriage. Although this book is didactic, most teenagers will identify and sympathize with Lori.

Grades 7-9.

Booklist, 1983, 79, 1334.

Lee, Mildred. Sycamore Year. New York: Lothrop, Lee and Shepard, 1974. 190 pp.

Thirteen-year-old Wren has just moved to Sycamore with her family. Wren becomes friends with Anna Lewis who is so busy caring for her younger brother and divorced mother that she doesn't have much opportunity to meet boys. Wren doesn't know, however, that Anna is dating seventeen-year-old Tony Ferris. Wren dislikes Tony and believes he is sly and undependable. Anna gets pregnant, and Tony leaves town. Wren is the only person she tells. Anna is afraid to tell her mother because she fears that her mother will cancel her marriage plans. Eventually, the pregnancy is revealed and

everyone is helpful to Anna and considerate of her. Anna plans to go to a home for pregnant teenagers and she has to decide whether or not she wants to put her baby up for adoption. This book has credible characters and readers get to see the problem of Anna's pregnancy from another adolescent's viewpoint.

Grades 7-9.

The Horn Book Magazine; 1975, 51, 55.

Library Journal, 1974, 99, 2293.

Le Guin, Ursula K. Very Far Away From Anywhere Else. New York: Atheneum, 1976. 89 pp.

Seventeen-year-old Owen is an intellectual and a loner. He's not interested in sports or cars, although he wants someone with whom he can share his ideas. He's not very interested in girls either, until he meets Natalie, who lives for her music. Natalie has deep-set ideals and ambitions and desires to become a composer in the future. Her plans do not include teenage romance and she firmly believes that sex and romance are obstacles in one's path to success. Natalie becomes Owen's best friend, even though she rejects all of his attempts to introduce sex into their friendship. With Natalie's help, Owen begins to realize how he can reach his own goals. Natalie helps Owen see that friendship comes before sex and that an individual's personal growth should never be considered unimportant. The characters in this book

are extremely strong and the treatment of the issue is both realistic and honest.

Grades 7-10.

The Bulletin of the Center for Children's Books, 1977, 30, 77.
The Horn Book Magazine, 1977, 53, 57.

Peck, Richard. Don't Look And It Won't Hurt. New York:
 Holt, Rinehart and Winston, 1972. 158 pp.

Carol Patterson has to take care of her younger sister Liz, because her divorced mother works and her older sister, Ellen, is too busy with her love life. Carol's mother puts everyone else in the family before Carol. When Ellen becomes pregnant, Mrs. Patterson gives Carol less freedom because she fears Carol may get pregnant also. Ellen goes to a home for unwed mothers and Carol goes after her, begging her to come home. Ellen is trying to decide whether she will keep the baby or put it up for adoption. Carol's advice is that if she's not going to keep the baby, she shouldn't even see it, because having once seen the child she may find it too difficult to place the baby for adoption. After Ellen's baby is born, Carol comes home thinking that Ellen will also come home once she has come to terms with what has happened. This book honestly and perceptively looks at a young girl's growing toward maturity.

Grades 7-10.

The Bulletin of the Center for Children's Books, 1973, 26, 81.
Booklist, 1973, 69, 574.

Prince, Alison. The Turkey's Nest. London: Methuen Children's Books, 1979. 223 pp.

Seventeen-year-old Kate is having an affair with Laurie, who is separated from his wife. When he finds out she is pregnant, Laurie suggests that Kate have an abortion, despite her desire to keep the baby. Kate believes she needs to get away from London and its people, so she goes to stay on her widowed aunt's farm in the country. Kate finds life on the farm very different at first, but with the help of a neighbour, Alec, she begins to adjust.

Laurie writes Kate many letters, but she decides that she can't marry him because she doesn't love him. Her friendship with Alec continues to grow. She comes to enjoy the rural life and wishes to raise her baby in the country. When her son is born, Kate's father arrives and she plans to go with him to Australia to live. Alec, however, had fallen in love with Kate and when he asks her to marry him, she accepts. The characters in this book are strong and realistic but the ending is unconvincing and rather simple. All of Kate's problems seem to be solved instantly. It is difficult for the reader to believe that the ending is not contrived.

Grades 7-10.

Kirkus Reviews, 1980, 48, 442.

The Horn Book Magazine, 1980, 56, 308.

Ruby, Lois. What Do You Do In Quicksand? New York: The Viking Press, 1979. 199 pp.

Seventeen-year-old Matt decides to raise his baby daughter when the baby's mother wants to give her up for adoption. Sixteen-year-old Leah, who lives next door to Matt, has had a terrible childhood herself and now wants to help Matt take care of his daughter. Leah starts to spend more and more time with the baby so that Matt will have more time to do his school work and have a social life. Although Matt doesn't like or trust Leah, he accepts her help. Leah becomes very attached to the baby and starts to pretend that the baby is her own. Eventually, Leah becomes so obsessed with owning the baby that she takes her to her home and locks both of them in her bedroom. The baby is rescued and Leah is hospitalized for her nervous breakdown. At the end of the book, Leah comes home and Matt decides to move away so that he can start a new life for himself and his daughter. With good dialogue and characterization, this book explores the relationship between a disturbed adolescent and an unwed father and his baby.

Grades 8-10.

The Horn Book Magazine, 1980, 56, 64.

The Bulletin of the Center for Children's Books, 1980, 33, 117.

Scoppettone, Sandra. Happy Endings Are All Alike. New York: Harper and Row, 1978. 202 pp.

High school seniors Peggy and Janet are having a lesbian relationship despite the disapproval of many people. Mid Summers, a disturbed younger boy is angry at Janet for not being interested in him, and he is determined to get "even." After an outing to their secret place in the woods, Peggy leaves upset and Janet is left alone, to be later beaten and raped by Mid. Mid believes that Janet will not press charges against him because he threatens to tell everyone about her relationship with Peggy. Janet, who isn't ashamed of her relationship, does press charges. She is comforted and supported by her family, while Peggy temporarily discontinues their relationship. Once Peggy comes to terms with her own feelings, she returns to Janet and plans to help her through the trial, despite her worries about what people will think. This book candidly and honestly looks at the hostility and shame that many people have towards people involved in a lesbian relationship.

Grades 8-11:

Kirkus Reviews, 1978, 46, 1022.

The Bulletin of the Center for Children's Books, 1979, 32, 86.

Scoppettone, Sandra. Trying Hard To Hear You. New York: Harper and Row, 1974. 264 pp.

Jeff is sixteen-year-old Camilla Crawford's best friend. Cam, Jeff, and two more friends audition for a show that

will be produced this summer. Phil Christie is a young assistant to the show's director and Cam has had a crush on him since last year. Phil invites Cam to a movie, but he constantly questions her about Jeff. Phil and Jeff begin spending much time together and one night, after they have been seen intimately together, they admit that they are sexually involved with each other. After this Phil and Jeff are both alienated from and insulted by their friends. A gang of boys plan on "tar and feathering" Jeff and Phil, but they are stopped by a black youth. In order to prove his manhood, Phil and his friend Penny, after a few drinks, plan to go all the way. When Phil's car hits a tree, however, both he and Penny are killed. Cam breaks the news to Jeff, who really is deeply hurt. As summer ends, Cam gets a new boyfriend and Jeff is bringing his new friend Richard home for Thanksgiving. The ending may be slightly contrived, but the issue of homosexuality is discussed with dignity and respect for an individual's personal choices.

Grades 9-11.

New York Times Book Review, Pt. 2, 1975, Jan. 12, 8.
Booklist, 1975, 71, 748.

Wells, Rosemary. None Of The Above. New York: The Dial Press, 1974. 184 pp.

Since her father married Mrs. Van Dam, Marcia Mills is unhappy. Mrs. Van Dam is both ambitious and socially

conscious, and tries to force her standards and expectations on Marcia. Marcia becomes involved with Raymond, a high school senior, even though Mrs. Van Dam disapproves. She gives in to his initial sexual advances in an attempt to fit in with his crowd. In the meantime, she gradually adapts to her new family's lifestyle, although she isn't comfortable with it. As her involvement with Raymond continues, Marcia comes to realize that she is more interested in loving Raymond than in trying to keep up the family image. At the end of the book Marcia has decided to pass up an opportunity to attend a high-ranking college in order to marry Raymond. In this book Wells shows the complexities of family relationships and sensitively addresses the essence of true love between two teenagers.

Grades 7-10.

Kirkus Reviews, 1975, 43, 12.

Booklist, 1974, 71, 94.

Yolen, Jane. The Gift of Sarah Barker. New York: The Viking Press, 1981. 155 pp.

This story takes place in the mid-1800's in a Shaker colony in Massachusetts. Although the novel is historical, the problems of the two main characters are contemporary. Fourteen-year-old Sarah and sixteen-year-old Abel become attracted to each other, despite the Shaker doctrine that

forbids contact between men and women. They eventually stop resisting their admiration for each other and fall in love, realizing that they will be expelled from their village if anyone finds out. Sarah's mother beats her after every small disobedience, so Sarah is terrified of what she might do when she finds out about her love for Abel. Sarah and Abel's love for each other is eventually discovered. Her mother is upset about the disgrace that Sarah has brought upon the family. Ironically, when her mother confesses her own past to the Shaker's leader she is also expelled. Instead of leaving with Sarah and Abel, she hangs herself. The young couple leave New Vale and Sarah finds her father in Northwick. In the epilogue the reader is told that Sarah and Abel were eventually married and they raised five children. With vivid details of the mid-nineteenth century, the reader sees the strict moral code that confronts two teenagers who are in love.

Grades 7-9.

School Library Journal, 1981, 28, 154.

The Bulletin of the Center for Children's Books, 1981, 35, 80.

DRUG AND ALCOHOL ABUSE

Blue, Rose. Nikki 108. Illustrations by Ted Lewin. New York: Franklin Watts, 1973. 49 pp.

Eleven-year-old Nikki lives on 108th Street. Everywhere she goes she writes "Nikki 108." Her father had deserted the family years ago and her mother works to support the family. Nikki had been mainly raised by Don, her nineteen-year-old brother who drops out of school and becomes a drug addict, going from marijuana to cocaine to heroin. He gets hooked on heroin and later dies of an overdose. Nikki soon realizes that, with the exception of Vince, Don's friends have made no good with their lives. Vince tells Nikki that she has to decide "who she is" before she can do anything with her life. Realizing the terrible things that can happen to people when they take drugs or when they drop out of school, Nikki decides to work hard to be successful in life. She also decides that the old Nikki 108 is no longer, but, instead, she is who she really is, Anita Phalen. The writing style of this book is adequate and the issue of drug abuse is treated realistically. Grades 5-7.

Booklist, 1973, 69, 904.

The Bulletin of the Center for Children's Books, 1973, 26, 150.

Childress, Alice. A Hero Ain't Nothin' But A Sandwich. New York: Avon, 1973. 127 pp.

Thirteen-year-old Benjie Johnson is an Afro-American heroin addict who denies his drug dependence. He claims

that he can quit anytime, but right now he doesn't want to stop. Benjie lives with his mother, stepfather, and grandmother. Two teachers report him for drug use. He is sent to a rehab centre but is allowed to return home on condition that he stay away from drugs and return regularly to see his social worker. Despite his stepfather's attempts to help him, Benjie resumes his drug use. Later, Benjie steals his stepfather's suit to get money for heroin. Unable to accept the situation any longer, the stepfather leaves Benjie and his mother. Benjie gets caught when he attempts to steal a toaster from his stepfather's apartment. In attempting to escape he slips on the edge of the roof and is saved by his stepfather. This incident convinces the stepfather that Benjie needs him and he cannot desert him. Feeling wanted, Benjie determines to go straight. The book's open ending is an honest portrayal of Benjie's life. Although he may want to give up drugs, realistically he may choose not to quit.

Grades 7-9.

Kirkus Reviews, 1973, 41, 818.

New York Times Book Review, Pt. 2, 1973, Nov. 4, 52.

Coles, Robert. The Grass Pipe. Boston: Little, Brown, 1969. 112 pp.

Paul, a ninth grader, explains how he and his friends Tom and Charlie began to smoke pot. Influenced by his older brother who is a college student, Tom tells Paul and Charlie

some things about pot. He tells them that pot relaxes you, helps you see people in proper perspective, and rids you of phony values. Deciding to experiment the boys go to Tom's room where they smoke pot and soon afterwards they begin to feel different, seeing and hearing things. Later, the boys are bothered about the effects the pot may have on them. Overcoming their fear about seeking help, they talk with Charlie's father, who is a medical doctor. This book realistically explores the attitudes of these three boys towards drugs and the development of their personal values. The story is convincing, although at times it appears to lecture to the reader about the dangers of marijuana.

Grades 7-9.

Kirkus Reviews, 1969, 37, 451.

The Bulletin of the Center for Children's Books, 1970, 23, 441.

Demas, Vida. First Person, Singular. New York: G.P. Putnam's Sons, 1974. 255 pp.

Because of financial difficulties, Pam and her parents move back to a house that belongs to their grandparents. Pam is frightened about going to a new school because she tends to be rejected by her peers because of her speech and high socio-economic status. She meets Greg at a beach party and he later becomes her boyfriend. Although he is kind and sensitive, he uses drugs to get away from his father's constant drinking. He finds refuge in drugs and he slowly moves away from Pam. Greg disappears before summer and, when

he returns, Pam realizes that he is using and selling many types of drugs. The police raid his apartment and Pam gives him money to leave town. Although she still loves him, she realizes that Greg is lost, both to her and to himself, forever. Although Pam's character is weak, Demas has realistically treated the issue of drugs and drug abuse in this book.

Grades 9-11.

Library Journal, 1974, 99, 225.

Kirkus Reviews, 1973, 41, 1278.

Due, Linnea A. High And Outside. New York: Bantam Books, 1980. 195 pp.

Niki, sixteen years old, is a star softball player and a top student in her class. Niki is also an alcoholic who suffers from frequent blackouts. She started drinking years before when she occasionally had cocktails and wine with her family. She is able to maintain her grades, but her involvement with the school paper and the baseball team weakens. Although Niki keeps on drinking, the reader knows she would like to stop, because when she is drunk she types notes to herself saying that she is lonely, needs help, and is thinking about suicide. Niki continues to have blackouts, and on two occasions becomes violent. During one of those violent episodes she attacks her best friend Martha, who is supportive for as long as she can bear the pressures. Niki joins Alcoholics Anonymous but returns to her drinking habits.

It's not until her parents and Martha withdraw their support that Niki honestly admits to herself that she has a serious drinking problem. With Martha's encouragement, she rejoins AA. In this book the reader gets a clear, first-hand look at Niki's struggle to conquer her need for alcohol. Due shows that the cure depends upon the alcoholic's own motivation, as well as on the support of sincere family and friends. Grades 9-11.

Booklist, 1980, 76, 1670.
Library Journal, 1980, 105, 1538.

Eyerly, Jeannette Hyde. Escape From Nowhere. New York: J.B. Lippincott, 1969. 187 pp.

Carla Devon is a lonely teenager, disappointed that her home situation is not the way she would like it to be. Her father is frequently away on business trips and her mother drinks too much. After one encounter with her drunken mother, Carla runs away from home and becomes involved with Dexter, who uses drugs. Dexter recommends that she use drugs to help her cope with her family problems. It isn't until later, however, that Carla realizes that neither, / Dexter nor the drugs can provide her with friendship and happiness. When Dexter goes to an institution, Carla has to realistically face her family situation and loneliness. She realizes that the changes she has to make to adjust to her life have to come from within herself. The description

of the family situation is not convincing in this book, even though the message it gives the reader about drugs is clear and realistic.

Grades 9 and 10.

The Horn Book Magazine, 1969, 45, 195.
Kirkus Reviews, 1969, 37, 184.

Eyerly, Jeannette. See Dave Run. New York: Pocket Books, 1978. 135 pp.

Fifteen-year-old Dave Hendry feels that he has to get away from his mother who drinks too much, his bullying stepfather, and school. He leaves for Colorado, hoping to find his father whom he hasn't seen in years. This story is about Dave's journey as told by the twenty-four people he meets on the road, including a truck driver, an old waitress, a bored, rich transsexual, a small-time hood, and an old widow who gives him a chance to do odd jobs around her farm. He is mistakenly arrested on murder charges and only later do the authorities discover they have the wrong person. The sheriff is told by the stepfather to keep Dave in jail, that he doesn't want him home. Moreover, the stepfather reports that before Dave ran away he stole money from him and beat him up. With these new lies against him, Dave realizes that he will be sent to the Ohio State Training School in his hometown. Rather than have this happen, he hangs himself in a jail cell. Eyerly never does allow Dave

to find his natural father, instead she convincingly shows the reader the tough, miserable life Dave really has.

Grades 7-9.

Booklist, 1978, 75, 678.

Kirkus Reviews, 1979, 47, 12.

Greene, Shep. The Boy Who Drank Too Much. New York: The Viking Press, 1979. 149 pp.

The story of fifteen-year-old Buff Saunders is told by an unnamed hockey teammate who admires Buff's athletic ability and later becomes his best friend. Buff is a reluctant hockey player, although he is one of the brightest new prospects for the team. He is pushed by his father to participate. Buff, who with his father has recently moved from Canada, is a high school alcoholic, seen by most of his fellow students as a misfit and a troublemaker. His home life is poor--his mother is dead and his father, a retired hockey player, is a drunken bully. Although Buff loves his father, sometimes he dislikes him for forcing him to play hockey when he doesn't want to play. As the conflict worsens, Buff is physically abused by his father. Instead of getting away from his father, Buff drinks more and more. The drinking and the abuse continue until finally Buff is knocked unconscious by his father in an argument over money. Realizing he has to get away from his father, Buff allows his friends to take him to Ruth's house. Ruth is an ex-alcoholic who understands what he is going through. His

father follows him there and they fight again, but this time Buff punches his father instead of being the passive recipient of his father's punches. His friends convince Buff not to go to Toronto. Instead, he and Ruth decide to try a rehabilitation program. Even though the ending is weak, this book has strong characters and the father-son relationship is believable.

Grades 7-9.

Kirkus Reviews, 1979, 47, 641.

The Bulletin of the Center for Children's Books, 1979, 33, 9.

Halvorson, Marilyn. Cowboys Don't Cry. Toronto: Clark Irwin, 1984. 138 pp.

Shane Morgan and his parents travel the rodeo circuit because Mr. Morgan is a prize-winning bull rider. When he is ten years old his mother is killed in an automobile accident caused by his father's drunkenness. From then on, his father drinks heavily and work is scarce. Mr. Morgan gets a job as a rodeo clown and Shane is ashamed of him. When Shane's grandfather dies, he and his father inherit a small ranch in Alberta. Shane and his father take up permanent residence on the ranch and for the first time Shane feels he has a home. Although he is good at sport and school work, relations between him and his father continue to be strained. Mr. Morgan continues drinking and decides to leave the ranch for the rodeo. Shane is extremely upset and says many

hurtful things to his father, things which he soon regrets. Shane leaves on his motorcycle and is nearly killed in an accident. Plans are made for Shane to go to a foster home, but his father returns home and agrees to keep Shane at home with him. The characters and their relationships are realistically presented in this book. The characters are human and have real problems. Shane's pain and happiness are vividly understood.

Grades 5-9.

Clark Irwin/Alberta Culture Writing for Youth Competition Award, 1984.

Books In Canada, 1984, 13, 32.

Quill and Quire, 1984, 50, 14.

Hinton, S.E. That Was Then, This Is Now. New York: The Viking Press, 1971. 159 pp.

Mark came to live with Byron's family after his parents' death. He was nine years old at the time. During the following years Mark and Byron shared everything. At age sixteen, however, their interests change. Mark enjoys hot-wiring cars and making money through pool games, while Byron enjoys chasing girls. Byron's girlfriend, Cathy, has a thirteen-year-old brother called M & M. M & M is on drugs and Byron discovers that Mark is the pusher who is supplying him. It's not until M & M is hospitalized because of the drugs he's taking that Byron decides that Mark has to be stopped. Byron calls the police and Mark is arrested.

Upset with both Mark and with himself, Byron breaks up with Cathy. Mark goes to the state reformatory and refuses to have Byron as a brother or friend any more. This book realistically deals with drug addiction, has strong characterizations, and gives a sensitive depiction of the complexities of human relationships.

Grades 8-10.

The Horn Book Magazine, 1971, 47, 388.

The Bulletin of the Center for Children's Books, 1971, 25, 8.

Holland, Isabelle. Alan and the Animal Kingdom. Philadelphia: J.B. Lippincott, 1977. 190 pp.

Alan has been moved around from one relative to another for the twelve years of his life. When the great-aunt he is living with dies, Alan decides to keep her death a secret because he realizes that if the authorities find out he will have to move again. His main worry about another move is his fear of having to destroy his pets as he had to do before. With the help of Betsy, a classmate, and Dr. Harris, an alcoholic veterinarian whom he meets when his cat gets sick, Alan attempts to keep his aunt's death a secret. Dr. Harris becomes fond of Alan and gives up liquor to win Alan's respect and confidence. When Dr. Harris starts drinking again, Alan feels that the doctor has betrayed him. When his dog gets sick and needs to go to a vet, Alan steals money from the church and school. He gets caught by

the school principal and his secret falls apart. Alan goes to live with the school principal and his wife, and his animals are distributed among his friends. Alan is able to visit his animals frequently. Dr. Harris tries to rehabilitate himself and at the end there's a hope that if he stays off alcohol he will be allowed to be Alan's foster parent. The book ends on an encouraging note, but a realistic one. Alan is a believable character struggling within an unusual situation.

Grades 5-7.

The Junior Bookshelf, 1980, 44-143.

Teacher, 1977, 95-159.

Holland, Isabelle. Heads You Win, Tails I Lose. Philadelphia: J.B. Lippincott, 1973. 159 pp.

Melissa, who is fifteen years old and overweight, seems to be constantly caught in the middle of her parents' fights. When her parents separate, her mother starts drinking heavily and Melissa starts taking her mother's diet pills. She finally realizes that popping diet pills is not going to make her problems go away. She visits her father and the two of them decide to pull together to get help for the mother's drinking problem. Although Melissa has little sympathy with her mother's drinking problem, she honestly wants to help her stop. This book gives no easy answers, although it does try to realistically portray the problems

associated with both drug and alcohol abuse.

Grades 7-10.

Top of the News, 1973, 30, 81.

The Horn Book Magazine, 1974, 50, 56.

Kropp, Paul: Dope Deal. Illustrations by Tina Holdcroft.
Don Mills, Ontario: Collier Macmillan Canada, 1979.
93 pp.

Brian is arrested for dealing in marijuana. His father helps him to get out of jail on the condition that he give up his apartment and move back home. At home he discovers that his younger brother Jimmy is taking speed pills in the disguise of diet pills. Jimmy has also become involved with the Choppers, a motorcycle gang, who supply him with drugs. Jimmy runs away from home following a fist fight with Brian. The Choppers beat Brian up because they assume he squealed on them when he was first arrested. Realizing that he has to do something in order to protect both himself and Jimmy, Brian goes to the police. Again, the Choppers believe he is reporting them, so they chase him through the streets of Vancouver. Brian believes Jimmy is at the Choppers' Clubhouse, so he and his friend then go there. Brian and Ken see a shipment of dope being delivered and Ken goes to call the police. The Choppers see Brian and they plan to beat him up with chains. Jimmy is able to hold the Choppers off until the police arrive and arrest them. Jimmy admits that he needs help in order to stop popping pills and Brian

agrees to help him. Although the ending seems slightly contrived, the plot is convincing and the subject attracts and holds the reader.

Grades 7-9.

Booklist, 1982, 78, 1088.

Major, Kevin. Far From Shore. New York: Dell Publishing, 1980. 215 pp.

At the present time, life for fifteen-year-old Chris Slade doesn't look very bright. His unemployed father begins to drink and his mother goes to work to support the family. Chris has just failed tenth grade and he can't find a summer job. Bored with too much free time, he starts to hang out with a crowd of adolescents who are constantly drinking and using drugs. When his father leaves Newfoundland in search of work in Alberta, Chris' drinking worsens. He is accused of smashing windows at his school and is threatened with arrest. He doesn't really know if he is guilty or not because he was too drunk to remember what happened. Befriended by Reverend Wheaton, Chris goes to work as a counsellor at a church camp. When his negligence nearly causes two drownings, Chris returns home. He and his friend Stan go to court for willful property damage and for drinking under age. Chris has to pay for half the damages and is put on a year's probation. Chris' father comes home and Chris agrees to go back to school. Although things are

not about to turn perfect, Chris hopes that his family's prospects will brighten. Chris is a realistic character with many ideals but with numerous obstacles in his way.

Grades 9-11.

Canadian Young Adult Book Award, 1980.

School Library Journal, 1981, 28, 108.

Major, Kevin. Thirty-Six Exposures. New York: Delacorte Press, 1984, 155 pp.

Eighteen-year-old Lorne is drifting through the last few weeks of grade twelve in the small Newfoundland community of Marten. Lorne is a hard-working student who is very uncertain about his future. He is an avid photographer and tends to view what is happening around him as if he were looking through a camera lens, focusing on one image at a time. Many of Lorne's adolescent friends are more interested in alcohol, drugs, and sex than they are in school. Although he is shy, he organizes a student protest when one of his friends, Trevor, gets suspended. Trevor is only interested in his old car, women, and alcohol. He doesn't care about school and thinks it is a waste of time. Trevor and Lorne become good friends and Lorne starts to drink whenever they are together. All of these activities abruptly end, however, when Trevor drives his car over the end of the wharf. Lorne tries to rescue him but fails. After the shock of Trevor's death is over, Lorne becomes

closer to his parents. As the story ends, Lorne leaves for France, trying to decide what he really wants to do with his life. Designing a novel around thirty-six fragmented observations of this time in Lorne's life is both unique and impressive. While characters are individual and convincing, the explicit sex scenes and strong language are purposeless and disappointing.

Grades 9-11.

Voice of Youth Advocates, 1985, 7, 329.

Canadian Materials, 1985, 13, 67.

Neville, Emily Cheney. Garden of Broken Glass. New York: Delacorté Press, 1975. 215 pp.

Thirteen-year-old Brian Moody lives with his divorced, alcoholic mother, his younger brother Andy, and older sister Eve. Lonely and friendless, Brian wanders the streets to escape the fights at home. Three neighbourhood teenagers--Fat Martha, Dwayne, and Melvita--try to make friends with him. Sometimes Brian goes home with Dwayne and Martha, amazed at the love in their families. Later, Brian meets an old woman and her dog, Slanty. Brian starts to spend much of his free time with Slanty. One night Brian's mother collapses in a drunken stupor and is rushed to the hospital. Things are fine for a short while after this incident, but before long, Mrs. Moody starts drinking again. When she hits Brian he goes to live with the old woman and Slanty.

Fat Martha convinces him to go home and try to fix things within the family. Brian finds his mother sober, but hung-over, and agrees to work harder to try and keep the family together. Even though it seems coincidental that Brian found three teenagers who were very eager to help him, the author poignantly describes Brian's loneliness and need for friendship and a family.

Grades 6-9.

Kirkus Reviews, 1975, 43, 612.

The Bulletin of the Center for Children's Books, 1975, 28, 182.

Norris, Gunilla Brodde. Take My Waking Slow. Illustrations by John Gundelfinger. New York: Atheneum, 1970. 99 pp.

Thirteen-year-old Richie's father is a "drunk." His parents tell him that things will be better when they move to New York City. Things don't get better, however, because his father continues to drink and his mother becomes ill. Feeling angry with his father, Richie begins to harass little children, fight with older youths, and shoplift. His mother accuses him of being no better than his father. Richie continues to be beaten by his father and he gets himself deeper into trouble. One day he strikes his drunken father, knocking him unconscious. Believing he has killed his father, Richie runs away. When he returns home he is happy to discover that his father is alive. Richie realizes now that he is no longer trapped because he doesn't have to

run from his father anymore. This book realistically addresses the problems associated with alcoholism, however the ending appears contrived.

Grades 7-9.

Booklist, 1975, 71, 620.

Library Journal, 1970, 95, 4058.

Reynolds, Pamela. Will The Real Monday Please Stand Up.
New York: Lothrop, Lee, and Shepard, 1975. 184 pp.

Monday Holliday and her sixteen-year-old brother Johnny are from an affluent, status-conscious family: Johnny is the favoured child and he constantly teases Monday, making her feel inferior. Monday wants to be placed in a foster home and the family is being investigated by family court. She makes a tape recording of their family life for Dr. Aarons, the investigator. Johnny gets suspended from a private school for smoking marijuana, so he enrolls in Monday's school. Monday finds a box of marijuana in his bedroom one day, but her mother doesn't believe her. To get even with her, Johnny tells her boyfriend that his sister is really only fourteen. When Monday overhears Johnny talking on the telephone about an upcoming pot party she tells her friend, whose father calls the police. Johnny and the others in the drug gang are arrested. Monday's parents are furious with her for causing Johnny's arrest. Even Monday feels terrible, although she knows she did the right thing.

Monday herself--the real Monday--realizes that she can't run away from her family. Although the story offers no quick answers, there is hope that with Dr. Aaron's help, the family will survive. In this book the story line is well developed and the characters of Johnny and Monday are realistically depicted.

Grades 6-9.

The Bulletin of the Center for Children's Books, 1975, 29, 31.
Kirkus Reviews, 1975, 43, 612.

Scoppettone, Sandra. The Late Great Me. New York: G.P. Putnam, 1976. 256 pp.

Seventeen-year-old Geri Peters never feels comfortable with either herself or her school achievements until Dave, a new boy in school, introduces her to liquor. She is almost instantly hooked and continues to drink even though her drinking bouts always end in physical illness. Geri realizes that she is incapable of handling liquor, but she feels that she can't quit. Finally, a compassionate teacher, Kate, agrees to help her. Kate admits that she is an ex-alcoholic and risks losing her job in order to save Geri from complete destruction. After several false starts, Geri joins Alcoholics Anonymous, stops drinking, and begins to build a new life for herself, without the miseries and frustrations of the past that she knows were caused by alcohol. Scoppettone's treatment of alcohol abuse is

adequate, but the characters are weak and the consequences predictable.

Grades 9-11.

School Library Journal, 1976, 22, 58.

New York Times Book Review, Pt. 2, 1976, Oct. 15, 38.

Snyder, Anne. First Step. New York: Holt, Rinehart and Winston, 1975. 192 pp.

Cindy has been trying to deny that her mother has a drinking problem, even though her mother's drinking is ruining her teenage life. Her new boyfriend, Mitch, has two alcoholic parents. He encourages her to join Alateen, which is an organization for children of alcoholics. She joins Alateen and begins to feel good about herself, realizing that there are many others like herself. Eventually she makes the decision that she will not let her mother's drinking ruin her life or that of her younger brother any longer. She decides to let her mother drink but to stay out of her way when she does. Alateen has taught her to face her mother's alcoholism and to perceive herself as an individual, separate from her mother. Snyder gives an honest, straightforward account of Cindy's mother's alcoholism, even though the ending seems contrived and slightly exaggerated.

Grades 9-11.

School Library Journal, 1975, 22, 94.

Kirkus Reviews, 1975, 43, 1230.

Strasser, Todd. Angel Dust Blues. New York: Dell Publishing, 1979. 204 pp.

Seventeen-year-old Alex Lazar is an ex-tennis star with good school grades. He is the son of wealthy and successful parents who are always setting unrealistic expectations for him. Alone, restless, and dissatisfied with his life, Alex becomes friends with Michael Martin who is dealing with drugs. Soon Alex, too, becomes involved. When Michael betrays Alex to the police he is arrested and later released on bail. His girlfriend Ellen stands by him and helps him realize that there's more to life than tennis and drug-dealing. When Michael tries to hide from the police in Alex's garage, Alex calls the police because he realizes that drugs have destroyed Michael. Alex says he has learned a lesson from these experiences, and with Ellen to love, he plans to go on with his life. The writing style of this book is simple but effective and the characterizations are excellent.

Grades 9-11.

The Horn Book Magazine, 1980, 56, 178.

Kirkus Reviews, 1979, 47, 1213.

Thorvall, Kerstin. And Leffe Was Instead Of A Dad. New York: Bradbury Press, 1974. 131 pp.

Nine-year-old Magnus lives with his single mother, Maria. One day his mother's boyfriend Leffe comes to visit. Although Magnus realizes that Leffe is not his real father, he begins to accept him as the father he never had. Leffe confesses to Magnus that he is an alcoholic but he says he will stop drinking in order to avoid hurting him and his mother. Before too long, Leffe leaves for four days, without telling them where he is. Although they suspect he has been drinking they do not want to believe it. Leffe returns and promises to sober up. But again he leaves taking all their money and personal things. This time Leffe goes to jail. Magnus and Maria realize that they should not accept him back, but as the story ends, they admit that they both love him and cannot give him up. This story realistically portrays the anguish experienced by a family attempting to cope with alcoholism.

Grades 5-7.

Kirkus Reviews, 1975, 43, 19.

The Bulletin of the Center for Children's Books, 1975, 28, 186.

Trivers, James. I Can Stop Any Time I Want. New York: Prentice-Hall, 1974. 154 pp.

Seventeen-year-old Graham Samson uses drugs frequently. He even supports his habit by peddling drugs. Graham and

his friend, Tortoise, sell a pound of marijuana to an undercover police officer. They are arrested, spend one night in jail, and are put on probation for five years. Graham's friend, Janie, is supportive, although she wishes he would help her with her problems, instead of always being concerned with himself. For a long time he abstains from alcohol, obeys his probation rules, and does well in school. One day, however, Graham decides to take a drink to help him forget about his problems. This time Janie does not support him, for Graham believes he can stop anytime he wants to, by himself. Janie leaves him to cope without her help. Although the ending is abrupt, giving little hope of Graham's rehabilitation, the problem is realistically addressed and treated.

Grades 7-9.

Kirkus Reviews, 1974, 42, 1311.

The Bulletin of the Center for Children's Books, 1975, 28, 169.

Wojciechowska, Maia. Tuned Out. New York: Harper and Row, 1968. 125 pp.

Sixteen-year-old Jim joyfully awaits his brother Kevin's return from college. Jim has always idolized Kevin, respecting his opinions and constantly trying to be like him. Jim is shocked to discover how much Kevin has changed. Kevin is now anti-establishment and he uses marijuana and LSD. One day when Jim and Kevin are alone in the house,

Kevin takes some acid and has a bad reaction. He is hospitalized and refuses to see any of his family. Months later when Jim goes to see Kevin, Jim is happy to see his brother, but he realizes that their relationship will never be the same again. Through Kevin and Jim the reader sees how two people from the same family may react differently to family standards. The scenes involving drugs and their effects on people are both realistic and frightening.

Grades 9-11.

New York Times Book Review, Pt. 2, 1968, Nov. 24, 42.

The Horn Book Magazine, 1968, 44, 714.

Woody, Regina L. One Day At A Time. London: Westminster Press, 1968. 135 pp.

Thirteen-year-old Bitsy's mother had been home from a rehabilitation hospital for alcoholics for only two days when she started drinking again. Bitsy complies with her mother's request for tranquilizers to help her sleep. The combination of drugs and alcohol makes her mother so sick that she returns to hospital. Seeking help from her father, Bitsy discovers that he is too busy with his own life to have time for her or the other children. He refuses to accept his wife's alcoholism, as he has always done. Bitsy's mother comes home again, resumes her drinking, and the fights between her father and mother continue. Her father is pleased, however, when Bitsy enrolls in a summer

architectural course. Towards the end of the book Bitsy's mother admits her alcoholism and begins taking Antabuse, which enables her to remain sober. This book effectively and realistically deals with the problems that exist when a parent is an alcoholic.

Grades 8-10.

Library Journal, 1968, 93, 3988.

The Bulletin of the Center for Children's Books, 1969, 22, 87.

APPENDIX A

GUIDES FOR EVALUATING CHILDREN'S LITERATURE

Before Reading

What kind of book is this?

What does the reader anticipate from the: _____

Title?

Dust jacket illustration?

Size of print?

Illustrations?

Chapter headings?

Opening page?

For what age range is this book appropriate?

Plot

Does the book tell a good story? Will children enjoy it?

Is there action? Does the story move?

Is the plot original and fresh?

Is it plausible and credible?

Is there preparation for the events?

Is there a logical series of happenings?

Is there a basis of cause and effect in the happenings?

Is there an identifiable climax?

How do events build to a climax?

Is the plot well constructed?

Setting

Where does the story take place?

How does the author indicate the time?

How does the setting affect the action, characters, or theme?

Does the story transcend the setting and have universal implications?

Theme

Does the story have a theme?

Is the theme worth imparting to children?

Does the theme emerge naturally from the story, or is it stated too obviously?

Does the theme overpower the story?

Does it avoid moralizing?

Characterization

How does the author reveal characters?

Through narration?

Through conversation?

By thoughts of others?

By thoughts of the character?

Through action?

Are the characters convincing and credible?

Do we see their strengths and their weaknesses?

Does the author avoid stereotyping?

Is the behavior of the characters consistent with their ages and background?

Is there any character development or growth?

Has the author shown the causes of character behavior or development?

Style

Is the style of writing appropriate to the subject?

Is the style straightforward or figurative?

Is the dialogue natural and suited to the characters?

Does the author balance narration and dialogue?

How did the author create a mood? Is the overall impression one of mystery, gloom, evil, joy, security?

What symbols has the author used to intensify meaning?

Is the point of view from which the story told appropriate to the purpose of the book?

Format

Do the illustrations enhance or extend the story?
Are the illustrations consistent with the story?
How is the format of the book related to the text?
What is the quality of the paper?
How sturdy is the binding?

Other Considerations

How does the book compare with other books on the same subject?
How does the book compare with other books written by the same author?
How have other reviewers evaluated this book?

Source: Huck, Charlotte. *Children's Literature In The Elementary School*. Third Edition updated. New York: Holt, Rinehart and Winston, 1979, pp. 16-17.

Note: These guidelines are reprinted with permission of the author. Permission granted on November 12, 1986.

APPENDIX B

ANNOTATIONS OF SELECTION AIDS

Booklist. American Library Association, 50 East Huron Street, Chicago, Illinois 60611. 1905-.

Booklist is published by the American Library Association twice monthly, except July and August, when each issue is a cumulative index. Each issue carries reviews of adult, young adult, and children's books, as well as of nonprint materials and reference and subscription books. Everything reviewed is recommended, and titles of high quality within a genre are starred.

Books In Canada. Canadian Review of Books, Ltd., Suite 432, 366 Adelaide Street, Toronto, Ontario M5A 1N4. 1971-.

The objective of Books In Canada is to act as a national review of books in Canada--all types of books are included. There are usually a number of lengthy, signed reviews per issue, with a collection of shorter ones. This selection aid is published monthly, with combined issues for June/July and August/September.

The Bulletin of the Center for Children's Books. Graduate Library School, University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637. 1948-.

In this selection aid, reviews are lengthy and a set of code symbols is used to indicate level of recommendation

and grade level. For example, the code R6-9 indicates that a specific book is recommended for those students with a reading range of grades six to nine. The Bulletin includes reviews of books from the preschool level through grade-ten. Books which are not recommended are reviewed also. The Bulletin is published monthly except August.

Canadian Children's Literature. Canadian Children's Press, Box 335, Guelph, Ontario N1H 6K5. 1975-.

This selection aid contains articles on Canadian children's literature, interviews with Canadian writers and illustrators, specialized bibliographies, and in-depth reviews of current works. Issues are usually focused on a theme, such as an author or a subject. This information journal is published quarterly.

Canadian Materials. The Canadian Library Association, 151 Sparks Street, Ottawa, Ontario K1P 5E3. 1971-.

Canadian Materials presents reviews, both positive and negative, of books and audiovisual materials published in Canada, that are of interest to teachers and students in elementary and secondary schools. This selection aid is published six times a year.

Emergency Librarian. P.O. Box 4696, Station D, London,
Ontario NSW 5L7. 1973-.

Emergency Librarian focuses on services for children and young adults in public and school libraries. Each issue includes feature articles on a central theme along with regular columns discussing at length new paperbacks for children and young adults and alternative books for children. American and Canadian titles are covered. This selection aid is published bimonthly.

The Horn Book Magazine. The Horn Book, Inc., 585 Boylston Street, Boston, Massachusetts 02116. 1924-.

The Horn Book reviews books on children's and young adult literature as well as reviews. Books reviewed are arranged in subject and age categories. Issues in children's literature are also cited here. All books reviewed are recommended, with any reservations noted in the review. At the back of each Horn Book is an index to books reviewed with a yearly index included in the December issue. Horn Book is published six times a year.

The Junior Bookshelf. Marsh Hale, Thurstonland, Huddersfield, Yorkshire, England HD4 6XB. 1936-.

This is a British publication which provides critical reviews of books intended for the junior reader. Further

comment is usually made in the review to the possible use of a book and its appeal to any particular age. An annual index of authors, titles, and editors is used. Junior Bookshelf is published bimonthly.

Kirkus Reviews. 200 Park Avenue South, New York, New York 10003. 1933-.

Kirkus Reviews is published twice a month and carries reviews of children's, young adult, and adult titles. Adult books suggested for young adult consideration are marked and indexed with the children's and young-adult books, as well as the adult books. Both recommended and not-recommended books are reviewed. Each issue contains an index and cumulative indexes are also provided throughout the year.

Kliatt Young Adult Paperback Book Guide. 425 Watertown Street, Newton, Massachusetts 02158. 1967-.

Kliatt publishes reviews of books that are recommended for consideration for use in libraries or classrooms serving young adults, ages 12-19. Only paperback editions, including originals, reprints, and reissues are reviewed. A code is used to indicate the reviewer's assessment of the young adult readers most likely to be interested in the book. Kliatt is published eight times a year.

Library Journal. R.R. Bowker Co., Subscription Department,
P.O. Box 13731, Philadelphia, Pennsylvania 19101. 1876-

Library Journal is a multipurpose publication, covering recent library news, publishing articles of high quality on topics of professional interest, and providing a lengthy section of brief but timely book reviews for the general library. This publication is also supplemented with annual bibliographies of new titles recommended for general collections in specific subject areas. Library Journal is issued twice a month, September through June, and once a month in July and August.

New York Times Book Review, Part 2. New York Times Book Review Subscription Department, 229 West 43rd Street, New York, New York 10036. 1890-

This selection aid is published as a supplement to the Sunday New York Times which devotes a special section to about fifty children's books. This review is published weekly.

Peterson, Linda Kauffman and Marilyn Leathers Solt. Newbery and Caldecott Medal and Honor Books. Boston: G.K. Hall, 1982.

This book is an annotated bibliography of the Newbery and Caldecott Medal and Honor Books since 1922 and 1938, respectively. These annotations provide an introduction to the

stories, characters, and illustrations of award-winning books. This book also provides a critical commentary on the texts of the Newbery books and on the illustrations in the Caldecott books.

Publisher's Weekly. R.R. Bowker Company, Subscription Department, 1911 Rowland Street, Riverton, New Jersey 08077. 1872-

This trade magazine provides news about people and the latest information of the book publishing industry, particularly the trade and mass market segments. Certain issues are designated "special" and have a few articles and numerous advertisements of the new books related to a specific topic. This magazine is of interest to publishers, book-sellers, librarians, and any other professionals dealing with young people. Publisher's Weekly is published on a weekly basis.

Quarry Magazine. Box 1061, Kingston, Ontario K7L 4Y5. 1962-

Quarry Magazine is a journal of contemporary Canadian fiction, poetry, reviews, graphics and photographs. This selection aid is a member of the Canadian Periodical Publishers' Association. Quarry Magazine is published four times a year.

Quill and Quire. 59 Front Street East, Toronto, Ontario
M5E 1B3. 1935-

This publication provides the retailer and librarian with everything they need to know about current happenings in publishing. There is usually at least one major book review and a number of smaller reviews. Most books reviewed are Canadian. An announcements section of new titles with full bibliographic information is included, and this is supplemented by a classified forthcoming-books column with full cataloging. Quill and Quire is published monthly with supplements.

School Library Journal. R.R. Bowker Co., 1180 Avenue of the Americas, New York, New York 10036. 1954-

School Library Journal is issued monthly September through May. Reviews of both recommended and non-recommended titles appear. This selection aid also publishes news stories and general articles on children's and young adult work.

Teacher. 677 Schoolcrest Drive, Marion, Ohio 43302. 1882-

Teacher addresses itself to grade school teachers. This magazine has short, semipopular articles on teaching practices and educational trends. As well, teachers will find numerous practical tips on teaching techniques, games,

and activities. Teacher is published monthly except July, May, and June is a combined issue and November and December is a double issue.

The Times Literary Supplement. Times Newspaper, Ltd.,
P.O. Box 7, New Printing House Square, Gray's Inn Road,
London WC1X 8EZ, England. 1902-.

Major books from around the world are covered, with language no barrier. The commentary section reviews films, television, museum shows, plays, and other events in the arts. Several issues a year have a topical section such as children's books, reference books, or books on crime. The Times Literary Supplement is published weekly.

Top of the News. 50 East Huron Street, Chicago, Illinois
60611. 1942-.

Although this does not include reviews of children's books, Top of the News often includes, along with its articles, a list of books recommended for children. It is published four times a year.

Voice of Youth Advocates. P.O. Box 6569, University,
Alabama 35486. 1978-.

A professionally edited journal for youth services librarians from middle school through senior high, VOYA

devotes over half of most issues to book reviews, including descriptive reviews of films and some adult books on teen problems. The reviews are both descriptive and critical and cover the usual publishers of juvenile books, rating materials for quality and for reader appeal. Much content is oriented to the school library, but the extensive book reviews and the focus on materials and programming should be useful in public libraries also. This magazine is published bimonthly April to February.

APPENDIX C

BIBLIOGRAPHY OF CHILDREN'S BOOKS

Violence

Cleaver, Vera and Bill. Grover. New York: J.B. Lippincott, 1970.

Cormier, Robert. The Chocolate War. New York: Pantheon Books, 1974.

Culin, Charlotte. Cages of Glass, Flowers of Time. New York: Bradbury Press, 1979.

Degens, T. The Game on Thatcher Island. New York: The Viking Press, 1977.

Dizenzo, Patricia. Why Me? The Story of Jenny. New York: Avon Books, 1976.

Doyle, Brian. Angel Square. Vancouver: Douglas and McIntyre, 1984.

Fox, Paula. One-Eyed Cat. New York: Bradbury Press, 1984.

_____. The Slave-Dancer. New York: Bradbury Press, 1973.

Freeman, Bill. Shantymen of Cache Lake. Toronto: James Lorimer, 1975.

_____. Trouble at Lachine Mill. Toronto: James Lorimer, 1983.

Graham, Gail. Cross-Fire: A Vietnam Novel. New York: Pantheon Books, 1972.

Greene, Shep. The Boy Who Drank Too Much. New York: The Viking Press, 1979.

Hewitt, Marsha and Claire MacKay. One Proud Summer. Toronto: Women's Educational Press, 1981.

Hinton, S.E. Rumble Fish. New York: Delacorte Press, 1975.

Hunter, Mollie. The Ghosts of Glencoe. London: Pan Books, 1979.

Katz, Welwyn Wilton. Witchery Hill. Vancouver: Douglas and McIntyre, 1984.

Kropp, Paul. Dope Deal. Don Mills: Collier Macmillan
Canada, 1979.

_____. Gang War. Don Mills: Collier Macmillan
Canada, 1982.

Levoy, Myron. Alan and Naomi. New York: Harper and Row,
1977.

Maruki, Toshi. Hiroshima No Pika. New York: Lothrop, Lee
and Shepard, 1980.

Mayer, Norma Fox and Harry Mayer. The Solid Gold Kid. New
York: Delacorte Press, 1977.

Norris, Günilla. Take My Waking Slow. New York: Atheneum,
1970.

Peck, Richard. Are You In The House Alone? New York: Dell
Publishing, 1976.

Peck, Robert. A Day No Pigs Would Die. New York: Alfred
A. Knopf, 1972.

Platt, Kin. Headman. New York: Greenwillow Books, 1975.

Richter, Hans Peter. Friedrich. New York: Holt, Rinehart
and Winston, 1970.

Ruby, Lois. What Do You Do In Quicksand? New York: The
Viking Press, 1979.

Scoppettone, Sandra. Happy Endings Are All Alike. New
York: Harper and Row, 1978.

_____. Trying Hard To Hear You. New York: Harper
and Row, 1974.

Siegal, Aranka. Upon The Head Of The Goat. New York:
Farrar, Straus, and Giroux, 1981.

Smucker, Barbara. Underground To Canada. Toronto: Clarke,
Irwin, 1977.

Yolen, Jane. The Gift of Sarah Barker. New York: The
Viking Press, 1981.

Breakdown of the Family Unit

Abercrombie, Barbara. Gat-Man's Daughter. New York:
Harper and Row, 1981.

Bach, Alice. A Father Every Few Years. New York: Harper and Row, 1977.

Blue, Rose. Nikki 108. New York: Franklin Watts, 1973.

Blume, Judy. It's Not The End Of The World. New York: Bradbury Press, 1972.

Bradford, Karleen. I Wish There Were Unicorns. Toronto: Gage, 1983.

Chetin, Helen. The Lady Of The Strawberries. Toronto: Webcom, 1978.

Childress, Alice. A Hero Ain't Nothin' But A Sandwich. New York: Avon, 1973.

Cleary, Beverly. Dear Mr. Henshaw. New York: William Morrow, 1983.

Corcoran, Barbara. Hey, That's My Soul You're Stomping On. New York: Atheneum, 1978.

Danziger, Paula. The Divorce Express. New York: Delacorte Press, 1982.

Dexter, Pat Egan. Arrow In The Hand. New York: Thomas Nelson, 1978.

Donovan, John. I'll Get There. It Better Be Worth The Trip. New York: Harper and Row, 1969.

Doyle, Brian. You Can Pick Me Up At Peggy's Cove. Toronto: Groundwood, 1979.

Elfman, Blossom. A House For Jennie O. Boston: Houghton Mifflin, 1977.

Eyerly, Jeannette. Bonnie Jo, Go Home. New York: J.B. Lippincott, 1972.

_____. See Dave Run. New York: Pocket Books, 1978.

Greenfield, Eloise. Talk About A Family. New York: J.B. Lippincott, 1978.

Holland, Isabelle. Heads You Win, Tails I Lose. Philadelphia: J.B. Lippincott, 1973.

_____. The Man Without A Face. New York: J.B. Lippincott, 1978.

Hunter, Evan. Me And Mr. Stenner. Philadelphia: J.B. Lippincott, 1976.

Katz, WeiWyn Wilton. Witchery Hill. Vancouver: Douglas and McIntyre, 1984.

Klein, Norma. It's OK If You Don't Love Me. New York: The Dial Press, 1977.

_____. Taking Sides. New York: Pantheon Books, 1974.

Kropp, Paul. Baby Baby. Don Mills: Collier Macmillan Canada, 1982.

Lee, Mildred. Sycamore Year. New York: Lothrop, Lee, and Shepard, 1974.

Mann, Peggy. My Dad Lives In A Downtown Hotel. New York: Doubleday, 1973.

Neville, Emily. Garden of Broken Glass. New York: Delacorte Press, 1975.

Okimoto, Jean Davies. My Mother Is Not Married To My Father. New York: G.P. Putnam's Sons, 1979.

Peck, Richard. Don't Look And It Won't Hurt. New York: Holt, Rinehart and Winston, 1972.

Perl, Lila. The Telltale Summer of Tina C. New York: The Seabury Press, 1975.

Peusner, Stella. A Smart Kid Like You. New York: The Seabury Press, 1975.

Platt, Kin. Chloris And The Freaks. New York: Bradbury Press, 1975.

Prince, Alison. The Turkey's Nest. London: Methuen Children's Books, 1979.

Ruby, Lois. What Do You Do In Quicksand? New York: The Viking Press, 1979.

Sallis, Susan. An Open Mind. San Francisco: Harper and Row, 1978.

Slote, Alfred. Matt Gargan's Boy. New York: J.B. Lippincott, 1975.

Stolz, Mary. The Edge Of Next Year. New York: Harper and Row, 1974.

_____. Leap Before You Look. New York: Harper and Row, 1972.

Thorvall, Kerstin. And Leffe Was Instead Of A Dad. New York: Bradbury Press, 1974.

Walsh, Ann. Your Time My Time. Victoria: Press Porcepic, 1984.

Wells, Rosemary. None Of The Above. New York: The Dial Press, 1974.

Winberg, Anna-Gréta. When Someone Splits. Essex: The Anchor Press, 1972.

Wolitzer, Hilma. Out of Love. New York: Farrar, Straus, and Giroux, 1976.

Human Sexuality

Arundell, Honor. The Longest Weekend. London: Hornish Hamilton, 1969.

Blume, Judy. Are You There God? It's Me, Margaret. New York: Dell, 1970.

_____. Then Again, Maybe I Won't. New York: Bradbury Press, 1971.

Bradbury, Bianca. A New Penny. Boston: Houghton Mifflin, 1971.

Demas, Vida. First Person, Singular. New York: G.P. Putnam's Sons, 1974.

Dizenzo, Patricia. Phoebe. New York: McGraw-Hill, 1970.

Donovan, John. I'll Get There. It Better Be Worth The Trip. New York: Harper and Row, 1969.

Elfman, Blossom. A House For Jennie O. Boston: Houghton Mifflin, 1977.

Eyerly, Jeannette. Bonnie Jo, Go Home. New York: J.B. Lippincott, 1972.

_____. He's My Baby Now. New York: J.B. Lippincott, 1977.

Garden, Nancy. Annie On My Mind. New York: Farrar, Straus, and Giroux, 1982.

Guy, Rosa. Ruby. New York: The Viking Press, 1976.

Hall, Lynn. Sticks and Stones. Chicago: Follett, 1972.

Hautzig, Deborah. Hey, Dollface. New York: Greenwillow Books, 1978.

Hinton, S.E. Rumble Fish. New York: Delacorte Press, 1975.

Holland, Isabelle. The Man Without A Face. New York: J.B. Lippincott, 1972.

Klein, Norma. It's OK If You Don't Love Me. New York: The Dial Press, 1977.

Kropp, Paul. Baby Baby. Don Mills: Collier Macmillan Canada, 1982.

_____. Gang War. Don Mills: Collier Macmillan Canada, 1982.

Lee, Mildred. Sycamore Year. New York: Lothrop, Lee, and Shepard, 1974.

Le Guin, Ursula. Very Far Away From Anywhere Else. New York: Atheneum, 1976.

Major, Kevin. Thirty-Six Exposures. New York: Delacorte Press, 1984.

Peck, Richard. Don't Look And It Won't Hurt. New York: Holt, Rinehart and Winston, 1972.

Prince, Alison. The Turkey's Nest. London: Methuen Children's Books, 1979.

Ruby, Lois. What Do You Do In Quicksand? New York: The Viking Press, 1979.

Scoppettone, Sandra. Happy Endings Are All Alike. New York: Harper and Row, 1978.

_____. Trying Hard To Hear You. New York: Harper and Row, 1974.

Wells, Rosemary. None Of The Above. New York: The Dial Press, 1974.

Yolen, Jane. The Gift of Sara Barker. New York: The Viking Press, 1981.

Drug and Alcohol Abuse

Blue, Rose. Nikki 108. New York: Franklin Watts, 1973.

Childress, Alice. A Hero Ain't Nothin' But A Sandwich. New York: Avon, 1973.

Culin, Charlotte. Cages of Glass, Flowers of Time. New York: Bradbury Press, 1979.

Demas, Vida. First Person, Singular. New York: G.P. Putnam's Sons, 1974.

Donovan, John. I'll Get There. It Better Be Worth The Trip. New York: Harper and Row, 1969.

Duè, Linnea. High and Outside. New York: Bantam Books, 1980.

Everly, Jeannette. Bonnie Jo, Go Home. New York: J.B. Lippincott, 1972.

_____. Escape From Nowhere. New York: J.B. Lippincott, 1969.

_____. See Dave Run. New York: Pocket Books, 1978.

Greene, Shép. The Boy Who Drank Too Much. New York: The Viking Press, 1979.

Halvorson, Marilyn. Cowboys Don't Cry. Toronto: Clark Irwin, 1984.

Hinton, S.E. Rumble Fish. New York: Delacorte Press, 1975.

_____. That Was Then, This Is Now. New York: The Viking Press, 1971.

Holland, Isabelle. Alan And The Animal Kingdom. Philadelphia: J.B. Lippincott, 1977.

_____. Heads You Win, Tails I Lose. Philadelphia: J.B. Lippincott, 1973.

_____. The Man Without A Face. New York: J.B. Lippincott, 1972.

Kropp, Paul. Dope Deal. Don Mills: Collier Macmillan Canada, 1979.

Major, Kevin. Far From Shore. New York: Dell Publishing, 1980.

_____. Thirty-Six Exposures. New York: Delacorte Press, 1984.

Neville, Emily. Garden of Broken Glass. New York: Delacorte Press, 1975.

Norris, Gunilla. Take My Waking Slow. New York: Atheneum, 1970.

Peck, Richard. Don't Look And It Won't Hurt. New York: Holt, Rinehart and Winston, 1972.

Platt, Kin. Headman. New York: Greenwillow Books, 1975.

Reynolds, Pamela. Will The Real Monday Please Stand Up.
New York: Lothrop, Lee, and Shepard, 1975.

Scoppettone, Sandra. The Late Great Me. New York: G.P.
Putnam, 1976.

_____. Trying Hard To Hear You. New York: Harper
and Row, 1974.

Snyder, Anne. First Step. New York: Holt, Rinehart and
Winston, 1975.

Stolz, Mary. The Edge of Next Year. New York: Harper and
Row, 1974.

Strasser, Ted. Angel Dust Blues. New York: Dell Publish-
ing, 1979.

Thorvall, Kerstin. And Leffe Was Instead Of A Dad. New
York: Bradbury Press, 1974.

Trivers, James. I Can Stop Any Time I Want. New York:
Prentice-Hall, 1974.

Wojciechowska, Maia. Tuned Out. New York: Harper and Row,
1968.

Woody, Regina. One Day At A Time. London: Westminster
Press, 1968.

APPENDIX D

INDEX OF CHILDREN'S BOOKS BY AUTHOR

Violence

- Cleaver, Vera and Bill. Grover.
- Cormier, Robert. The Chocolate War.
- Culin, Charlotte. Cages of Glass, Flowers of Time.
- Degens, R. The Game On Thatcher Island.
- Dizzeno, Patricia. Why Me? The Story of Jenny.
- Doyle, Brian. Angel Square.
- Fox, Paula. One-Eyed Cat.
- Fox, Paula. The Slave Dancer.
- Freeman, Bill. Shantymen of Cache Lake.
- Freeman, Bill. Trouble At Lachine Mill.
- Graham, Gail. Cross-Fire: A Vietnam Novel.
- Greene, Shep. The Boy Who Drank Too Much.
- Hewitt, Marsha and Claire MacKay. One Proud Summer.
- Hinton, S.E. Rumble Fish.
- Hunter, Mollie. The Ghosts of Glencoe.
- Katz, Welwyn Wilton. Witchery Hill.
- Kropp, Paul. Dope Deal.
- Kropp, Paul. Gang War.
- Levoy, Myron. Alan and Naomi.
- Maruki, Toshi. Hiroshima No Pika.
- Mayer, Norma Fox and Harry Mayer. The Solid Gold Kid.
- Norris, Gunilla. Take My Waking Slow.
- Peck, Richard. Are You In The House Alone?
- Peck, Robert. A Day No Pigs Would Die.

Platt, Kin. Headman.

Richter, Hans Peter. Friedrich.

Ruby, Lois. What Do You Do In Quicksand?

Scoppettone, Sandra. Happy Endings Are All Alike.

Scoppettone, Sandra. Trying Hard To Hear You.

Siegal, Aranka. Upon The Head Of The Goat.

Smucker, Barbara. Underground To Canada.

Yolen, Jane. The Gift of Sarah Barker.

Breakdown of the Family Unit

Abercrombie, Barbara. Cat-Man's Daughter.

Bach, Alice. A Father Every Few Years.

Blue, Rose. Nikki 108.

Blume, Judy. It's Not The End Of The World.

Bradford, Karleen. I Wish There Were Unicorns.

Chetin, Helen. The Lady Of The Strawberries.

Childress, Alice. A Hero Ain't Nothin' But A Sandwich.

Cleary, Beverly. Dear Mr. Henshaw.

Corcoran, Barbara. Hey, That's My Soul You're Stomping On.

Danziger, Paula. The Divorce Express.

Dexter, Pat Egan. Arrow In The Wind.

Donovan, John. I'll Get There. It Better Be Worth The Trip.

Doyle, Brian. You Can Pick Me Up At Peggy's Cove.

Elfman, Blossom. A House for Jennie O.

Eyerly, Jeannette. Bonnie Jo, Go Home.

Eyerly, Jeannette. See Dave Run.

Greenfield, Eloise. Talk About A Family.

- Holland, Isabelle. Heads You Win, Tails I Lose.
- Holland, Isabelle. The Man Without A Face.
- Hunter, Evan. Me and Mr. Stenner.
- Katz, Welwyn Wilton. Witchery Hill.
- Klein, Norma. It's OK If You Don't Love Me.
- Klein, Norma. Taking Sides.
- Kropp, Paul. Baby Baby.
- Lee, Mildred. Sycamore Year.
- Mann, Peggy. My Dad Lives In A Downtown Hotel.
- Neville, Emily. Garden of Broken Glass.
- Okimoto, Jean. My Mother Is Not Married To My Father.
- Reck, Richard. Don't Look And It Won't Hurt.
- Perl, Lila. The Telltale Summer of Tina C.
- Peusner, Stella. A Smart Kid Like You.
- Platt, Kin. Chloris and the Freaks.
- Prince, Alison. The Turkey's Nest.
- Ruby, Lois. What Do You Do In Quicksand?
- Sallis, Susan. An Open Mind.
- Slote, Alfred. Matt Gargan's Boy.
- Stolz, Mary. The Edge of Next Year.
- Stolz, Mary. Leap Before You Look.
- Thorvall, Kerstin. And Leffe Was Instead Of A Dad.
- Walsh, Ann. Your Time My Time.
- Wells, Rosemary. None Of The Above.
- Winberg, Anne-Greta. When Someone Splits.
- Wolitzer, Hilma. Out Of Love.

Human Sexuality

- Arundel, Honor. The Longest Weekend.
- Blume, Judy. Are You There God? It's Me, Margaret.
- Blume, Judy. Then Again, Maybe I Won't.
- Bradbury, Bianca. A New Penny.
- Demas, Vida. First Person, Singular.
- Dizenzo, Patricia. Phoebe.
- Donovan, John. I'll Get There. It Better Be Worth The Trip.
- Elfman, Blossom. A House For Jennie O.
- Eyerly, Jeannette. Bonnie Jo, Go Home.
- Eyerly, Jeannette. He's My Baby Now.
- Garden, Nancy. Annie On My Mind.
- Guy, Rosa. Ruby.
- Hall, Lynn. Sticks and Stones.
- Hautzig, Deborah. Hey, Dollface.
- Hinton, S.E. Rumble Fish.
- Holland, Isabelle. The Man Without A Face.
- Klein, Norma. It's OK If You Don't Love Me.
- Kropp, Paul. Baby Baby.
- Kropp, Paul. Gang War.
- Lee, Mildred. Sycamore Year.
- Le Guin, Ursula. Very Far Away From Anywhere Else.
- Major Kevin. Thirty-Six Exposures.
- Peck, Richard. Don't Look And It Won't Hurt.
- Prince, Alison. The Turkey's Nest.
- Ruby, Lois. What Do You Do In Quicksand?
- Scoppettone, Sandra. Happy Endings Are All Alike.

Scoppettone, Sandra. Trying Hard To Hear You.

Wells, Rosemary. None Of The Above.

Yolen, Jane. The Gift of Sarah Barker.

Drug and Alcohol Abuse

Blue, Rose. Nikki 108.

Childress, Alice. A Hero Ain't Nothin' But A Sandwich.

Culin, Charlotte. Cages of Glass, Flowers of Time.

Demas, Vida. First Person, Singular.

Donovan, John. I'll Get There. It Better Be Worth The Trip.

Due, Linnea. High and Outside.

Eyerly, Jeannette. Bonnie Jo, Go Home.

Eyerly, Jeannette. Escape From Nowhere.

Eyerly, Jeannette. See Dave Run.

Greene, Shep. The Boy Who Drank Too Much.

Halvorson, Marilyn. Cowboys Don't Cry.

Hinton, S.E. Rumble Fish.

Hinton, S.E. That Was Then, This Is Now.

Holland, Isabelle. Alan and The Animal Kingdom.

Holland, Isabelle. Heads You Win, Tails I Lose.

Holland, Isabelle. The Man Without A Face.

Kropp, Paul. Dope Deal.

Major, Kevin. Far From Shore.

Major, Kevin. Thirty-Six Exposures.

Neville, Emily. Garden of Broken Glass.

Norris, Gynilla. Take My Waking Slow.

Peck, Richard. Don't Look And It Won't Hurt.

Platt, Kin. Headman.

Reynolds, Pamela. Will The Real Monday Please Stand Up.

Scoppettone, Sandra. The Late Great Me.

Scoppettone, Sandra. Trying Hard To Hear You.

Snyder, Anne. First Step.

Stolz, Mary. The Edge Of Next Year.

Strasser, Ted. Angel Dust Blues.

Thorvall, Kerstin. And Leffe Was Instead Of A Dad.

Trivers, James. I Can Stop Any Time I Want.

Wojciechowska, Maia. Tuned Out.

Woody, Regina. One Day At A Time.

APPENDIX E

INDEX OF CHILDREN'S BOOKS BY TITLE

Violence

Alan and Naomi, Myron Levoy.

Angel Square, Brian Doyle.

Are You In The House Alone?, Richard Peck.

The Boy Who Drank Too Much, Shep Greene.

Cages of Glass, Flowers of Time, Charlotte Culin.

The Chocolate War, Robert Cormier.

Cross-Fire: A Vietnam Novel, Gail Graham.

A Day No Pigs Would Die, Robert Peck.

Dope Deal, Paul Kropp.

Friedrich, Hans Peter Richter.

The Game on Thatcher Island, T. Degens.

Gang War, Paul Kropp.

The Ghosts of Glencoe, Mollie Hunter.

The Gift of Sarah Barker, Jane Yolen.

Grover, Bill and Vera Cleaver.

Happy Endings Are All Alike, Sandra Scoppettone.

Headman, Kin Platt.

Hiroshima No Pika, Toshi Maruki.

One-Eyed Cat, Paula Fox.

One Proud Summer, Marsha Hewitt and Claire MacKay.

Rumble Fish, S.E. Hinton.

Shantymen of Cache Lake, Bill Freeman.

The Slave Dancer, Paula Fox.

The Solid Gold Kid, Norma Fox Mayer and Harry Mayer.

Take My Waking Slow, Gunilla Norris.

Trouble At Lachine Mill, Bill Freeman.

Trying Hard To Hear You, Sandra Scoppettone.

Underground To Canada, Barbara Smucker.

Upon The Head Of The Goat, Aranka Siegal.

What Do You Do In Quicksand?, Lois Ruby.

Why Me? The Story Of Jenny, Patricia Dizenzo.

Witchery Hill, Welwyn Wilton Katz.

Breakdown of the Family Unit

A Father Every Few Years, Alice Bach.

A Hero Ain't Nothin' But A Sandwich, Alice Childress.

A House For Jennie O., Blossom Elfman.

A Smart Kid Like You, Stella Peusner.

An Open Mind, Susan Sallis.

And Leffe Was Instead Of A Dad, Kerstin Thorvall.

Arrow In The Wind, Pat Egan Dexter.

Baby Baby, Paul Kropp.

Bonnie Jo, Go Home, Jeannette Eyerly.

Cat-Man's Daughter, Barbara Abercrombie.

Chloris And the Freaks, Kin Platt.

Dear Mr. Henshaw, Beverly Cleary.

The Divorce Express, Paula Danziger.

Don't Look And It Won't Hurt, Richard Peck.

The Edge of Next Year, Mary Stolz.

Garden of Broken Glass, Emily Neville.

Heads You Win, Tails I Lose, Isabelle Holland.

Hey, That's My Soul You're Stomping On, Barbara Corcoran.

I Wish There Were Unicorns, Karleen Bradford.

I'll Get There. It Better Be Worth The Trip, John Donovan.

It's Not The End Of The World, Judy Blume.

It's OK If You Don't Love Me, Norma Klein.

The Lady Of The Strawberries, Helen Chetin.

Leap Before You Look, Mary Stolz.

The Man Without A Face, Isabelle Holland.

Matt Gargan's Boy, Alfred Slote.

Me and Mr. Stenner, Evan Hunter.

My Dad Lives In A Downtown Hotel, Peggy Mann.

My Mother Is Not Married To My Father, Jean Okimoto.

Nikki 108, Rose Blue.

None Of The Above, Rosemary Wells.

Out of Love, Hilma Wolitzer.

See Dave Run, Jeannette Eyerly.

Sycamore Year, Mildred Lee.

Taking Sides, Norma Klein.

Talk About A Family, Eloise Greenfield.

The Telltale Summer of Tina C., Lila Perl.

The Turkey's Nest, Alison Prince.

What Do You Do In Quicksand?, Lois Ruby.

When Someone Splits, Anna-Greta Winberg.

Witchery Hill, Welwyn Wilton Katz.

You Can Pick Me Up At Peggy's Cove, Brian Doyle.

Your Time My Time, Ann Walsh.

Human Sexuality

A House For Jennie O, Blossom Elfman.

A New Penny, Bianca Bradbury.

Annie On My Mind, Nancy Garden.

Are You There God?, It's Me, Margaret, Judy Blume.

Baby Baby, Paul Kropp.

Bonnie Jo, Go Home, Jeannette Eyerly.

Don't Look And It Won't Hurt, Richard Peck.

First Person, Singular, Vida Demas.

Gang War, Paul Kropp.

The Gift of Sarah Barker, Jane Yolen.

Happy Endings Are All Alike, Sandra Scoppettone.

He's My Baby Now, Jeannette Eyerly.

Hey, Dollface, Deborah Hautzig.

I'll Get There. It Better Be Worth The Trip, John Donovan.

It's OK If You Don't Love Me, Norma Klein.

The Longest Weekend, Honor Arundel.

The Man Without A Face, Isabelle Holland.

None Of The Above, Rosemary Wells.

Phoebe, Patricia Dizenzo.

Ruby, Rosa Guy.

Rumble Fish, S.E. Hinton.

Sticks And Stones, Lynn Hall.

Sycamore Year, Mildred Lee.

Then Again, Maybe I Won't, Judy Blume.

Thirty-Six Exposures, Kevin Major.

Trying Hard To Hear You, Sandra Scoppettone.

The Turkey's Nest, Alison Prince.

Very Far Away From Anywhere Else, Ursula Le Guin.

What Do You Do In Quicksand?, Lois Ruby.

Drug and Alcohol Abuse

A Hero Ain't Nothin' But A Sandwich, Alice Childress.

Alan And The Animal Kingdom, Isabelle Holland.

And Leffe Was Instead Of A Dad, Kerstin Thorvall.

Angel Dust Blues, Ted Strasser.

Bonnie Jo, Go Home, Jeannette Eyerly.

The Boy Who Drank Too Much, Shep Greene.

Cages of Glass, Flowers of Time, Charlotte Culin.

Cowboys Don't Cry, Marilyn Halvorson.

Don't Look And It Won't Hurt, Richard Peck.

Dope Deal, Paul Knopp.

The Edge of Next year, Mary Stolz.

Escape From Nowhere, Jeannette Eyerly.

Far From Shore, Kevin Major.

First Person, Singular, Vida Demas.

First Step, Anne Snyder.

Garden of Broken Glass, Emily Neville.

Headman, Kin Platt.

Heads You Win, Tails I Lose, Isabelle Holland.

High And Outside, Linnea Due.

I Can Stop Any Time I Want, James Trivers.

I'll Get There. It Better Be Worth The Trip, John Donovan.

The Late Great Me, Sandra Scoppettone.

The Man Without A Face, Isabelle Holland.

Nikki 108, Rose Blue.

One Day At A Time, Regina Woody.

Rumble Fish, S.E. Hinton.

See Dave Run, Jeannette Eyerly.

Take My Waking Slow, Gunilla Norris.

That Was Then, This Is Now, S.E. Hinton.

Thirty-Six Exposures, Kevin Major.

Trying Hard To Hear You, Sandra Scoppettone.

Tuned Out, Maia Wojciechowska.

Will The Real Monday Please Stand Up, Pamela Reynolds.



