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Adolescent literature as a useful addition to today's curriculum

Durway, Flo Ellen Denny, Ed.D.

The University of North Carolina at Greensboro, 1989

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ADOLESCENT LITERATURE AS A USEFUL ADDITION TO TODAY'S CURRICULUM

by

Flo Ellen Denny Durway

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

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Approved by

Elizabeth A. Bowles
Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser Elizabeth A. Bowles

Committee Members

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DURWAY, FLO ELLEN DENNY, Ed. D. Adolescent Literature as a Useful Addition to Today's Curriculum. (1989) Directed by Dr. Elisabeth A. Bowles. 150 pp.

The purpose of this dissertation is to encourage English teachers to use adolescent literature in the classroom. Based on the belief that contemporary novels are fitting and useful additions to today's curriculum, this study is aimed at diminishing the reluctance of teachers to teach the novels or assign them for supplementary reading. Delineating the specific usefulness of at least 50 novels, this dissertation provides an over-view of adolescent literature in America before summarizing the theories of adolescence of Erik Erikson, Robert Havighurst, Lawrence Kohlberg, and Carol Gilligan. Finally this study shows the relationship between the theories of adolescence and contemporary novels.

Chapter I examines various perspectives on adolescent literature. Both the literary and psychoanalytical perspectives confirm the negative reputation given to adolescent literature throughout the century. Chapter I also includes generalizations about contemporary novels.

Chapter II analyzes the content of specific novels written during the last twenty years. The chapter is organized around the concerns that appear frequently in novels most recently published. Included in these concerns are the role of families and schools in the lives of teenagers, the teenagers' awareness of sexuality, and the importance of adult mentors in the lives of many teenagers.

Chapter III synthesizes the theories of adolescence held by Erik Erikson, Robert Havighurst, Lawrence Kohlberg, and Carol Gilligan. Using Erikson's crises in stages of development, Havighurst's tasks, Kohlberg's

stages of moral development, and Gilligan's distinction between the responses of males and females, this chapter focuses on the positive nature of the stage of adolescence.

Chapter IV explains the usefulness of adolescent novels in fulfilling the objectives of North Carolina's English curriculum. In addition, this chapter describes the settings, characters, points of view, themes, and supplementary information of fifty novels. Finally, this chapter suggests ways to teach three novels: Robert Cormier's The Chocolate War, Madeleine L'Engle's A House Like a Lotus, and Bruce Brooks' Midnight Hours Encore.

Chapter V concludes with a summary of the recent encouragement teachers are getting to include adolescent novels in their curriculum.

ACKNOWLEDGEMENTS

Having traveled my educational path for so many years, I realize that there are many people who helped pave the way. I must have been born with books. With English teachers for parents, I had a mother and father who read to me, recited poetry to me, and later encouraged me to read voraciously. I can thank my father, the late Zeb R. Denny, for inspiring me to hear the beauty of words, the mellifluous words of Dylan Thomas and the thundering words of the Bible. I thank my mother, Sue Morgan Denny, for allowing me to read while chores waited, and for putting in my hands classics as well as teenage novels.

More recently I have appreciated Dr. Elisabeth Bowles' pleasure over my creativity in the classroom and her steady encouragement during my doctoral program. She has been "always the lady" my father assured me she was when he introduced me to her a number of years ago. All of my committee have inspired me with their creative teaching and their own use of literature in their courses.

I am particularly indebted to Carol Courts, former librarian at Andrews High School in High Point, North Carolina. She introduced me to the pleasures of contemporary adolescent novels and encouraged me to use them in my curriculum. She was invaluable help with her diligence in finding reviews and lists to enable me to choose a variety of outstanding books.

Most of all I owe this accomplishment to the unstinting support and encouragement of my husband, Daniel L. Durway, whose love of learning

and eagerness to learn more make life a continual celebration. Without his confidence in me and his willingness to help wherever he could, I would not have enjoyed the writing as I did. Finally, I am delighted that three grown children, Mark, Kristin, and Lindsey-- who have now weathered two dissertations in the family-- are so pleased that both parents will have earned doctorates.

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INTRODUCTION

Adolescent novels are seldom included in today's English curriculum either at the high school or college level, but it is time that they became an integral part of every English teacher's repertoire of teachable books. For years the novels for or about adolescents have been denigrated, and the question of their worth argued. Referred to by some as empty, insipid, mediocre, vulgar, trashy, adolescent literature has also had its share of proponents who urged adults to let a child read about the "present world and the world in which he is going to live" ("Adolescent Literature," 1976, p. 228). As early as 1906, James E. Rogers, writing about adventure books loved by boys, accused the books of being "degenerating" and the typical reader of being an "idle, shiftless, indifferent sort of fellow" ("Adolescent Literature," 1976, p. 229). Clara Whitehill Hunt, in 1910, complained that girls' books would cause "mental laziness" and loss of "power to enjoy strong, high literature" ("Adolescent Literature," 1976, p. 229). Sidonie Matzner Gruenberg, in 1917, had a different view.

> There is a peculiarly persistent Victorian affectation that there are somebooks that "every child should know." This notion has its roots in the renaissance; but it needs to have its branches pruned. Every child should know the world in which he lives as thoroughly as it lies in him to know it. This world includes traditional love and characters, "classic" tales and long-enduring, if not eternal, verities. It is well to assimilate a great deal of this intellectual background. But it is more urgent to learn the present world and the world in which he is going to live. ("Adolescent Literature,"1976, p. 228).

It is time for English teachers to begin encouraging their students to learn about the world in which they are going to live. To bring themselves into the world of their students, English teachers need to become aware of contemporary adolescent novels. Virtually ignoring a multitude of books published in the last 25 years, English teachers across this country have clutched the safer Victorian novels filled with Victorian teenagers to their beloved curricula and vigorously passed them out to their twentieth century classes. Because those darlings David Copperfield, Pip, Tiny Tim, Oliver Twist, Eppie, Maggie Tulliver, Tess, Becky Sharp, the Bennett sisters, have so little to do with the darlings in our classrooms, most English teachers must expend unrequited energy piquing the interest of the students instead of extolling the virtues of the characters of the novels.

To add to the teachers' reluctance, in recent years novels with typical teenage protagonists have been labeled juvenile, young adult, or adolescent with the terms taking on pejorative connotations. In their book Literature for Today's Young Adults, Alleen Pace Nilsen and Kenneth L. Donelson (1985) note that there is little agreement on an appropriate term, for each term seems to connote something different to each person. Although the terms are often used interchangeably, "juvenile" may mean " ' light, insignificant, innocuous books like Nurse Barton' " (p. 8). "Adolescent" literature has a more favorable connotation, but it too implies "immature in a derogatory sense" (p. 8). "Young adult" literature meets with the most favor according to adults, who think it "lends more a sense of dignity to the book. It makes young adults feel respected" (p. 9).

For two decades now publishers have labeled novels to sell them at least to the teenagers themselves. Using a more specific label than just juvenile or adult, many publishing companies have adopted their own labels. For example, Harper and Row publishes "Junior Books," and Dell publishes the "Laurel-Leaf" series that notes at the beginning that a work is "suitable for young adult readers" (Blume, 1981, frontispiece). Some publishers even give a suggested age and grade level appropriate for reading these books. For the most part the editors within the publishing companies determine the label for a book. The editor, not the author, sees the book as a young adult novel. The publishers, therefore, not the writers or the readers, seem to be in charge of determining our first impressions of the books and ultimately what we read. Inadvertently, publishers have led English teachers, others who work with teenagers and even some teenagers themselves away from novels that could be effective material for improving reading skills, for understanding today's youth, for enabling youth to understand themselves, and for teaching the appreciation of good literature.

How can English teachers overcome their ignorance and reluctance? First, they can begin to read widely in the area. They will find many of the books both readable and profound. Second, they should ask their students what they are reading just for pleasure, when no book report is required. They will discover that students know authors better than they do. They may be surprised at how many students have read every novel written by certain "young adult" novelists. Third, they can begin to read journals that are dedicated to reviewing and critiquing the latest literature for adolescents.

Why should English teachers overcome their ignorance and reluctance? First, they should be up-to-date in their field. Second, they should be able to suggest to their students books that will meet with an enthusiastic response. Third, if they know the psychology of the adolescent, they will find in contemporary literature surprisingly accurate pictures of the typical teenager. Fourth, if they teach in North Carolina, they need to be familiar with young adult literature in order to see that students fulfill the objectives listed in the Teacher Handbook, Communication Skills 9-12,1985, compiled by Division of Communication Skills, Instructional Services, North Carolina Department of Public Instruction.

The purpose of this dissertation is to argue for the use of contemporary adolescent novels in classrooms of middle and secondary schools. After presenting an overview of adolescent literature in America since the beginning of the century, I discuss the content of at least 50 novels written between 1967 and 1987. I delineate the normal concerns and behaviors of adolescents based on Erik Erikson's understanding of the crises of adolescence, Robert J. Havighurst's developmental tasks for adolescence, Lawrence Kohlberg's stages of moral growth, and Carol Gilligan's distinction between male and female responses to moral dilemmas and relationships. Because these novels are not simply documents of the modern teenager's world, but also are well written stories with well developed characters, intriguing and well constructed plots, workable endings, and enough metaphors, similes, oxymorons, and symbols to please the most traditional of English teachers, I will point out the usefulness of these novels in fulfilling competency objectives.

Chapter I looks back at the various perspectives on adolescent literature. After discussing what an adolescent novel is, I begin with an overview of early twentieth century novels featuring adolescents characters. I review the literary and psychoanalytical books that have dealt with adolescent literature, both positively and negatively. I use books by Tasker Witham (1964) and his students, Mary Jean DeMarr and Jane S. Bakerman (1986) to confirm, historically, the negative attitudes held by literary critics toward novels about adolescents. For a psychoanalytical perspective of adolescent novels, I use books by Norman Kiell (1959) and Katherine Dalsimer (1986). Finally, I discuss some generalizations about contemporary novels.

Chapter II analyzes the content of specific novels written during the last twenty years. In this chapter, I discuss the various concerns that appear in adolescent novels. Discussing them in order of apparent importance in the teenagers' lives, I analyze the role of families first, showing how imperfect parents, through divorce, mental illnesses, unilateral decisions, selfish expectations, affect the teenager in the family. On the positive side, I show how supportive parents complement the growth of their children, and how siblings sometimes inadvertently get thrust into parental roles which they handle responsibly. Then I discuss the teenagers' view of schools, the teachers, gangs, boarding school, and projects. I deal with sexual awareness in adolescents' lives, and the role sexuality plays during this period of development. I include a discussion of several concerns that some, but not all teenagers face. Suicide, illnesses, drugs, cruelty, and racism determine the lives of some teenagers today, and those concerns appear in a number of

contemporary novels. Finally, I reveal the importance of an adult mentor in the lives of many teenagers. Drawing from a number of novels, I show the significant role of teachers, pastors, neighbors, in the development of the adolescent.

Chapter III synthesizes the adolescent theories of Erik Erikson, Robert J. Havighurst, Lawrence Kohlberg, and Carol Gilligan. Noting that even the psychologists have used words that denigrate adolescence, I discuss Erikson's crises in each stage of development, Havighurst's tasks, Kohlberg's stages of obeying and conforming, and Gilligan's distinction between the responses of males and females. I lift from each writer those theories which seem most significant for successful adolescent development. I summarize the similarities of the four theorists, and relate the theories to the novels, showing how the novels complement the theories.

Chapter Four explains the usefulness of adolescent novels in fulfilling the objectives of North Carolina's English curriculum. I describe the settings, the characters, the point of view, the themes, and the supplementary information of 50 contemporary adolescent novels. Meant to be practical, this chapter lays out three novels for classroom use. Using Robert Cormier's The Chocolate War, Madeleine L'Engle's A House Like a Lotus, and Bruce Brooks' Midnight Hours Encore, I gave a synopsis of each plot, a statement about the style, a list of useful literary terms with examples from the texts, suggestions concerning the values that students can derive from each, and finally a list of possible activities to use along with novels.

With thousands of novels written and published, I obviously had to place limitations on my reading. Using "Best Books for Young Adults" found in Library Journal and Book List, I chose novels which were available to me from book stores or libraries. After reading nearly one hundred books, I decided on the 57 that I have mentioned at least once. I chose novels that I enjoyed. I chose novels relating a variety of teenage concerns with different conflicts, characters, settings, and points of view. I wanted only novels set in the time period in which they were written, no historical novels, no science fiction, no fantasy. All the novels had to be realistic. Finally, I wanted all of these novels to be worth teaching in middle or high school classrooms. Not one is so explicit in sex or language that it should be ruled out. Many of these novels I have already used with my ninth grade English classes, either as book-length works studied by the entire class or supplementary assignments suggested to individuals.

Because *young adult* and *adolescent* and *realistic* are used so often, I need to define them. *Young adult* and *adolescent* will be used interchangeably to mean a person between the ages of 12 and 20. *Realistic* means treating the subject matter in a believable manner. Realistic novels differ from naturalistic, romantic, or science fiction novels. The verisimilitude in the realistic novel is the difference. A young adult novel is one that has a main character who is between the age of 12 and 20. It is not necessarily a novel written for teenage readers. Any other terms used infrequently will be defined within the text.

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CHAPTER I

LITERARY AND PSYCHOANALYTICAL PERSPECTIVES ON ADOLESCENT LITERATURE

Knowing the nature of adolescent literature written early in this century will enable English teachers to understand the etiology of their reluctance to include earlier works. Perceiving the attitude held by educators and critics toward adolescent literature written in the early years of the twentieth century will confirm for English teachers their reasons for omitting such novels from their curriculum, even as supplementary reading. With knowledge of attitudes toward adolescent literature, perhaps English teachers will be less reluctant and more inclined to include rather than omit good contemporary adolescent novels. Although children's literature has long been classified as a separate, important, and worthwhile category, adolescent literature has not yet been elevated to such a position. Only with the help of knowledgeable teachers will adolescent novels rise to their rightful place in the world of literature. Novels written for adolescents, novels with adolescents as main characters, and novels about adolescence have been around for years. Whether the label means books about teenagers, books enjoyed by teenagers, or books written with teenagers in mind, there has been a body of literature that can be classified as adolescent, some of

which has been good and lasting; some of which disappeared soon after it was published.

Persons writing about adolescent literature through the years can be placed into three categories. One group consists of professors of literature, particularly American literature, who perceived differences in novels peopled primarily with adolescents and novels populated with adults or children. Psychoanalysts concerned with the behavior of the adolescent protagonists found in novels make up another group. Educators concerned with finding good books which appeal to teenagers and deserve to be read are the third group. Professors of American literature and psychoanalysts see the books as repositories for teenage problems. Educators, on the other hand, tend to deal with the types of books available such as fantasy, romance, mystery, realism, as well as non-fiction, poetry, and drama. Through the years the attitude of all three groups has become more favorable toward the outstanding works found among adolescent literature, but only recently have persons within these groups encouraged wide reading in the area. In the following section are summaries of books by professors of literature, psychology, and education. These books,which lay out the positive and negative facets of adolescent novels, could clarify English teachers' doubts, erase many of their concerns, and open up a world of new ideas for teaching adolescent literature.

Professors of Literature and Adolescent Novels

W. Tasker Witham (1964), associate professor of English, Indiana State College, turned his doctoral dissertation into a book dealing with adolescent literature from 1920 until 1960, The Adolescent in the American

Novel 1920-1960. Noting the weaknesses of early literature with adolescent protagonists, Professor Witham organized his book around the problems which adolescents face, beginning with the most important problem, sexual awakening, and concluding with smaller problems faced by many but not all adolescents. Witham's overview of literature before 1920 makes clear the reason educators have shied away from early adolescent literature.

As part of the genteel tradition, authors of the early novels of adolescence wrote sentimental or condescendingly humorous stories with virtuous characters who worked hard and loved nature. They often chose as their main characters orphans who brought happiness and honor to their adopting parents. According to Witham (1964), the most popular authors between 1870 and 1920 were Harold Bell Wright, Gene Stratton Porter, Booth Tarkington, and Burt L. Standish (William Gilbert Patton). Wright, in Winning of Barbara Worth, told the story of a foundling reared by Westerners, bringing joy to her parents and growing into the proper bride for a young man from a fine, cultured Eastern family. Gene Stratton Porter wrote Freckles about a boy who found his father after years of believing he was an orphan. Stratton Porter also wrote Girl of the Limberlost, the story of Eleanora who pays for her education by selling the moths she collects. In his many stories, Booth Tarkington implied that a boy's problems need not be taken seriously because they will disappear in time. Burt L. Standish, in 200 novels, created Frank Merriwell, an athlete who always played fair and won games at the last minute. Although many of the books were exceedingly popular at the time, these novelists were not considered serious writers of American fiction and were not added to the list of great American authors.

The antecedents of these early novels in the genteel tradition were found in the light treatment of the pranks and problems of school boys such as Tom Sawyer, Huck Finn, and even Tom Jones, from English fiction. The "mistreated innocence of adolescents" has been the content of many of the most popular American and English novelists, as evidenced by the seemingly endless Elsie Dinsmore series (1867-1905), the rags-to-riches romances (1866-1899) of Horatio Alger, Louisa May Alcott's Little Women (1868-69), and Little Men (1871), Charles Dickens' Oliver Twist (1837-38) and Old Curiosity Shop (1840-41) and even eighteenth centruy novels of Smaule Richardson. (Witham, 1964, p. 11).

Three influences effected a change in adolescent novels from a sentimental treatment of the protagonist to a more candid one. One influence,Naturalism, evoked such novels as Stephen Crane's Maggie: A Girl of the Steets, as well as the realistic novel The Bent Twig, by Dorothy Canfield Fisher. Novels in England during the time were another influence on the American writers: Meredith's The Ordeal of Richard Feverel, Butler's The Way of all Flesh, Maugham's Of Human Bondage, Lawrence's Sons and Lovers, and Joyce's Portrait of the Artist as a Young Man. Finally the development of psychology as a science gave credence to the importance of the events of adolescence (Witham, 1964, p. 13).

Referring to ideas of Ihab H. Hassan, another professor of literature, Witham(1964) discussed four European movements that Hassan said influenced the American idea of adolescence. First, he cited Romanticism as having contributed "self-conscious introspection, individual rebelliousness, heroic posturing, and disillusioned innocence" (p. 23). Secondly, he included

Naturalism, for it gave "determined candor and an awareness of external facts" (p.23). Thirdly, he said Primitivism offered "candid revelation of naked emotion" (p.23). Fourth, he credited Freudianism with heightening the awareness of the influences "that made the adolescent what he is and the importance of adolescent experiences in determining later life" (p. 23).

With the shift from sentimental treatment of the protagonist to a more realistic one, Witham (1964) noted Professor James William Johnson's comment that the "sincere and candidly honest depiction of the thoughts and problems of adolescents in novels of the last few decades has produced 'the most convincing-- perhaps the only convincing--adolescent heroes and heroines to appear in English fiction' " (p. 25). Both Johnson and Hassan saw the contradictions in the adolescent's life as a symbol of the times. Johnson cited six novels as the most important works during the early decades of this century: Joyce's A Portrait of the Artist as a Young Man; Hemingway's In Our Time; Wolfe's Look Homeward, Angel; Porter's Old Mortality; McCuliers' The Member of the Wedding; and Salinger's The Catcher in the Rye. In these novels he found that the adolescent protagonist had several similarities:

1. the ineffable sense of the loss of childhood and apprehension about the future;

2. an awareness of new feelings and changes in the body;

3. "some sexual confusion, especially when the protagonist is a girl";

4. a feeling of "isolation and loneliness in a world of similar but alien beings";

5. a yearning to run from home and become independent physically, emotionally and intellectually;
6. "the realization (often revealed in a vision) that ' there can be no escape from a duty correlative to man's existence in time and his biological connection to others' " (p. 25)

According to Witham (1964), the adolescent novels between 1920 and 1960 were of four types. First, there were the novels representing the life history of the adolescent, ending in a more or less successful initiation into adulthood. The second type was the sociological study which dealt with the adolescent as a victim of society. The third type was the psychological study which presented a psychological disaster. Finally, the fourth type created a character who was little more than a technical device for the author's use of special effects (p. 20).

Within these four types lay the problems most often confronted by adolescents. Sexuality, family, and schools were the top influences in an adolescent's life; therefore they were the problems most often depicted. Sexual awakening occurred as either humorous puppy love or romantic idyllic love. Sometimes sexual awareness was the result of an adolescent's initiation into mysteries of love and sex with older, more experienced persons. Occasionally sex appeared as a physical passion, "a thing hunted for the thing itself"(Witham, 1964, p. 29). Revolt from family and juvenile delinquency were other problems of adolescents. Usually dealt with seriously and sympathetically, a rebellion could be precipitated by a variety of situations: personality clashes, financial problems, broken homes, or conflicting standards. Adjustment to school or college was another problem

faced by adolescents. Boarding schools caused the most complex problems, but classmates, teachers, and lastly, studies also hampered adjustment.

There were other problems facing adolescents in the novels written between 1920 and 1960. The future, the community, and some special situations became the focus of the adolescent's problems. The future held concern for vocation and meaning; many protagonists hoped to become artists, actors, or writers. Finding meaning in life, grappling with a world view caused adolescents pain in some of the novels. In the novels Witham(1964) included, having meaning did not include religious beliefs very often, for few novelists between 1920 and 1960 "regarded religion a satisfactory key to the meaning of life for sophisticated adolescents" (p. 182). Any religious influence came "through tradition, custom, or family indoctrination almost never as an epiphany of divine power or plan"(p. 182). The community offered different problems depending on whether rural, small town, or city was the setting and whether the characters were immigrants, minorities, or religious sects. Some of the special problems concerned a love for pets or wild animals, the effects of war, seeing the death of someone first hand, coping with physical or mental handicaps, and addiction to drugs or alcohol. Although the problems themselves were typical of teenager problems, the books were rarely used in classrooms or as supplementary texts.

Twenty years after Witham's book, two of his students, Mary Jean DeMarr and Jane S. Bakerman(1986) wrote The Adolescent in the American Novel Since 1960 , a companion to their professor's study. Calling theirs a thematic study, DeMarr and Bakerman organized the study according to

seven basic subjects and concerns of novelists and their adolescent characters: "love and sexuality, family relationships, friendships, crises, and social institutions, environment (setting), and fate"(p. xiii). Including books written between 1960 and 1982, these authors divided the book into two sections; one including only females; the other only males. Unlike their mentor who did not differentiate between novels with female and male protagonists, these two women found the "concerns of both female and male characters strikingly paralleled topically, though often divergent in emphasis and attitude" (p. xii). Like Witham's, their focus was on the problems faced by the adolescent in the books although DeMarr and Bakerman used the words subject and concerns of teenagers rather than problems. To discuss these subjects and concerns, DeMarr and Bakerman seemed to choose novels that focused on the trauma of love, the scarring of sexual encounters, the strain of family relationships, the betrayal of friends rather than successful achievement in any of those areas. Although the works chosen focused on painful experiences, DeMarr and Bakerman ended their book on a positive note:

> Happily, in fiction as in life, many of these adolescent characters pass their initiation tests with some degree of success; they learn to compromise with childish visions of total autonomy, complete freedom, and utter happiness, and they undertake to live with some confidence and considerable courage in a "world of sweets and sours," where, as Poe reminds us, "our flowers are merely - flowers." These stringent lessons, after all, are the vital challenges of adolescents' maturation journeys and the source of their compelling interest for readers and writers. (p. 60)

Professors of Psychology and Adolescent Literature

As professors of literature explicate realistic adolescent novels in terms of the problems facing adolescents, psychoanalysts explore the problems found in the literature to illuminate their understanding of adolescents. Norman Kiell (1959) even titled his book The Adolescent Through Fiction, A Psychological Approach. Quoting Freud's praise of writers for their "intuitive understanding of human personality" and their "ability to re-create character" (p. 9,10), Kiell claimed that "the creative novelist, the analyst of human personality, has always been a psychologist in an untechnical sense" (p. 10). He, too, saw the worst side of adolescence noting that "fiction has made us perhaps overfamiliar with the agonies and absurdities of adolescence. Probing the souls of adolescents has become one of the vices of tired writers all over the world" (p. 10). With a morose view, he labeled adolescence "a season of shames"(p. 13), a time that most adults have repressed because it was unhappy and painful. However, he stated his belief that literature can help in understanding adolescents of today; therefore, he wrote his book to "bridge the two great regions of psychology and literature, where the study of human personality dwells" (p. 15). For Kiell (1959) literature has limitations, for it is "dressed-up autobiography":

> Feminine authors, depicting the female adolescent, for instance, seem to be gentler in their treatment than their male author counterpart. In the delineation of the male adolescent, the male author usually depicts a youngster in open rebellion, rejecting of adult standards of judgment, who acts out his conflicts. The female author, seemingly more sensitive, tends to idealize the girl adolescent. Perhaps it is the authors' way of telling *their* mothers what they would have liked to have happened to them! (p. 18)

Kiell also noted the lack of sexual activity and intellectual awakening shown in novels with adolescent protagonists as two additional limitations, but the limitations do not mar the works.

Similar to the problems set forth in books by professors of literature are the psychological principles around which Kiell (1959) organized his book. The nine principles include developing physically, developing equilibrium, getting along socially, discovering the meaning of sex, maintaining family relationships, coping with cultural conflicts, learning new skills, choosing a career, and becoming an adult. For each principle, Kiell chose various novels, quoted long passages illustrating the behavior, then discussed the psychological understanding attached to each behavior. With only a few exceptions, Kiell interpreted the process of developing as a problem the fictional adolescent faces. For example, in discussing the importance of physical development, Kiell noted that the adolescent "is torn by self-doubts and excruciating fears" (p. 28). A character developing equilibrium "is experiencing just such torments in trying to crystallize his feelings about himself" (p. 56). And the adolescent in a social context is called "fumbling, awkward, painful" (p. 106). Finally Kiell said that becoming an adult is a struggle. Like other analysts, Kiell emphasized the most difficult side of growing up.

Not limiting himself to American literature, Kiell chose novels written between 1900 and 1958 from many countries. In addition to novels from Great Britain and the United States, he included adolescent characters from India, China, Russia, Western Europe, and New Zealand. He used some very well-known novels and others that were virtually unknown. Interested only

in the psychological quality of the illustrations he wanted for each principle, he made no attempt to evaluate the literary quality; therefore he chose some novels that literary critics would disdain and others that are highly respected.

More recently, Katherine Dalsimer (1986) focused on the positive side of female adolescence in her book, Female Adolescence, Psychoanalytic Reflections on Works of Literature. Regretful of both the lack of information specific to the female in psychoanalytic studies and the dour view of female adolescence, Dalsimer looked to works of literature "for a more clear-eyed vision of the girl's experience" (p. 2). She intended to accomplish three goals in her study: to provide information "learned through psychoanalytic observation about development during adolescence" (p. 2); to show more fully the uniqueness of the female development; and to extend the reader's appreciation of the works discussed.

Before analyzing five works that illustrated five stages of female adolescence, Dalsimer (1986) established "a psychological context for their discussion" (p. 4). In setting up this context, she provided a very positive view of the process of development. She called adolescence "hopeful," for it is the "time when the influences of earlier experience may be modified and even rectified: the awakenings of adolescence, and its reawakenings, permit new resolution to old conflicts." (p. 5). She described the period as full of opportunities and options. Rather than lamenting over a tumultous adolescence, Dalsimer suggested that "it may simply reflect the magnitude of the changes, both internal and external, which converge at this time, and the momentousness of the developmental tasks to be achieved" (p. 5,6). Laying out clearly the steps of development, Dalsimer called attention to the

adolescent's need to move away from family, the feeling of loss when emotionally moving out, the return for nurture and comfort, the moving out again, a necessary process repeated until the confidence in being independent takes over. Once family dependence is loosened, Dalsimer noted the shift in interest to the wider world of career, philosophy of life, and relationships. According to Dalsimer's view, the opportunity to make these life changing choices is what makes adolescence exciting, but it is also what has made the adolecence of females different from the adolecence of males.

To illumine the principles she set out, Dalsimer (1986) used five books, one for each phase of adolescence. Through twelve-year-old Frankie Addams in Carson McCuller's A Member of the Wedding, she described preadolescence, a time before a young girl separates herself from family and gravitates to a close friend; Frankie's need to be part of her brother's wedding and married life illustrated Dalsimer's point. For early adolescence Dalsimer chose Muriel Spark's The Prime of Miss Jean Brodie as a novel that best captured the time when girls are more interested in other girls than boys, but are preoccupied with the mysteries of sex and are easily awed by charismatic older women.

For middle adolescence Dalsimer (1986) found two, quite different literary examples: The Diary of Anne Frank and Shakespeare's Romeo and Juliet. Pointing out first the transitional stage through which Anne moved, Dalsimer focused on the oedipal emotions alongside her disgust of her mother, her sexual awareness, her relationship with Peter, and her easing away from parents as her relationship grew. Showing Juliet's similarities to Anne, Dalsimer called attention to this fourteen-year-old's "candor, humor,

playfulness--and her welcoming of her awakening sexuality" (p.92).Dalsimer noted that she, too, withdraws from friends, parents, and her nurse in her absorption with the newly discovered feelings for Romeo.

To depict late adolescence, Dalsimer (1986) chose Persuasion by Jane Austen. In the retrospection of Anne Elliot, 27, Dalsimer found the typical development of the older adolescent: leaving home, making choices and commitments. Noting the relevance of the decisions made by Anne Elliot in the nineteenth century, she summed up the position of many female adolescents as they move into young adulthood.

> In Persuasion, published in 1818, we hear in muted tones that protest which would be repeated, both implicitly and explicitly, throughout the nineteenth century in the works of the great women novelists, and has become more audible in our own time--a protest against the limitation of what life has offered to women. Historical circumstances are in process of changing. "Woman's place" is no longer a singular thing. Women have many places, and the decisions to be made toward the close of adolescence are correspondingly more complex. Literature has begun to reflect the female experience in the face of these widened possibilities; psychoanalytic theory, too, must chart the psychological ramifications of this profoundly altered social reality. (p. 141)

Professors of Education and Adolescent Literature

Aimed mainly at middle and high school teachers unlike other books on the same subject, one group of books has focused on the quality, the variety, and the usability of adolescent literature. In 1972, Arizona English Bulletin devoted its entire issue to the history, the proliferation, and the appropriateness of the contemporary adolescent literature. In 1976, Arizona English Bulletin titled its April edition "Adolescent Literature Revisited after Four Years," an attempt to update their readers in the midst of a wildly

growing arena of books published with the teenager in mind. In 1980, a textbook, Literature for Today's Young Adults, written by Alleen Pace Nilsen and Kenneth L. Donelson appeared to enable and encourage college professors to send out neophyte English teachers with more than a superficial acquaintance with adolescent works. Two editions have since updated the first one. In 1984, a small, but readable and pertinent book, Adolescent Literature: Response and Analysis by Robert E. Probst offered solid suggestions to middle and secondary teachers for putting adolescent literature into their classrooms. Each of these books has material which would be invaluable to teachers.

The importance of both issues of Arizona English Bulletin was in the variety of subjects covered dealing with adolescent literature. Both included essays on science fiction, fantasy, autobiographies, biographies, non-fiction, as well as various types of novels on various subjects. Opening with a brief overview, this state quarterly offered teachers lists of books popular with the adolescent reader and thematic units usable with teenage students. Along with other helpful items, Arizona English Bulletin inserted interviews with popular novelists: Robert Cormier, Richard Peck, S. E. Hinton, Judy Blume, and Paul Zindel, to name a few. Confirming the range of subjects found in adolescent literature, the bulletin included articles on ethnic literature--Japanese, American Indian, and African-American. Not committed to any psychoanalytical approach, the bulletin comprised sociological aspects: the adolescent female as she can see herself in novels; the male initiation rites in

novels; and the value impact that adolescent novels have. All of the articles, essays, and lists have untold usefulness for English teachers, thirteen years later.

Writing for courses about adolescent literature, Nilsen and Donelson (1985) have tried "to educate professionals in related fields about the growing body of good young adult books" (Preface, n.p). Organized according to the way they teach courses, their book started with an introduction to young adults followed by a discussion of the various types of reading material available for young adults, then concluded with the history of the subject. In Part Two of their book, a section particularly helpful for secondary English teachers, Nilsen and Donelson have analyzed seven categories of modern young adult reading. They began with "The New Realism: Of Life and Other Sad Songs," a chapter that discussed the popular "problem" novels. Pinpointing the beginning of the new realism as 1967, the year S.E. Hinton published The Outsiders, Nilsen and Donelson included the following types of concerns found in problem novels: family relationships; friends and society; body and self; and sexual relationships. A second category, "The Old Romanticism: Of Wishing and Winning," included adventure/accomplishment plots as well as love stories. Placed within the category of "Excitement and Suspense" were adventure stories, mysteries, supernatural tales, historical novels, and westerns. "Science Fiction, Fantasy, and Utopias" captured the next category fully. "Life Models: Of Heroes and Hopes" included various types of heroes found in various types of literature: persons in biographies and autobiographies, quiet heroes in fiction, real heroes in sports stories, fictional and non-fictional, and heroes in death, war,

and the holocaust. Nonfictional books for adolescents comprised books on almost every topic from jokes to sex education. The final category was poetry, drama, and humor. Most helpful were the lists of books for each subheading found at the end of each chapter and category. Throughout this book, Nilsen and Donelson proved that young adult literature has much to offer.

Robert E. Probst (1984), a professor at Georgia State University, aimed his book at the secondary practicioners, encouraging them to include adolescent literature by confirming his belief in its significance.

> The suggestion that adolescent literature be granted a place in the literature curriculum is not a compromise. It does not weaken the curriculum by displacing the great works. Rather, it strengthens it, by offering students the emotional and intellectual experiences of significant reading--the same sorts of experiences that skilled adults may have with the established great books of the culture. It invites them to participate at their own level in the ongoing dialog about the major issues of human life. (p. 206)

Explaining to teachers how to incorporate good adolescent literature into their curriculum, Probst advocated the use of response-based teaching. With an outline of the principles of his method, Probst argued that response-based teaching would combine subjective, transactional, and new criticism, enabling students to be guided in intelligent reflection which leads to understanding. "The literary work is, or at least represents, another consciousness, giving the reader access to insights, experiences, and perceptions that would otherwise lie beyond his reach, and thus allowing him to reformulate his own consciousness" (p. 239). Different from many other books on adolescent literature, this book dealt with how to evoke responses

from the various genres within adolescent literature as well as how to use the problems of adolescents depicted in the novels.

Journals and Adolescent Literature

In addition to books on adolescent literature, another resource for English teachers, which professors of education have initiated, is the periodical. Two journals, in particular, are helpful in choosing and using adolescent literature. The English Journal and The Alan Review are available with reviews and articles aimed especially at middle and secondary English teachers. The English Journal is a more broadly based magazine with only one section concerned with adolescent novels. That section, labeled "Books for the teenage reader" reviews recently published young adult books of fiction, nonfiction, poetry, and drama. Occasionally an article in the English Journal will discuss in detail some pertinent aspect of adolescent literature. The Alan Review, however, is the journal expressly published by the Assembly on Literature for Adolescents, an affiliate of the National Council of Teachers of English. Published three times a year, this magazine offers articles on all aspects of adolescent literature from interviews with novelists to book reviews printed on stiff paper, the size of a three by five card, to be taken from the magazine and filed for quick reference. Once a year the journal reprints speeches from the annual workshop held after the NCTE convention. Pertinent, useful, up-to-date, this is the only periodical devoted to adolescent literature. It is a must for teachers concerned with keeping themselves and their students up with the latest trends.

All of the books and periodicals discussed delineate aspects of literature that confirm the traditional English teachers' reluctance to bring in the contemporary novels and affirm their nagging suspicion that there is something worthwhile to be found in them. These books support the idea that adolescent literature has been a part of our literary heritage for years, but they also show that it has changed with the times. Today more topics are permissible as subject matter, but throughout history, the novel has depicted teenagers coping with the problems of their age-- as both psychological and sociological beings.

Contemporary Adolescent Novels

The situations confronting teenagers in the novels today differ from the circumstances in which teenagers once found themselves, but the concerns and problems vary only slightly. According to Professor Witham (1964), the most important problems of adolescents are sexuality, family, and school, followed by the future and the community. Similarly, in a study by Nilsen and Donelson (1985), the concerns of teenagers include family relationships, friends and society, body and self, and sexual relationships. Most noticeable in the two lists are the similarity and the placement of the concerns. In the most recent novels, sexuality seems less dominant, but family remains a major concern.

My own study of books written between 1967 and 1987 supports the inference that families are a greater concern than sexuality. In an era when a visible problem of society is the single parent family, many adolescent novels reflect that situation. Although the latter years have seen sexuality virtually flaunted among adolescents and adults, the novels present an acceptance of

sexual feelings but not an exploitation of them. The family interaction causes more concern in the novels than does sexual interaction. If novels are an accurate reflection of society, then families seem to have become more problematic and sex less problematic.

One noticeable element in the stories involving the single parent family is the prominent role of the father as the nurturing, caring parent. In several novels authored by men and women, the mother chooses to have a career, to move away, and to see her children only sporadically, if at all. In other stories, the death of the mother leaves the father with the role, which he accepts readily. Also in recent books, by both men and women, men are portrayed as more sensitive than macho and women as more selfish than sensitive.

In families with both parents, problems still exist. The nature of the conflict varies from being subjected to family decisions without participating in the decision-making process to feeling incapable of measuring up to standards to wanting more independence than parents are willing to allow. Even when parents are depicted as supportive, the problems of growing up generate friction. If today's adolescent novels are any indication, families are still a major source of a teenager's woes.

School still causes conflicts, also. Whatever other problems exist, school, the primary setting for most teenagers, provides enough of its own stress for family problems to be reflected in interaction between teenagers, their peers, and their teachers. In most adolescent novels, peers, sometimes in the guise of gangs, are so important that they diminish other aspects of school. In some cases teachers and their positive or negative relationships

with students dominate the teenagers' lives. Finally courses which provide stimulation for activities or ideas capture the energy or idealism of a few.

Cruelty is a problem for adolescents in contemporary novels. Abandonment, drugs, hatred, racism, illegitimacy, rape, and betrayal catapult adolescents today into the world of the adult. Coping with these kinds of problems realistically shows both the immature and the mature side of young adults. As they succumb to temptation on the one hand and avert it on the other, the cruelty in their world unveils their own strengths and weaknesses. The hard core problems seen in many novels indicate the world in which today's teenager lives.

Contrary to the inferences of critics and psychoanalysts who analyzed adolescent novels written earlier in the century, sexual awakening is not a dominant factor in the more recent novels. In most novels, relationships with the opposite sex are important, but not the focus of the story. In many of the novels the discovery of the pleasure of relating to the opposite sex is as far as the sexual awakening goes. Consciousness of one's own sexuality lurks in the minds of most of the adolescent protagonists, but the need to relate sexually is less urgent. The preference for the same sex causes the conflict in a few novels, and initial physical encounter with the same sex drives at least one protagonist into the arms of the opposite. Sexual acts are rare in adolescent novels although novels written in the seventies deal with pregnancies. Sexual feelings, longings, stirrings, and some fumbling gestures toward sexual acts are part of the adolescents' world in the novels, but they do not invade their lives to the degree that other aspects disappear. Because many novels have some love interest, sexuality has been call a major problem of adolescence.

In the most recent novels, it is not a problem, but just an accepted part of the stage of development.

Instead of avoiding adolescent novels, English teachers should discover, perhaps through students, some of the good literature now being published. They can choose from any number of well-written, accurate portrayals of adolescents. They can focus on thematic units dealing with family, school, or various societal problems. Using them in connection with other great books, they can lead students into a fuller understanding of themselves and society today, and a clearer grasp of youth and society, historically.

CHAPTER II

CONTEMPORARY CONCERNS IN ADOLESCENT LITERATURE

Young adult literature is as varied as adult literature. Biographies, autobiographies, nonfiction, and fiction of all kinds wear the label young adult. Within the category of fiction, young adult literature comprises horror, mystery, romance, fantasy, and realism. Within the body of adolescent literature, one group of books can be labeled realistic novels, written to "depict people in ordinary situations without sentimentalizing or glossing over anything" (Nilsen and Donelson, 1985, p. 79). Accused of dealing only with major problems of youth, realistic young adult novels have often been shunned as useful teaching material, but they do capture the life of today's adolescent. Realistic novels reflect for many teenagers their own concerns or problems, thrills or disappointments, successes or defeats. For English teachers, realistic novels provide engrossing assignments, which lead to stimulating discussions.

New Realism

"New realism" is the phrase used by Nilsen and Donelson (1985) to describe realistic novels for adolescents. More than just "problem novels," these books have treated "candidly and with respect problems that belong specifically to young adults in today's world"(p. 79). Dated from 1967 when

S. E. Hinton's The Outsiders came out, the new realism focuses on persons other than middle class white teenagers living in clean white houses in a respectable part of town. Joining the Greasers that year was an unmarried pregnant girl in Ann Head's Mr. and Mrs. Bo Jo Jones. In 1968 and 1969, two more novels met instant popularity with alienated white teenagers and poor black teenagers in Paul Zindel's The Pigman and William Armstrong's Sounder. The new realism put society's less fortunate into prominent positions: the gangs, unmarried and pregnant girls, alienated high schoolers, and poverty-stricken blacks and whites.

> Books written during the last years of the sixties paved the way for books with similar characteristics which proliferated during the seventies and have continued into the eighties. Unlike earlier adolescent novels, these novels have presented protagonists from lower-class families, living in unpleasant conditions, using colloquial language. Another major difference in the new realism is the mode. As more and more people began to think that the educational value of fiction is to extend young readers' experiences and to give them opportunities to participate vicariously in more roles and activities than would be either desirable or possible in real life, the possibility arose for a change in the mode of the stories. In the old days most of the books--at least most of the books approved of by educators--were written in the comic and romantic modes. These were the books with upbeat, happy endings. As long as poeple believed that children would model their lives after what they read, then of course they wanted young people to read happy stories because a happy life is what all of us want for our children. But the problem novel is based on a different philosophy, which is that young people will have a better chance to be happy if they have realistic expectations, if they know both the bad and the good about the society in which they live. This changed attitude opened the door to writers of irony and even tragedy for young people. (Nilsen and Donelson,1985, p. 83)

Certain concerns of teenagers appear frequently in adolescent novels. Since teenagers, for the most part, live in families, it should not be

surprising that some aspect of family life appears often in realistic adolescent novels. Those families are as varied in circumstance and situation as real life itself. Within a family setting, imperfect parents, single parents, and siblings as surrogate parents play important roles.

Family Relationships

Imperfect parents often cause adolescents' problems. Mothers, in particular, show less commitment and stability than fathers. In Cynthia Voight's A Solitary Blue, Bruce Brooks' Midnight Hours Encore, Sue Ellen Bridgers' Notes for Another Life, and Bruce Stone's Half-Nelson, Full Nelson, the mothers leave their husbands and children. Citing personal preferences for career, independence, or the single life, the mothers in these novels leave the children for the fathers to rear, often without staying in touch with the children. Other mothers simply cannot cope with family responsibilities and abandon their families more subtly as in Judy Blume's Tiger Eyes. For some mothers mental illness destroys their relationship with their families, as in C. S. Adler's The Shell Lady's Daughter, Bruce Brooks' The Moves Make the Man, Richard Peck's Father Figure, and Cynthia Voigt's Homecoming and its sequel Dicey's Song.

Mothers

Two novels in which the mother chose career over husband and child depicted a father who was undemanding, tolerant and unselfish, but ostensibly subservient. Midnight Hours Encore by Bruce Brooks (1986) used Sibilance T. Spooner's trip with her father to San Francisco to visit her mother as the format for the story. From Washington, D. C. across the country, Taxi, Sib's name for her father, and Sib drove in a Volkswagen bus

outfitted to give Sib a stool on which to sit while she practiced her cello. As Taxi drove, he attempted to tell Sib something about her mother, whom she had not seen since she was twenty hours old. He described the life of the fifties and the sixties, and Sib composed music on her cello in an effort to capture his descriptions. In Des Moines, they visited Gwen, a friend of Taxi's from the hippie days. Like Sib's mother, Gwen left her child to live with Dolores. Sib's mother and Gwen had been more interested in pursuing things in their own life, "things that raising a child would prevent" (Brooks, p. 91). Those "things" for Connie, Sib's mother, included "her spiritual studies, her quest for self-realization" (p. 91), and her career, weaving macrame owls. Gwen, on the other hand, "needed someone to make her into a woman(p.152).

In another recent novel the son bore the brunt of his mother's decision to leave him and his father. Jeff Greene, in Cynthia Voigt's A Solitary Blue, was seven when his mother, Melody, another hippie-type, left him and his professor father to go into the world to help people who needed her. Living a very isolated life with his father, whose energy was spent in the academic world, Jeff longed for some word or visit from his mother. He was thrilled when she invited him to spend the summer with her in Charleston, South Carolina. Much to Jeff's dismay, however, he spent more time alone in his great-grandmother's house or with his dinghy on a near-by island than with Melody, who was always away with her boyfriend crusading for some cause.

Presented as unexciting partners, the fathers in both novels showed deep feeling about their roles as father. In each book, the father explained

carefully and believably his reasons for not abandoning his responsibility to rear and love his child even when faced with carrying out the task alone. Jeff's father, in a laconic conversation with Jeff, said, "I don't know what she told you, but I never was sorry I'd married her or loved her because of you. You always made a difference, made a real difference, from the very beginning" (Voigt, 1983, p. 100). Taxi, in Midnight Hours Encore, had a different kind of conversation with Sib.

> "Then everything that's happened to you - for example, getting dumped by your wife and winding up with a baby - has done you good?" He looks at me. "Do you want it straight? No crapola?" "No crapola." But I shiver suddenly. He checks the road, then looks at me with simple honesty. "Having you is the best thing that ever happened to me." (Brooks, 1986, p. 165)

With an entirely different tone, Bruce Stone (1985) wrote about a mother who left her son and husband but took her daughter with her to start a new and better life, away from an alligator-wrestling husband. In Half-Nelson, Full Nelson, Nelson Gato, the son, described the bitter-sweet story of his father, who wanted desperately to be a champion wrestler, and his mother, who gave up on changing her husband the day he was jailed for wrestling persons rather than alligators. Crushed when his mother left, Nelson was determined to get his family together. With Heidi, a teenage classmate, he created an elaborate plan to kidnap his sister and hide until his mother and father reconciled their differences. At the end of the novel, Nelson had only partially accomplished his goal. .

> So we scrape along, back now at Gato' Palms, keeping an uneasy truce in which Dad lives with Grams, and Mom and Vanessa pretty much have taken over the old family trailer. And me? I'm still the shuttle diplomat, or at least the original time-sharing son. As wise King

> Solomon once said, if you can't chop your kid in equal halves, at least live in adjacent trailers. One night I'll spend with Dad, wolfing corn curls and watching Championship Wrestling on the tube; one night I'll join the ladies for ice cream and Scrabble by candlelight. I run messages, bills, leftover casseroles back and forth between trailers. It's not the sort of arrangement I'd figured on when I got started with all my frontal assaults on the broken home. But at least if they ever change their minds, it's a short walk to ask for forgiveness. (p. 209)

In all three novels, the both parents were imperfect, but the mothers appeared unwilling to maintain their initial commitments and their relationships.

Left alone with family responsibilities, mothers appeared incapable of handling whatever was thrust upon them. In Judy Bloom's Tiger Eyes, Davey Wexler's mother could not make decisions after her husband's murder. Allowing her sister-in-law to take over, Mrs. Wexler moved with her children from their home in New Jersey to New Mexico. She offered little or no emotional support to the children for months, but bathed herself in a comatose existence. Given time, she began to regain her stability and gathered the strength to return home to begin life anew.

Mental illness deprived adolescents of their mothers in several novels such as Richard Peck's Father Figure, C. S. Adler's The Shell Lady's Daughter, and Bruce Brooks' The Moves Make the Man. In each case, the illness burdened the teenagers with guilt for they believed that they somehow caused the problem. Abandonment of four unsuspecting children was the result of the illness in Cynthia Voigt's Homecoming and Dicey's Song. The mother's suicide was the first Jim and Byron Atwater knew of their mother's inability to cope with divorce, a domineering mother, and physical problems in Richard Peck's Father Figure. Her mother's attempted suicide came soon

after young Kelly began to show a preference for friends her age instead of her mother in C. S. Adler's The Shell Lady's Daughter; frightened that her mother would not live and that she had brought on the problem, Kelly spent the summer trying to unravel the tangled mass of thoughts that lay in her mind. The piercing sound, the bizarre dress told everyone but Bix that his mother bordered on hysteria and mental illness in Bruce Brooks' The Moves Make the Man, but Bix heard only his own pain and loss; he and she both were beyond help. In each story the illness broke up the family, displaced the adolescents, at least temporarily, and forced the teenagers to work through their problems on their own usually or with someone that became a surrogate parent.

Fathers

Demanding or indifferent fathers also cause their sons and daughters trouble. Often they demand that their sons choose a professional career different from the sons' choice, as in Alden Carter's Wart, Son of Toad and Robert Lehrman's Juggling. Indifferent fathers affect their children as adversely as those overly involved, as in Gloria Miklowitz's Close to the Edge and Zibby Oneal's The Language of Goldfish. Perhaps the most damaging father is the one who sacrifices his child for his own ego, as in Robert Cormier's After the First Death, Suzanne Newton's I Will Call it Georgia's Blues, and Cynthia Voigt's Runner.

Wart, in Wart, Son of Toad by Alden Carter (1985), wanted to be a mechanic, but his father, a biology teacher in the local high school, refused to discuss such a possibility. Determined to go his own way, Wart, Steven Michaels, worked hard to be chosen for the best auto mechanics course

available, while his father puzzled over his son's reasons. Wart was always in trouble, often because he fought with students who made fun of his father's strict, no-nonsense class. Mostly miserable throughout the entire novel, Wart worked hard to prove to his father that he was a good kid with talent in auto mechanics, an area he considered worthwhile.

Howard Berger had similar problems in the novel Juggling by Robert Lehrman (1982). Howard, an outstanding high school soccer player, planned to play soccer in college, but his father planned for him to attend Cornell to become a doctor. In an effort to get noticed by college scouts, Howard tried out to play with Maccabiah, an "all-Jewish team of immigrants who played in the roughest amateur league in New York and had finished second three years in a row" (Lehrman, p. 9). Juggling his own desires and those of his father, Howard displayed enough dedication in studies and soccer that his father finally relented and reluctantly approved of Howard's decision to choose a college based on its soccer record rather than an academic interest.

Most devastating are the fathers who crush their sons because of their own needs. In Robert Cormier's After the First Death, the head of Inner Delta, a military secret mission, sent his own son to the hijackers with the ransom money. Writing down a phony time in view of his son, the father provided his son with information to divulge to the hijackers as they tortured him. Attempting to reassure his son after the ordeal, the father acknowledged that he had expected him to snap, to tell. Unaware of how devasted his son was when he realized that his father expected him to be a coward, the millitary father felt good about the mission and the way he had dealt with the hijackers; the son, however, committed suicide.

Equally devasting was the relationship between Georgie Sloan and his father, a Baptist minister in the little town of Gideon, North Carolina, in Suzanne Newton's I Will Call it Georgie's Blues. Pressure to be the perfect preacher's kids was the feeling all three of the children had, but seven-year-old Georgie, born to older parents, felt more than pressure. Escape from the family was Georgie's only method of survival. As Georgie outfitted his hideout with food and blanket, rumors spread that Mr. Sloan was emotionally unstable. When he discovered the origin of the rumors, Mr. Sloan shouted at Georgie, "He's sick! His mind is sick! He needs to be put away somewhere--he's dangerous"(Newton, 1983, p. 168). Unable to tolerate the abuse, Georgie ran away. When he was found the next day, he was catatonic and near death. At the hospital even Mr. Sloan realized that all the family needed psychiatric treatment, for Georgie would never be healed until he felt loved.

Bullet's father, in Cynthia Voigt's Runner, was also more than just a demanding father. He tolerated no behavior that varied from his expectations. By the time Bullet was in high school, his father had run off his older brother and sister, who never returned. His father ruled his mother also, but she remained loyal to her husband even when she seemed to want to intervene in behalf of her children. Bullet's father was abusive in subtle ways; he refused to let his wife use the car to go to town for groceries; instead, she took her boat and the trip took hours. He forced Bullet to do hard, back-breaking labor after school and cross country practice. He demanded that Bullet be at home at a certain time or not eat; because Bullet ran track, he had to buy and cook his own meals. Finally, he made life so miserable that Bullet dropped out of school, joined the army, and never

returned home. Fathers demanding that life be lived according to their agenda have caused their sons to feel boxed in, caught, and unequal to the task of growing up.

Absence of Parents

The absence of parents has also been a part of the contemporary realistic novel. This absence allowed teenagers to do what they want without having to be accountable to anyone. Having no parents in the book enabled authors to create more believable situations for their teenagers' involvement, pushing them into the world to be on their own. The absence of parents provided Felice Holman the opportunity to let Aremis Slake, in Slake's Limbo, spend 120 days in the subterranean levels of New York City under the Commodore Hotel. The recent death of the parents of Darrel, Sodapop, and Ponyboy, in The Outsiders, left the boys on their own and trouble prone as each one encountered problems with the Socs.

Supportive Parents

Some outstanding realistic novels included concerned, involved, supportive parents. Madeleine L'Engle's A Ring of Endless Light depicted both parents as understanding, nurturing, and concerned about the total development of all of their children. Lois Lowry's A Summer to Die showed the ability of parents to help one child die and the other one come to grips with the death while they struggled with their own pain over the suffering and death of their beautiful daughter. Alden Carter's Growing Season captured the heartache of parents when their decision demanded an unwanted change in the life of their child. Cynthia Voigt's Come a Stranger pictured black parents helping their daughter cope with both her talent and her color.

In another book about a black family, Joyce Carol Thomas' Water Girl, the parents were exemplary even when Amber ran away after she discovered that she had been adopted. Understanding that Amber needed to sort out all her unanswered questions, her parents welcomed her back with love instead of anger. All of these stories were refreshingly positive in their picture of parents who were sensitive to the anxiety inherent in the changes of adolescence.

Obviously in realistic novels there were some families who lived together in mutally supportive and engendering relationships that were not always happy. In every family, misunderstandings could wreak havoc for a brief time. Often a family momentarily malfunctioned when the teenager began to find the opposite sex an all-encompassing interest. In two books by M. E. Kerr, Fell and Him, She Loves?, the love affair between the teenage boy in the family and an upper class girl had all the family members at each other's throat until the romance cooled, and other family events began to be more important. In June Foley's It's no Crush, I'm in Love, Annie Cassidy's crush on her English teacher demanded all of her time, much to the chagrin of her family. In Constance Greene's The Love Letters of J. Timothy Owens, Tim's parents, divorced but amicable, saved him from total humiliation when the love letters he wrote to Sophie were seen by her father as the work of a sick person. In Barbara Wersba, Tunes for a Small Harmonica, J. F. McAllister's parents were sending her to a psychiatrist because she dressed like a boy; however, she was madly in love with Harold Muth, her poetry teacher, who was neither single nor penniless as she had imagined. All of the characters in these novels were less developed and less

realistc than in most adolescent novels. The protagonists had concerns, but they did not succumb to their problems, often crushes, and their parents dealt with the crushes as temporary concerns not to be taken too seriously.

Three other novels, however, did take seriously the teenagers' concern for the opposite sex and show parents supportive, but disagreeing with choices their children made. In Up in Seth's Room by Norma Fox Mazer, Nobody's Baby Now by Carol Lea Benjamin, and Princess Ashley by Richard Peck, all three girls had just noticed boys and become involved with school activities. Finn Rousseau defied her parents and often visited Seth in his room. Knowing that her parents feared that she would end up like her sister, Finn told them only what she thought they would accept. In Nobody's Baby Now, Olivia Singer, 15, recently the object of Brian Kaplan's interest, exploded when her folks said that she must come home immediately after school to take care of her ailing grandmother. She had just taken on the newspaper as an extracurricular activity; she had just started jogging to take off a few pounds; she was just beginning to find the courage to enjoy being female around males, when life seemed to deteriorate into baby sitting for an aged, sickly grandmother. Faced with sharing the family's problem, Olivia began to find ways to entertain her grandmother, and her parents acknowledged her sacrifices and her willingness to help. In Princess Ashley, Chelsea demanded that her mother use her maiden name to keep students in her new high school from knowing that her mother was the guidance counselor. Noticing the boys and choosing the most popular girl for a friend, Chelsea fell into the patterns of the crowd even when she knew their decisions were risky. Although her parents tolerated her hunger for popularity, she

sensed their uneasiness; by the end of the novel Chelsea admired their role in her adolescence and moved toward their way of thinking.

Siblings as Parents

Family relationships involved siblings in parental roles, sometimes. In several novels, the older brother or sister had to take on the role when the parent was absent or incapacitated. In Richard Peck's Father Figure, Jim Atwater was reluctant to lose his role of father to Byron when their mother committed suicide and their father, divorced from their mother, sent for them to join him in Florida. The relationship was further complicated when Jim fell in love with the young woman who loved his father. In S. E. Hinton's Tex, Mason did his best to be father to Tex, even when Tex continued to get into trouble. In two prize-winning novels by Cynthia's Voigt, Homecoming and Dicey's Song, the relationship that Dicey had with her siblings held the family together as Dicey led her brothers and sister to Gram's avoiding police and welfare social workers; once they got to Gram's, Dicey was able to share some of the mothering with her grandmother, who allowed Dicey to continue in the role she had established. In all of these novels, the relationships worked because someone needed to take on the role of parent, indicating that teenagers wanted some parental love if not guidance even when they appeared independent.

The unique relationships between parents and adolescents dominated many young adult novels. Not all of these relationships were painful or hurtful; some were wholesome and nurturing. The relationships that caused pain were usually not deliberately abusive although a few young adult novels depicted parents who were abusive because of their own problems. In some

situations the relationships became distorted as parents attempted to maintain control of the family environment or to meet their own needs which obscured the need of the adolescent.

School Relationships

Because much of the time of adolescents was spent in schools, relationships with teachers and peers were major concerns in young adult novels. Teachers could be the object of love or hate; a strict teacher, doing exactly what was best for the students, demanded more than students wanted to give. On the other hand, teachers discovered that they were the focus of crushes. Female teachers might be idolized by young girls in their classes or worshiped by the boys. Male teachers also may found themselves envied by the boys and adored by the girls. Teachers were either embarrassed or complimented by the situation; students involved often regretted their feelings if they became too obvious.

Killing Mr. Griffin by Lois Duncan was not written for student teachers. The story of a group of intelligent students who decided to kidnap Mr. Griffin, their very demanding English teacher, Killing Mr. Griffin described the effects of peer pressure on certain types of individuals. It showed the importance of being popular, of going along with the crowd. More than a story of a childish prank, this novel spelled out what can happen when a teenage trick becomes a tragedy. .

Miss Blue became the victim of student activity in Is That You, Miss Blue? a novel by M.E. Kerr (1975). Miss Ernestine Blue, called Nesty in college, was the wizened "faculty chum" of one of the dormitories at Charles School in Virginia. According to Carolyn Cardmaker, one of the "old" girls

at the school, Miss Blue called Jesus her buddy. "There's something wrong with nearly all the teachers; I suppose any intelligent person would expect that" (Kerr, p. 1), said Carolyn. Throughout the novel Miss Blue was the object of much ridicule because of her religious behavior. She admitted that she spoke to Jesus; she wore a large cross; she had a huge cross hanging over her bed, and she placed pictures of Jesus in the bathroom of the dorm. Gleefully the students related alleged strange activities of Miss Blue to the headmistress, Annie P. Ettinger, affectionately called APE , who watched Miss Blue, then asked her to leave Charles School. Although Flanders Brown, the student telling the story, thought that Miss Blue had been treated unfairly, Miss Blue got no support from her because of her fear of the repercussions from her peers.

Ms. Barbara Finney got a very different reception from students when she began her teaching career in Paula Danziger's novel, The Cat Ate My Gymsuit. The English teacher for Marcy Lewis' ninth grade class, Ms. Finney was the only thing that Marcy found worthwhile in school. Ms. Finney knew how to get students involved. But Ms. Finney was too good to be true; before many months passed , Ms. Finney was gone. For the remainder of the book the students organized themselves to demand that the school board return Ms. Finney to the classroom. The students won their case, but Ms. Finney resigned feeling that she could not be an effective teacher in that community.

Crushes on teachers were the moving force in the lives of Annie Cassidy and J. F. McAllister. Annie Cassidy, in June Foley's It's No Crush, I'm in Love, immediately became infatuated with her English teacher, David

Angelucci, the first male teacher in her Catholic school. J. F., in Barbara Wersba's Tunes for a Small Harmonica, fell madely in love with her poetry teacher, Harold Muth, at Miss Howlett's school for girls. Both girls did everything they could to get the attention and win the affection of their teachers. Annie helped David with his research at the library, dreaming that she was making herself indispensable to him. J. F., believed that she could rescue Harold from poverty and loneliness. Neither girl got the response she wanted from her fanciful romance, but neither was devastated, for both teachers managed to ward off the onslaught of affection with sensitive rejection.

Boarding School Settings

Boarding school was the setting of many young adult novels. But three of the novels got their focus from the boarding school setting. One of M.E. Kerr's novels, Fell, traced the adventures of seventeen-year-old John Fell into Gardner School, commonly called The Hill, in Cottersville, Pennsylvania. Modeling her characters' lives after some aspects of her own, Madeleine L'Engle set several of her early books in boarding schools. In And Both Were Young and The Small Rain, Madeleine L'Engle showed girls filling up their time with pettiness because they were away from or without loved ones. In both of these books, L'Engle portrayed girls whose mothers had died and whose fathers were too busy with work. Although boarding school never became a favorite place, L'Engle softened it as the main characters became somewhat appreciative of at least some of the aspects of that type of education. The private clubs, the cliques, the loneliness, the lack

of privacy, the cruelty, and the importance of being a legacy helped paint the picture of boarding school life.

School Projects

Even class projects were the concerns of teenagers in some novels. In Visiting Miss Pierce by Pat Derby, Barry Wilson took a course called Bay Area Social Concerns because he heard it was easy. Expecting a course that demanded little, Barry was shocked when his assignment was to spend the semester visiting Miss Alice Pierce, a confused old lady in a convalescent home. Another novel based on a class project is The War Between the Classes by Gloria Miklowitz. Taken from an actual teaching situation, the "color game" was an assignment for a social studies class. For four weeks students, wearing arm bands of different colors indicating the social class in which they had been placed, were to comply with set rules or endure set punishment from the G-4's, always watching for any miscue. For the first time in all the years that the game had been played, one student, Amy Sumoto, decided not to follow the rules, which were set up to keep the classes from getting along with each other. Amy, a Japanese, knew firsthand what it was like to be in a different class, but she believed that class distinction could be eliminated if the upper class chose. As a member of the upper class during the game, Amy got demoted, penalized, ridiculed, but she made her point much to the surprise and pleasure of the teacher.

Using another kind of project, Robert Cormier, in The Chocolate War, depicted what followed when a student decided not to cooperate. Jerry Renault decided not to sell boxes of chocolate when the fund-raising project was presented to the student body. Enduring the ridicule, even physical

abuse of his peers , Jerry never wavered in his decision, and he never sold one box. Novels dealing with teenagers' concerns about school often have depicted students caught between their needs, the schools' expectations and their own sense of morality.

Sexual Awareness

The changes in one's body is simply part of the world of adolescents. The awareness of the opposite sex is concomitant with the physical changes. Although sexuality does not dominate many adolescent novels as the teenagers' major concern, the stirrings in adolescent bodies do play a role in any novel true to the world in which today's teens live. For young protagonists, the sexual awareness may be naive, tender, or even frightening as in Richard Peck's Remembering the Good Times, Madeleine L'Engle's A Ring of Endless Light or Zibby O'Neal's The Language of Goldfish. For older adolescents, sexuality may include intercourse as a one time experiment or on a regular basis as in Madeleine L'Engle's A House Like a Lotus and Robert Lehrman's Juggling. Often sexuality for teenagers is little more than fantasy. For males and females, often the object of the fantasy is an older person as in Richard Peck's Father Figure and Cynthia Voigt's Come a Stranger.

The dominant sexual concern seen in adolescent novels was winning the attention of the opposite sex, not relating to them sexually, but basking in their attention. In several of M. E. Kerr's novel, the male protagonist wanted nothing less than to win the affection of the most beautiful girl in the town. Seventeen-year-old John Fell in Fell, sixteen-year-old Buddy Boyle in Gentlehands, and Henry Schiller in Him, She Loves? all were determined to

win the eyes of a gorgeous girl. All endured various types and degrees of ridicule to capture the prize beauty, but no romance moved beyond the capture.

Often the excitement of first romances filled the minds of the female protagonists. In Nobody's Baby Now, Olivia dreamed about the words Brian would use to profess love, although his words continued to be mundane next to her daydreams. Philippa Hunter, in Madeleine L'Engle's And Both Were Young, planned her regular escapes from boarding school to meet Paul Laurens on the snow covered alps, willing to risk the punishment if caught for breaking the rules. Close to depression because of her father's death, Davey Wexler, in Judy Blume's Tiger Eyes, retrieved her desire to live after she met a young man who was also hiking in the hills.

In a few novels sexual intercourse became more important than the relationship, at least for a while. Rob Dickson needed to prove to himself his sexual prowess in Sue Ellen Bridgers' Permanent Connections, but Ellery Collier reminded him that she wanted more in the relationship. Howard Berger, in Juggling, was more interested in soccer and sex than in Sandy although he made an effort to rethink and reorient his behavior. For Finn Rousseau in Up in Seth's Room, trying to avert sexual intercourse and maintain her relationship with Seth took its toll on the good feelings she had with him. As in real life, the novels depicted the dangers of the sexual side of a relationship tipping the balance between friendship and chemistry.

Other Teenage Concerns

Several novels focused on the mental illness of the protagonist. In Suzanne Newton's I Will Call It Georgie's Blues, seven-year-old Georgie

became catatonic as his ultimate statement about the situation he perceived in his home each day. Wondering if he was real, believing that someone more lovable would take his place, Georgie worried himself into his catatonic state and was hospitalized. Neither family members nor the reader discerned the extent of Georgie's anxiety until he ran away to his well-stocked hide-out and snapped.

Jenny Hartley , a wealthy doctor's daughter, came close to the edge of suicide in the novel, Close to the Edge, by Gloria Miklowitz. Even though Jenny had everything, good looks, talent, money, brains, and a red Porsche convertible, she spent sleepless nights wondering about her future. Too many thoughts raced through Jenny's mind. Jenny wondered why the talk about Cindy Bickford, who "tried to snuff herself" made her feel awful, why the thrill of having a red Porsche wore off so quickly, and why her father had changed his name from Horowitz to Hartley. To add "service to the community" to her college transcript, Jenny began to be the pianist at the community center for senior citizens. As she began to look out from herself toward others, she lost the desire to die and became excited about life.

In still another novel dealing with suicide and mental illness, the main character in Zibby Oneal's The Language of Goldfish attempted suicide by swallowing a handful of pills that put her in the hospital with a long recovery period. Carrie, a good math student and artist, began to lose control of herself as she realized that she was growing up. She feared all the changes that life offered: growing up, sex, relationships. Only her weekly talks with Dr. Ross enabled her to begin a road to a stable adolescence. She realized that she had gained an emotional stability when her beloved art teacher, Mrs.

Ramsay, moved away. Although Carrie was disappointed that Mrs. Ramsay lied to her about her relationship with her husband, Carrie was able to separate her disappointment in another person from her belief in herself.

Trav, Kate and Buck, in Richard Peck's Remembering the Good Times, spent several years enjoying middle and high school years as a threesome. After their sophomore year Buck and Kate realized that Trav was not as much a part of the group as they were. He began to do strange things like shoplift toys even though his room was filled with the childhood things which he had saved. After spending a summer away from home, he returned apparently more relaxed and ready to begin his junior year. Early in the year Trav gave Buck and Kate his toys and asked them to remember him. Not long after his gift-giving, he hanged himself in the orchard that has been his and his friends' playground. Kate and Buck could not believe that they had missed all the signals of suicide.

Only two novels dealt with physical illness. One was the story of a lovely young girl who was crippled by an automobile accident. The other told the story of a young girl who had leukemia. Isobel Lingard in Cynthia Voigt's novel, Izzy, Willy-Nilly, was a fifteen year old who had everything going for her; she was pretty and popular. Then she accepted a date with Marco, a handsome, macho senior, who drank too much at a party and drove his car into a tree while taking Izzy home. Although Marco escaped unscathed, Izzy lost her leg. Izzy told her own story of adjusting to a new way of doing everything and watching her friends and family, who were unsure of how to treat her. Although Izzy emerged as a stable human being,

she showed the pain and anguish of moving from the girl who had everything to the cripple.

When Molly Chalmers began to have severe nose bleeds, Meg did not think much about them. She was more concerned with her father's decision to move to the country so that he could finish writing a book. In A Summer to Die by Lois Lowery, Meg, the thirteen-year-old sister to fifteen-year-old Molly, wished to be as beautiful as Molly. As Molly got sicker, Meg wandered the farm land around the house they had rented looking for something to relieve her pain and fear. With Will, a seventy-year-old who shared her interests in photography and Maria and Ben, a young couple who were expecting their first baby, Meg faced bravely her sister's death.

Teenagers acknowledged their concern with drugs in several realistic novels. All classes of teenagers had drug temptations thrust before them. Alfred Brooks, a Harlem teenager in Robert Lipsyte's The Contender, avoided drugs by joining a gym where a great trainer offered to teach him to box. Alfred had to watch his best friend succumb to drugs and gangs, but he persevered and overcame the taunts and jeers from the neighbor thugs. Although he never became a champion, with help from persons who recognized his potential, he became a contender in life. In The Outsiders and Tex by S.E. Hinton, lower-class kids constantly faced drugs among their friends, as a part of "what everybody is doing." Middle class teens had equal access to drugs, as in Sue Ellen Bridgers' Permanent Connections. They usually had to go beyond their neighborhood to buy drugs, and they were more cautious and less likely to be caught than slum dwellers. Upper class adolescents often risked their popularity and their "coolness" when they

refused to participate in the Friday night get-togethers when drugs were the main activity, as in Richard Peck's Princess Ashley.

Cruelty, in various forms, was another concern found often in adolescent novels. There was cruelty perpetrated by adults on teenage victims, and the cruelty of teenagers toward each other. The cruelty portrayed in Robert Cormier's novel, After the First Death, was terrifying. The murder in A Gathering of Old Men by Ernest Gaines completed the years of harrassment and cruelty handed down from one white landowner to another. In Marked By Fire by Joyce Carol Thomas, the cruelty was the rape of Abyssinia by an older man. Jealousy that brought a mother to murder girls her son found attractive was the cruelty in The Séance by Joan Lowery Nixon. Teenage pranks became cruel in The Pigman by Paul Zindel and in The Killing of Mr. Griffin by Lois Duncan.

After the First Death, a terrifying novel, related the hijacking of a bus of five-year-olds headed to summer camp. Part of the terror came from the demands made by the hijackers; they wanted the release of 15 political prisoners, ten million dollars in cash, and the dismantling of Inner Delta, a military base that did work that was "secret, highly specialized and important in the defense of this nation" (Cormier, 1979, p. 87). The real terror came from the amoral hijackers' account of their willingness to kill; even Miro, the youngest of the men prided himself on his eagerness to kill, to gain acceptance in his group.

> Miro tried not to show his anger. He tightened his lips, kept his cheeks taut. He was furious that Artkin should think that killing someone--who? a bus driver? a nothing?--should bother him. Or perhaps Artkin was taunting him again to keep him keen, on edge, sharp. Either way,

> Miro was angry. He was not a child anymore. And inflicting death did not bother him. Neither did the contemplation of the act. He had been waiting for four, almost five years now. How else could he justify his existence, make his life meaningful before it was taken from him? His brother, Aniel, had died too soon, before making his mark, before fulfilling his promise. No, Miro was not apprehensive about the delivery of death; he worried only that he would not do a professional job. (Cormier, 1979, p. 18)

Another aspect of terror that filled this novel was the stream of conscious thoughts of Kate, the seventeen-year-old substitute bus driver. Her fear for the lives of the children dominated her first concerns; then she realized that she could be the object of any number of horrors. After one foiled attempt to escape with the bus load of children, Kate's horror welled up and she was confident that her time to die had come.

In A Gathering of Old Men the cruelty of whites toward blacks was the theme. Beau Boutan was dead when the book began, but all the black men who had been mistreated by him for years agreed to claim that they killed him. When the sheriff, the preacher, the landowner, and the reporter arrived to stand in the yard, each black told how he killed Beau. None of the stories were believable until Charlie Biggs told his. All of the testimonies related the various ways in which blacks had withstood cruelties for years. Tucker reminded everyone listening that the black people had worked the land for years, "but when it come to sharecropping, now they give the best land to the Cajuns, who had never set foot on the land before" (Gaines, 1983, p. 94). Clatoo related his experiences as a decorated veteran.

> We got decorated, kissed on the jaw--all that. And I was proud as I could be, till I got back home. The first white man I met, the very first one, one of them no-English-speaking things off that river, told me I better not ever wear that uniform or that medal again no matter how

> long I lived. He told me I was back home now, and they didn't cotton to no nigger wearing medals for killing white folks. (Gaines, p.10)

Finally Charlie Biggs told his side of the story with the following preface:

> "I'm a man," he said. "I want the world to know it. I ain't Big Charlie, nigger boy, no more, I'm a man. Y'all hear me? A man come back. Not no nigger boy. A nigger boy run and run and run. But a man come back. I'm a man." (Gaines, p. 187)

As each man, white accuser and black accused, asked and answered, the cruelty of man to man was blatant and painful. The cruelty had brought death; there was no happy ending with an optimistic hope for mankind.

Rape was the cruelty in Marked by Fire. Abyssinia was only ten the night that she took the buckets and a piece of cake to Brother Jacobs, a deacon in the church who lived nearby. Before she could get away from him, he had raped her, and left her for her mother to find. For days Abyssinia lay in a coma-like state while her mother and Mother Barker, a neighbor with an unearthly knowledge of medicinal herbs, plied her with potions and compassion, waiting for her to heal physically and spiritually. The cruelty in this novel did not devastate Abyssinia forever. She regained her strength and her voice, "her gift from God" (Thomas,1982, p. 90). Her experience made her more sensitive to the cruelty around her as she decided to spend her life learning to make lives better. Although the cruelty took its toll on Abyssinia, the novel turned that experience into a constructive, hopeful one which became a lesson for others.

The Séance was the story of several teenage girls who manipulated a new comer into performing a séance so that one girl could run away during the time when the room was dark. She ran away all right, but the next

morning she was found by hunters, dead. Not too many days later the girl who performed the séance was also dead, and no one knew the murderer. Fearing that death would come to each one who attended the séance, all the other participants wondered what really happened and who master-minded the deaths. Although many people in the town felt that they were to blame because they knew some small bit of information that they did not share with authorities, the mother of one of the best looking teenage boys finally was caught as she sought out her next victim, another girl who might have lured her son away from her.

In Pigman John and Lorrain related the story of the fun they had had with Mr. Pignate, a widowed old man, who was very lonely. The three unlikely friends shopped at Mr. Pignate's favorite store; they visited his favorite animal, a baboon named Bobo at the local zoo. John and Lorrain got in too deeply and could not figure a way to explain to Mr. Pignate that the whole thing was a prank, so they managed to do things with him frequently; after all, he provided a diversion in their humdrum lives. When Mr. Pignate was hospitalized because of a heart attack, John and Lorrain invited their friends to his house and had a wild party that nearly destroyed his place. During the party Mr. Pignate arrived from the hospital in a taxi and was crushed that his so-called friends had betrayed him. Repentant, John and Lorrain invited him to go to the zoo with them. There he died when he discovered that his baboon friend, Bobo, had died. John and Lorrain were terrifying characters with cold calculating actions.

Racism provided still another concern for the characters in young adult novels. Because racism permeated the life of the characters when it

occurred, it joined other themes or plots in most novels. In A Gathering of Old Men racism caused the cruelty, but the cruelty dominated the plot. As each character told his or her side of the event, he revealed his color by mentioning the events of the last 40 or 50 years that served as a backdrop for the anger that caused the action of the present. Even the whites who felt that they had spent their lives protecting the blacks realized the racism in their protectiveness. For the first time the blacks were quick to point out the illogic in the sheriff's need for proof of the real murderer. Racism had never owed proof to the blacks, only the whites. Throughout the novel the sense of black versus white or owned versus owner or have-nots versus haves pervaded the event; therefore the cruelty caused by racism was the focus for the story.

Jerome Foxworthy, in The Moves Make the Man, was the token black in the white junior high school where he met Bix Rivers. Jerome met ridicule each day. When he voiced his ideas, he was laughed at. When he tried out for basketball, he was laughed off the court; neither the coach nor the boys wanted him around. Jerome befriended Bix because both of them were outsiders. They did not fit with the others, so they fit with each other. Jerome did not emphasize the difference in color, but one incidence captured the horror of racism. On the way to a mental hospital to visit Bix's mother, Bix begged his stepfather to stop at a small diner in the middle of nowhere. Although the stepfather was reluctant, Bix insisted on stopping for a hot dog at Jeb's. Rather quickly after stepping inside the roadside joint, Jerome realized that Jeb did not intend to serve blacks in his diner.

> I'll wait in the car, I said to the stepfather. I don't want any food from this joint anyway. You won't wait in any car on my lot, said Jeb. Any car you're in will be moving, faster the better, and you, he said, slamming down the flat of the spatula SMACK on the counter an inch from Bix's stepfather's hand, you'd better be behind the wheel and fast. Hey Jeb, said Bix, looking a little puzzled, what about those dogs? Hey, look, Jeb, I brought my glove. Jeb turned and scowled right into Bix's face. I watch the color drain out and Bix go from all pepped up to all of a sudden very scared and not understanding a thing, like he was hit in the stomach and had no idea why. Then Jeb helped him out, by pushing he face up near Bix's and saying, very rough like wanting to get in a fight even though Bix was just a kid, he said, Stick the glove up your ass and ride it out of here, nigger lover. (Brooks, 1984, p. 229-230)

Come A Stranger by Cynthia Voigt, probably the best example for teenagers of the problems inherent in racism, depicted the pain of being the token black at ballet camp. It showed Mina's elation when she was chosen to attend the camp and her dejection when she was sent home. The crushing event was only the beginning of the novel. The rest of the story dealt with Mina's acceptance of her color and her determination to be black among whites. Although one of the ways in which Mina learned to deal with herself was through a crush on a older, married black minister, the story maintained its integrity by never succumbing to a love affair; rather it remained realistic as Mina grew up and out-grew her dependence on the older man. It was a story of faith and fortitude which enabled Mina to withstand the racism.

The concerns dealt with so far should not be surprising to anyone familiar with adolescents. Family relationships, sexual awakening, and school environments have impinged on the lives of adolescents at least during this century. In novels for adults or children the twists of fortune have often evolved from death, illness, and decisions made within families, or sexual

encounters, and cruelty of various kinds. School activities and friends have been relegated to adolescence as a natural part of the teenage years. One frequently found aspect of adolescent novels that was different was the presence of an important adult.

An adult mentor within or outside of the immediate or extended family played a major role in the life of a substantial number of adolescents. Labeled by Nilsen and Donelson as surrogate parent, this adult fulfilled many roles. In many cases, the mentor was a great deal older. A great-grandmother, a Nazi grandfather, an aging Lesbian artist, an old medicine woman, a retired sailor, a withered quilter, a seventy-year-old farmer, were just some of the mentors chosen by teenagers to be their confidants. Others were teachers, coaches, or ministers. Unique to adolescent novels, the adult mentor provided continuity with the past, sustenance for the presence and encouragement for the future.

Max, an aging artist, also a Lesbian, opened entire worlds to sixteen-year-old Polly O'Keef in Madeleine L'Engle's novel, A House Like a Lotus. Maximiliana Sebastiane Horne lived in the old home built by her parents on an island off the Atlantic Coast. where Polly's physician father and mother lived. Max and Polly talked about anthropology and art and nature and people. They discussed abstract ideas about inner and outer beauty, about the "delicate balance between a prearranged pattern for the universe and human free will" (L'Engle, 1984, p 136) and about making things happen by thinking positively. Max started Polly on her own maturing trek, a trek unlike what Polly had expected, but one which demanded an alert mind and an ardent spirit. Along the way Max offered Polly her first champagne and

her first trip to a foreign country, alone, and her first encounter with a Lesbian. As the book opened, Max was at home, ill, and remorseful that she flung her drunken self at Polly, who was in Athens for a few days before she went to Cyprus to be a gofer at a three-week conference for persons from underdeveloped and developing countries to come and learn about writing and literature and take what they learn back to their own countries. The trip and the three weeks away enabled Polly to see Max objectively, to forgive the mistake in judgment, and to be thankful for all the marvelous, intangible gifts which Max had given her.

Mother Barker played the role of mentor in Joyce Carol Thomas's novel, Marked By Fire. With her homemade remedies, she aided in the birth of Abyssinia and became connected to her long before Abyssinia was conscious of Mother Barker's influence on her life. Moving through the lives of all the people in the neighborhood, Mother Barker showed only Abby how to bake a delicious pound cake with her secret recipe. After the vicious rape of Abbyssinia by Brother Jacobs, Mother Barker brought her medicine to cure the bruised soul and body of the young girl. Mother Barker so influenced Abby that it was Abby who learned everything the old woman had to teach, and it was Abby who continued the practice of helping others after the death of Mother Barker.

Edna O'Brien became the mentor for Amelia Bloomer in Sheila Solomon Klass's novel, The Bennington Stitch. Ms. O'Brien, in addition to being the aunt of Amy's wise guidance counselor, was a champion quilter. Because she feared that she would die before she passed on her vast knowledge of quilting, she requested the help of someone interested in

learning what she had to teach. With Amy at her side, she had someone who wanted to learn about all the old crafts. For a semester, Edna and Amy worked together on the oldest patterns found in quilt, and Amy used this time and talent to convince her mother that quilting was the pursuit for her at that time, not Bennington College.

Polly Prior, the great-grandmother of Kate, was the friend of Trav and Buck as well as the mentor of all three kids in Richard Peck's novel, Remembering the Good Times. She played cards with the kids after school; she drank lemonade with them on hot afternoons. She told them about Harold, her younger brother who went off to World War I and never came back. She found old clothes that became costumes for the three to wear to the Homecoming Dance. Although she always referred to herself as the oldest and meanest in Slocum Township when Trav commited suicide, Polly Prior had the most pertinent and compassionate comments at the meeting for concerned parents.

> "And now we've lost another young boy, and not in a war, not in foreign parts. He just slipped away from us, didn't he? And his folks blame the school, and the school blames his folks.
>
> "That lets the rest of us off scot-free, don't it? There's people here who come tonight to hear how a problem was going to be handled for them. There's young ones who want all the responsibility put on the grown-ups. And there's grown ones here who say it can't happen to people like us. There's people in this room who come to slake their curiosity about a crazy boy, to hear how crazy he was so they'll think they're sane enough to be safe.
>
> "Trav Kirby was a boy troubled in his mind. I been troubled in my mind many a time. If that makes me a crazy woman, you better lock me up."

> "Maybe there's some people here who come to find out what they could do, to educate themselves.
>
> "Children hide themselves from their parents, and parents let them. School administrators hide from themselves, and taxpayers pay them to do it." (Peck, 1985, p. 177-178)

Another grandparent played the role of mentor in M. E. Kerr's novel, Gentlehands. Frank Trenker, Buddy Boyle's grandfather, had never been involved in the lives of his grandchildren or even his children. During an evening's drinking spree years ago, he got a girl, whom he did not love, pregnant. When the girl immediately left Germany for America, he let her go and made no effort to trace her or the child. Now he lived in Montauk, not too far from Seaville, where Buddy lived with his mother, Frank Trenker's daughter, and his father. Grandfather Trenker knew opera, literature, nature, and human nature. He provided Buddy with a place to visit when Buddy fell too quickly into a relationship with Skye Pennington, a wealthy neighbor, whom Buddy wants to impress. Grandfather, however, intuited Buddy's motive immediately and gently turned Buddy's selfishness into a genuine love for others, including Grandfather. Grandfather found himself accused of being Gentlehands, a Nazi who guarded the Jewish prisoners at Auschwitz. Although Buddy remained loyal to his Grandfather's innocence, Grandfather left Montauk because he knew that he was not safe once the emotional Nazi hunters believed they had found their man. Grandfather left his impression on Buddy, who began to love the things that Grandfather loved.

Meg Chambers had two sets of mentors in A Summer To Die by Lois Lowery. She turned to seventy-year-old Will Banks, the owner of the old

farmhouse her family was renting, at a time when she was away from her school chums and her sister Molly was dying with leukemia. At the same time she met Ben and Maria, graduate students renting another house from Will. With Ben and Maria, Meg looked forward to the birth of their first child. With Will, Meg found the solid comfort of one who had survived the turmoils of life, a World War, the death of his beloved wife, and a greedy nephew who hoped to prove Will crazy enough to get his hands on his real estate. The contrasting ages, experiences, and gifts from each one provided Meg with the insight into life and herself to cope with the death of her beautiful sister.

Two persons inadvertently became mentors. Mr. Woodrow Pingree met John Fell the night that John got stood up and drove his Dodge into the back of Mr. Pingree's dark blue Mitsubishi. Pingree, a neighbor of Fell's girlfriend's wealthy family, invited Fell to his home to begin his ingenious plot to get Fell and his own son, Woodrow Pingree, Jr., to exchange places. Mr. Pingree wanted Fell to attend Gardner Prep School while his son went to school in Switzerland. Without Fell having the slightest suspicion, Pingree saw to it that he met Delia Tremble, a real dame, dressed for a casual date in "skintight jeans and spiked heels, with a white cotton sweater" (Kerr, 1987, p. 76). After Pingree sent Fell, who attended school as Pingree, Jr., off to Gardner, he attempted to flee to Switzerland, for he received a clue that the FBI was on his trail. He was caught and accused of passing intelligence secrets to the People's Republic of China. From a newspaper account Mr. Pingree's dealings were made known to poor Fell, who had gullibly swallowed all the Pingrees offered.

Another accidental mentor was Evan Stone, the next-door neighbor of the Allgoods, grandparents of Kelly Allgood in The Shell Lady's Daughter by C. S. Adler. Crippled from the polio, Evan actually lived in New York, traveled all over the world, alone in his wheelchair, and was only in Florida to dispense of his parents' house and things. A life saver for Kelly, who felt her grandmother's displeasure over having her son's daughter with her because her son's wife was mentally ill, Evan told his own life-saving story about the time when Kelly's father had literally saved him from drowning in the deep end of their swimming pool. Although Grandmother Allgood seemed to disapprove of everything, Evan countered her disapproval with a philosophy of his own. His response provided some respite for Kelly, who endured the abasement of her mother constantly. Throughout the story Evan showed his ability to face the reality of his less-than-perfect world, and from him Kelly gained the strength to face her mother's illness, her father's absence, and her grandmother's gruffness, all of which had created an unpleasant world for her.

A minister had the role of mentor in only one novel. Tamer Shipp, the black cross country runner in The Runner, was the black minister, who spent his summers in Crisfield, Maryland, so that he and his wife and children could have a respite from New York City and the wrenching problems that confronted a minister daily in the city. He took the place of Wilhemina Smiths' father, the regular minister in Crisfield. Tamer Shipp seemed to understand what Mina was going through the summer that she was sent home from ballet camp because she was not good enough to stay even though having her there fulfilled the quota for blacks and enabled the camp to get

federal funds. During the trip home Tamer Shipp began to talk to Mina and get her to talk like a friend. Although he was older, he shared his pain with her, and he intuitively knew her pain, particularly her pain of being black in a mostly white world. Tamer Shipp always treated Mina as if she was special; Mina, in turn, attempted to do whatever she could to ease a pain that she saw in the heart of Mr. Shipp. Mina helped Mrs. Shipp prepare for the equivalency test to get her high school diploma. She discovered who Shipp's lost high school buddy, Bullet, was when she found the Tillermans.

> He knew she loved him, and he wished she didn't because that was hard on her, but he was glad she did too. Mina was glad herself to read that gladness as part of his glance, but she pulled her eyes away. It was bad enough that Mr. Shipp had Bullet in his heart, to pain him, and she could see now---see what it would be to meet something that might be the best and have it just wiped out, erased, taken away so you couldn't ever know it. Ended and finished as if it had no value. With nothing left behind. (Voigt, 1986, p. 150)

In four of the novels teachers were mentors. Interestingly enough, three of the teachers were artists; a former concert pianist, who taught piano, and two women who taught art. The other mentor was a former boxer who decided to teach English. In I Will Call It Georgie's Blues by Suzanne Newton, Mrs. Talbot and the secret piano lessons were the only respite Neal had from the turmoil of his life and family. Mrs. T, kept Neal's secret, and they became friends. When Neal told Mrs. T. that his mother wanted him to spend less time at her place, Mrs. T. tried to explain to him what might be happening.

> "It's hard on parents when their kids get to be teenagers and don't like them anymore. Perhaps they feel betrayed, after all they've been through on their children's account."

> "Look, Mrs. T., my folks have never been friends to me or Aileen or Georgie--maybe not even to each other! They don't care about what we think or what we want or what we hope! All they care is that we don't act in any way that will disgrace them in this town!"
>
> "It may be that this is the time when people have to know about your music," she went on. "It is an explanation--a context. Keeping such a tremendous secret takes a lot of energy. Hiding is the hardest thing a person can do. And it isn't just the fact that you're studying music that's hidden--it is who you are, the real Neal Sloan." (Newton, 1983, p. 30-31)

Two other mentors taught art. In The Language of Goldfish by Zibby Oneal, Mrs. Ramsay taught Carrie private art lessons at home on Saturday morning because Carrie had talent. When Carrie felt that she could not face school, her parents, the loathsome dances, Mrs. Ramsay calmed her without knowing her power by bringing out of Carrie the talent and with it the fears she harbored. Mrs. Ramsay took her to a Beardsley show at an art museum in Chicago, and the lines in the Beardsley paintings threatened to undo Carrie, who found them leading her on and on until she saw grotesque shapes. After Carrie's attempted suicide, Mrs. Ramsay eased the first visit with the eagerness her voice held when Carrie phoned her. As Carrie began to relax at Mrs. Ramsay's house on her first visit after the hospital, Mrs. Ramsay invited her to enter an art competition if she felt like it and then asked her how she felt The answer Mrs. Ramsay received indicated the importance of Mrs. Ramsay in Carrie's life.

> "I don't mind telling you, but I don't know if I can. Here, you see,here in this house with you it's all right, but other places it isn't. Other places I feel like a stranger.

> "Like this puzzle." Carrie pointed to the half-finished jigsaw puzzle on the coffee table. "All the pieces fit together because they belong to the same puzzle. But a piece from another puzzle would never fit. That's me. I feel like that kind of puzzle piece." (Oneal, 1980, p. 115)

Before the end of the novel, Mrs. Ramsay had disappointed Carrie by leaving her husband and children for another man, but Carrie showed her strength by being able to allow Mrs. Ramsay her weaknesses without being devastated by the instability of one she had trusted completely.

From the beginning of her tenure at the boarding school in Switzerland, Philippa Hunter needed something and someone to lift her spirits and her self-esteem. Being placed in boarding school was not Flip's idea; in fact it was the brain-child of Mrs. Jackman, a beautiful widow eager to usurp Mr. Hunter's attention away from his motherless child. Tucked away in boarding school, Flip found her art lessons and her art teacher her refuge. When Flip learned that Madame Perceval, the art teacher, was familiar with her father's work as an illustrator of children's books, she was thrilled. Because art was not the only activity at the girls' school, Flip dreaded the days when all the girls were taken up the slopes to ski. But when Madame Perceval discovered how self-conscious Flip was because of her lame leg, Flip got private lessons from her in skiing as well as art. As Flip improved her skiing, her art, and her self-esteem, she also discovered that her father had escaped the clutches of Eunice Jackman and that he had found Colette Perceval quite charming. For a romantic and happy ending to Madeleine L'Engle's And Both Were Young, Philippa Hunter warmed by all her recent good fortune walked through the snow hand-in-hand with her friend Paul.

Another mentor was a boxer-turned-teacher in Robert Lipsyte's The Contender. Steve Spoon spotted Alfred Brooks at Donatelli's gym and took him under his wing. When Alfred attempted to make himself a contender in the ring, Spoon took him into his apartment the hours before a fight. Spoon and his wife fed him steak, gave him a nice quiet bed to rest on, and talk about books. During the resting, pre-fight moments, Spoon showed Alfred all the books he owned and talked about school and life. When Alfred realized that he did not have the killer instinct that a champion boxer needed, Spoon confessed that he too lacked such instinct. Getting Alfred beyond the drug infested streets and back into school was Spoon's greatest achievement. Because Alfred saw Steve Spoon as one who had a good life even though he failed as a boxer, Spoon helped Alfred to face himself and the world and become a contender in life.

Adolescents chose mentors for different reasons. They sometimes needed someone outside of the family to listen to them. In some case they needed reassurance or comfort , and they could not turn to their families. No matter whether the parents were supportive or indifferent, teenagers often turned to an older person for conversation, advice, or stability that became very important in the development of the young human being.

As critics have noted, adolescent literature deals with the concerns teenagers have as they move through their stages of development, checking out their independence, their physical growth, their popularity, their understanding of the past, and their potential for the future. Realistic adolescent fiction has provided authors with a vehicle for replaying their own teenager years, with their fun and frustrations. It has offered teachers

and psychologists case studies and teaching tools. More importantly it has given young readers a gold mine of interesting, reassuring peers with whom they can weather the turmoil and titillation of adolescence.

CHAPTER III

THEORIES OF ADOLESCENCE

Understanding theories of adolescence will enable teachers to recognize the authenticity of realistic adolescent novels and use them more effectively. Even with the many psychoanalytical studies of the twentieth century, few teachers have studied the theories that might provide insight into the world of the adolescent. Parents make little or no attempt to understand adolescence; rather they spend an inordinate amount of time dreading its approach in their family. Frequently without availing themselves of good, accessible information, parents and teachers either endure or attempt to control the behavior that they consider an enigma.

Professors Alleen Pace Nilsen and Kenneth L. Donelson (1985), authors of the most recent and most definitive book on young adult literature, see adolescent psychology and adolescent literature as complementary areas. They encourage specialists in either area to read widely in the other. Without attempting to discuss the theories of adolescence, Nilsen and Donelson simply note that a relationship exists. To substantiate their point that psychologists already recognize the relationship, they cite psychology courses that use literature as supplementary texts, and report that Judith Guest, author of Ordinary People, was invited to speak to the American Psychiatric

Association. They want teachers to include more psychology in their preparatory studies.

History of the Concept of Adolescence

Both adolescent psychology and adolescent literature are new concepts; both received negative reviews early on; therefore persons must be made aware of the evolution and the more recent developments of both. Even the term *adolescent* is a relatively recent term. When the ages of man were being translated from Latin to French, the French had no word for adolescence. Childhood, youth, and old age were the stages. In Latin *puer* and *adolescens* were used indiscriminately. In ages past, philosophers and theologians laid out advice for rearing and educating children in general. Plato offered his views on the education of children. He wanted education to start with music, which for him included fiction, but he added mathematics to music and gymnastics as the appropriate education for the older youth. In his Ethics, Aristotle said, "The young are permanently in a state resembling intoxication; for youth is sweet and they are growing"(Aristotle,1953, p 225). In commenting on the difficulty of educating youth, Aristotle remarked, "To live a hard and sober life is not an attractive prospect for most, especially when they are young"(Aristotle,1953, p. 311). Although many biblical stories extol children, certain verses found in the Bible imply the frivolity of youth, the wickedness of the young, and the importance of setting youth on the virtuous path early.

Early philosopher-educators set in place an understanding of the manner in which the youth should be trained. John Calvin had great faith in the process of education. John Comenius organized a school according to the

development of the individual, suggesting that the years from twelve to eighteen be used for strengthening the powers of reasoning. John Locke added his notion of the importance of experience for every person. Finally, John Jacques Rousseau influenced today's thinking about education with his theory of the natural development of the child, freeing the child from restrictions of the adult world so that he could become what he should become.

Until the eighteenth century, adolescence was subsumed with childhood (Aries, 1962, p. 25). Although the word adolescence appeared earlier than the eighteenth century, it was subordinated to the general nature of human development (Muuss, 1975, p.11). Adolescence, the two-volume work published by G. Stanley Hall in 1904, is considered the first scientific study of the chronological period between twelve and twenty. Since his study adolescence has received much attention. In a spate of movies recently, Hollywood producers have cast young adults in starring roles. Although the roles have sometimes been sensational, many depict the ordinary teenager in school dealing with the mundane aspects of growing up. Similarly, novelists in the last twenty-five years have been writing about those years between twelve and twenty. While the standoff between adults and adolescents has not been eliminated, more and more adults are looking for ways to overcome the years of negative stereotyping and to begin to understand teenagers.

Beginning of Adolescent Theory

Hall, calling adolescence a period of *Sturm und Drang* , created the prevalent understanding of teenagers. Hall saw adolescence as a period of

wide-ranging mood swings from gaiety to moroseness. Much of the view of adolescence that is held today can be seen in the comments made by Hall.

> Energy, exaltation, and supernatural activity are followed by indifference, lethargy, and loathing. Exuberant gaiety, laughter, and euphoria make place for dysphoria, depressive gloom, and melancholy. Egoism, vanity, and conceit are just as characteristic of this period of life as are abasement, humiliation, and bashfulness. One can observe both the remnants of an uninhibited childish selfishness and an increasing idealistic altruism. Goodness and virtue are never so pure, but never again does temptation so forcefully preoccupy thought. The adolescent wants solitude and seclusion, while he finds himself entangled in crushes and friendships. Never again does the peer group have such a strong influence over him. At one time he may exhibit exquisite sensitivity and tenderness; at another time, callousness and cruelty. Apathy and inertia vacillate with an enthusiastic curiostiy, an urge to discover and explore. There is a yearning for idols and authority that does not exclude a revolutionary radicalism directed against any kind of authority. (Muuss, 1975, p.36)

Other psychologists and psychoanalysts have contributed to a largely negative view of the adolescent. Many have studied only youth with deviant behavior which has later been interpreted by the public at large as normal behavior. The Freuds, in particular, spent most of their time with delinquents. Anna Freud emphasized her belief that the sexual changes so strongly influenced the psychological aspects of the teenager that there had to be conflict of all sorts during the adolescent period. In 1945, Otto Rank presented a less pessimistc view, but it was Erik H. Erikson, in the 1950s, who offered a way to understand adolescence as a positive stage of development. At the same time Robert J. Havighurst began to outline the tasks appropriate within stages. Later, Lawrence Kohlberg delineated the stages of moral development. For years their theories stood undisputed, but

in 1982, Carol Gilligan began to question their understanding of the female, in her social and moral development.

Erikson, a teacher and artist before becoming a psychoanalyst, comes closer than others to unraveling the dynamics of adolescent behavior. In his studies, Erikson included adults and children, lower- and upper-class persons, normal and deviant behavior, and various ethnic groups. His variety of experiences in the United States and in Europe, where he studied with Anna Freud, "led Erikson away from a sexual orientation in favor of a balance between biological and social factors" (Hughes and Noppe, 1985, p. 53).

Erikson's Approach

Erikson approaches adolescence positively, delineating the needs, the personality, and the connection between adolescence and other stages of development. While other authorities on teenagers seem content to describe adolescence, Erikson explains it. Although many experts in human behavior imply that adolescence is an aberration in nature, Erikson states clearly that adolescent behavior is normal and necessary for the development of the well-adjusted adult. Erikson, known for his stages of personality development, includes two elements which make his work distinct. In Childhood and Society, Erikson (1950) adds adult stages to his personality development chart, and he denotes crises or turning points for each stage. In these stages, Erikson uses the word *crisis* to refer "to a normal set of stresses and strains rather than an extraordinary set of events" (Newman & Newman, 1984, p. 31) Most importantly for adolescents, Erikson explains this crucial period in

their development with statements that make their crises comparable to the temper tantrums of a three-year-old.

Erikson's Stages of Development

In Childhood and Society, the eight stages in Erikson's theory include infancy, toddlerhood, early childhood, school age, adolescence, young adulthood, middle adulthood, and maturity or old age. Within each stage there is a psychosocial crisis, which determines the growth of the individual. For "mental vitality," Erikson(1968) suggests that a human must emerge on the positive side of each crisis. Infants, Erikson contends, must learn to trust others and themselves. Obviously the negative side of this crisis would be mistrust, a trait which would color a person's entire life. Similarly, toddlers must begin to assert themselves, to become autonomous in walking, talking, and deciding on their own what they want to do; however they may learn shame from their inability to do everything well or they may doubt their ability ever to learn to operate on their own volition. In early childhood, children must take the initiative to imagine, experiment, interact with a peer group, ask questions. If adults deny children this wondering or playing time, children learn guilt instead of initiative. They may never trust their will. School age children need to succeed in school or they learn that they are failures and believe always that they are inferior. Building on all of these crises, adolescents must learn who they are or be saddled with a confusion of roles for the remainder of their life. If adolescents establish their identity, they move into young adulthood able to have intimate relationships rather than become isolated. Given a stable intimate relationship, the young adult should move into middle adulthood with a desire to guide the next generation

into a similarly fulfilling future rather than give up on life. Finally, if the stages of development have been positive, the older person can be pleased with life, ready to relinquish the reins of power and leadership to others, and able to face death objectively instead of moaning over missed opportunities or disgusted with the life already lived. Passing through each successive crisis successfully or positively leads one into a productive and happy old age, according to Erikson's view of the stages of personality development.

Erikson's Connection between Adolescence and Prior Stages

Although the crises sound normal in every stage, the behavior one exhibits while positively maneuvering through them causes the problems between children and adults. Fortunately, Erikson's explanation of adolescent behavior enables adults to understand the behavior and respond appropriately. In fact adults need to understand all the stages of human development, for, according to Erikson, the behavior in adolescence repeats all of the crises that each stage before it manifests. For example, in the earliest stage, the crisis is between learning to trust and mistrust.

> If the earliest stage bequeathed to the identity crisis an important need for trust in oneself and in others, then clearly the adolescent looks most fervently for men and ideas to have faith in, which also means men and ideas in whose service it would seem worth while to prove oneself trustworthy. At the same time, however, the adolescent fears a foolish, all too trusting commitment, and will, paradoxically, express his need for faith in loud and cynical mistrust. (Erikson, 1968, p. 129)

As the toddler, in the second stage, seeks to assert his will, so the adolescent tries to choose what he wants to do and to avoid being pressed into activities that will embarrass him. "He would rather act shamelessly in the eyes of his elders, out of free choice, than be forced into activities which

would be shameful in his own eyes or in those of his peers" (Erikson, 1968, p. 129). Just as the child, in the third stage, initiates his play, asks questions, interacts with a peer group, and imagines himself to be whatever he chooses, adolescents involve themselves with peers or adults who seem to lead them where they think they want to go. Or they may accuse adults of not allowing them the freedom to do what they need to do. During the fourth stage, the school age child has the need to do work well; similarly teenagers need to put off making a career choice until they are sure of success. Clearly Erikson does not mean for children to have gone through a lock-step process to get to adolescence, but he does show how the needs of adolescents embrace the developmental crises prior to the teenage years as well as how the identity crisis during adolescence determines much of the remainder of one's life.

> Among the indispensable co-ordinates of identity is that of the life cycle, for we assume that not until adolescence does the individual develop the prerequisites in physiological growth, mental maturation,and social responsibility to experience and pass through the crisis of identity. We may, in fact, speak of the identity cirsis as the psychosocial aspect of adolescing. Nor could this stage be passed without identity having found a form which will decisively determine later life. (Erikson,1968, p. 91)

Adolescence and Society

Society as a whole is important to adolescents because they need an environment in which to cultivate their egos. Their society offers an arena in which the natural struggles of teenagers may occur. It offers them a history to approve or disapprove. It provides opportunities for them to be involved in experiences which maintain traditions and evoke new visions. It is important for society to confirm youth and for youth to confirm what society

offers; however, it is also important for society to enable youth to destroy what needs to be torn down so that rebuilding can take place. Society must realize that religion, politics, music, literature, and the media have been creating a mythology that has penetrated the being of adolescents from birth, and that these myths impinge on their attempt to find their identities. "The Eriksonian ego is a creative force for change that accounts for both the biological needs of individuals and the cultural and historical contexts of their lives" (Hughes and Noppe, 1985, p. 364). A society that understands adolescents has the opportunity to enable its youth to move into young adulthood, middle adulthood, and old age generating ideas, leading the next generation, and ultimately pleased with life. According to Erikson's views, a society that is good for adolescents is good for all its members.

Adolescence and its Importance

Erikson leaves little doubt about the importance of the developmental stage of adolescence. It is a time when a number of things must happen if the stage is considered a positive experience for the teenagers. Using ego identity versus role confusion as the crisis of the adolescent stage, Erikson sees this period as the one in which the individual must integrate the past "to create a commitment to a set of values, a sense of personal indentity, and a direction for the future" (Hughes and Noppe, 1985, p. 369). Because part of identity comes from a person's gender, Erikson contends that adolescence is the period when the body and its changes become a reality to individuals who must determine the role gender plays in their life. He believes that adolescence must provide the time for individuals to become certain that their way of doing something is compatible with the world around them. In

his book, The Life Cycle Completed: A Review (1982), he repeats this view . "As I have indicated, I would then consider adolescence the life stage wide open both cognitively and emotionally for new ideological imageries apt to marshal the fantasies and energies of the new generation"(p. 93). It is the time to examine commitments, to try out one's will, to acknowledge one's gender, and to move into roles observed from birth.

Universality of Adolescence

No matter what definition of adolescence one chooses, no matter what description of adolescence is given, no matter how many disagreements evolve, everyone agrees that there is a period of time in a person's life that is different from other periods. It is the time when life holds more promise and problems than one can handle. It is the time when the body grows in spurts, when the strength to run far and fast is taken for granted. It is the time when feelings of elation and degradation vie for time to be sorted out. It is the time when popularity is all-important and totally whimsical. It is a time when everyone looks just alike in clothes, acts just alike in public situations, and feels separated from everything that matters. It is the time when the opposite sex becomes more attractive and less accessible. It is the time when sex is tantalizing and taboo. It is adolescence, a period that is alike and different for everyone between thirteen and twenty. Although communities and nations may deal with adolescents differently, the period of time between childhood and adulthood does appear to be different from other stages in development. Contrary to what many adults believe, adolescents weather these years with less turmoil than the period imposes on them.

Daniel Offer (1988) and others recently completed a study of

adolescents in ten countries and found that teenagers around the world can integrate the natural changes in their lives with little turmoil. Although Offer and his team did find a significant number who claimed to be "depressed, anxious, emotionally empty, or confused" (p.3) more teenagers said they were "relatively happy, coped well with their lives, and made a relatively smooth transition to adulthood" (p. 3). Offer agreed with Erikson's analysis of this stage of development. Adolescents must detach themselves from their parents and establish themselves as self-confident individuals, who can make the necessary decisions about their futures.

Erikson's MajorIdeas for Those Who Work with Adolescents

Three major, overlapping ideas dominate Erikson' s understanding of adolescence. First, adolescents need space in which to establish their identity. Second, within this space they will be able to search for something, someone, or some group that deserves their loyalty. Third, adolescents need adults, besides parents, as representatives of the greater society to recognize, confirm, and approve them as important beings in the society. Each of these ideas is a natural outgrowth of Erikson's explanation of the crises within the adolescent stage of development.

A Psychosocial Moratorium

What every adolescent needs is space, a psychosocial moratorium: "a period of sexual and cognitive maturation and yet a postponement of definitive commitments" (Erikson, 1982, p. 25). While the body is changing, the mind is expanding, and the social awareness is increasing. Although teenagers need to feel a connection between the child they can look back on and the adult they can look forward to, they need the freedom to try out

behaviors and ideas without being labeled immediately or obligated to continue the behavior forever. As work becomes less attainable at an early age, the adolescents in a culture become more conspicuous. They may use this period to set up a subculture in which they sport a particular style of dress or hair cut; they may talk in code. They appear to be settling into a certain pattern of behavior when in reality they are simply searching. If they seem preoccupied with what others think about them, adopting the modes of behavior of their peers, they are trying to connect themselves with their peers as they turn loose of their parents. Erikson (1964) describes this moratorium graphically.

> Like a trapeze artist, the young person in the middle of vigorous motion must let go of his safe hold on childhood and reach out for a firm grasp on adulthood, depending for a breathless interval on a relatedness between the past and the future, and on the reliability of those he must let go of, and those who will "receive" him. (p.90)

Erikson(1968) calls to our attention that most societies "institutionalize a certain moratorium" (p. 157) for the majority of their young people in the guise of apprenticeships or adventures. In other words, cultures have provided time-out in which the youngsters can devote themselves to school or travel or work, or they can have the freedom to be kids. According to Erikson, even delinquency "must be considered to be an attempt at the creation of a psychosocial moratorium" (p. 157). In modern culture, psychiatric treatment is a kind of moratorium; a teenager, through an analyst may search for himself trying out all types of bizarre ideas without restraint or disapproval.

The Need for Fidelity

During their needed moratorium, adolescents can be seen searching for a base for their fidelity. Sensitive to the implication that they may be no more than a product created by a personal or corporate history, youth seem to reject parents and accept anyone who promises them control over their destiny. They may appear to be chasing after many things at once, shifting rapidly from one idea or group to another extremely different from the first. Sometimes they choose a subculture espousing new ideas, anything from different diets to radical religions just to try out their developing egos. They often latch on to heroes with loud enthusiasm. Occasionally the reverse is seen when adolescents sneer at the idea of a hero or anyone to admire. All of these activities are their attempt to create their own identity. Within that identity is the need to be attached to someone or something . "Fidelity is the ability to sustain loyalties freely pledged in spite of the inevitable contradictions of value systems. It is the cornerstone of identity and receives inspiration from confirming ideologies and affirming companions" (Erikson, 1964, p. 125).

The Importance of the Adult

Very important during this period of searching is the adult who interacts with youth. "It is for adult man to provide content for the ready loyalty of youth, and worthy objects for its need to repudiate" (Erikson, 1964, p. 126). The adult is also important as part of the continuity representing the past ideologies and offering hope for the future. The often over-used role-model concept is exactly the relationship Erikson had in mind. Part of the role for adults lies in their refusal to make hasty

pronouncements concening the behavior of the adolescent. Rather they should understand the needs of the uncertain ego as it attempts to find itself.

> Good teachers who feel trusted and respected by the community know how to alternate play and work, games and study. They know how to recognize special efforts, how to encourage special gifts. They also know how to give a child time and how to handle those children to whom school, for a while, is not important and is considered something to endure rather than enjoy, or even the child to whom, for a while, other children are much more important than the teacher. But good parents also feel a need to make their children trust their teachers, and therefore to have teachers who can be trusted. For nothing less is at stake than the development and maintenance in children of a positive identification with those who know things and know how to do things. Again and again in interviews with especially gifted and inspired people, one is told spontaneously and with a special glow that *one* teacher can be credited with having kindled the flame of hidden talent. Against this stands the overwhelming evidence of vast neglect. (Erikson, 1968, p. 124)

Ego Confusion

What happens when adolescents do not manage all the crises in this stage? Erikson does deal with those who find too many obstacles in their path or who simply fail to search. Adolescence is the time when teenagers must reflect on who they are, where they came from, and where they are going. It is the period when they must judge their own talents along with the ways that they want to use them. It is a time for searching for an image of who they are as persons with attachments to those who helped make them who they are as well as persons attached to peers who reflect who they are. During this time, they must search for identity; it does not just appear with the other physical changes. Rolf E. Muuss, in Theories of Adolescence, 1975, sums up Erikson's ideas. "The search for an identity involves the production of a

meaningful self-concept in which past, present, and future are linked to gether"(p. 63). If during this time an individual chooses not to search for identity, the adolescent period may result in role diffusion or identity confusion.

Confusion about who they are and where they are going often manifests itself in behavior that adults label delinquent. For example, youth often run away. They drop out of school, quit jobs, stay out all night, retreat into weird moods or behavior. Unable to settle on an identity, they often "temporarily overidentify with the heroes of cliques and crowds to the point of an apparently complete loss of individuality" (Erikson, 1968, p. 132). Sometimes the confusion leads to destructive behavior. They become exclusive in their crowds, attempting to construct an identity by ridiculing all who have different dress, looks or actions from their own little group. Often youth want time to stand still or they want time to speed up so that they can get on with their lives. Viewed by adults, youth appear either catatonic or frenetic. They seem to be racing haphazardly from one event or activity to another. Or they seem immobile, unable to make decisions or participate in anything. Just as they promise to learn to play the guitar, they pitch the expensive gift into the closet with the soccer ball, the band uniform, and the gerbil cage. Disdaining activity, others sprawl for hours in their rooms, staring into space as the stereo creates enough sound and vibration for the entire block. Some sit glassy eyed in front of a television watching childhood cartoons for hours at the time. At the extreme are the teenagers who indulge in drugs in an attempt to manipulate identity and time.

Erikson(1968) sums up adolescence with an acknowledgement of the strangeness of the stage.

> The final assembly of all the converging identity elements at the end of childhood appears to be a formidable task: how can a stage as "abnormal" as adolescence be trusted to accomplish it? It is not always easy to recall that in spite of the similarity of adolescent "symptoms" and episodes to neurotic and psychotic symptoms and episodes, adolescence is not an affliction but a normative crisis, i.e., a normal phase of increased conflict characterized by a seeming fluctuation in ego strength as well as by a high growth potential.(p. 163)

Havighurst's Developmental Tasks

Robert J. Havighurst, a social psychologist at the University of Chicago, became interested in the word *task* as applied to problems of adjustment while on the staff of the Adolescent Study of the Progressive Education Association. He heard Erikson, a consultant to the staff in the 1940s, use a similar concept. Trying to avoid the word *need*, he listed the tasks or achievements an adolescent needed to complete to be happy, comfortable, and constructive during teenage years and later as an adult. An understanding of his tasks along with Erikson's stages enables teachers and others who work with adolescents to choose the suitable time and materials for the accomplishment of the tasks. Havighurst found that these sequential tasks are necessary for each individual and demanded by society. In his book Human Development and Education, first published in 1948, Havighurst(1953) describes the nature of each task; the biological, psychological, and cultural bases; the response to each task by the middle, upper, and lower American classes; the educational implications; and the

high, medium, low achievement of teenagers as outcomes of secondary education.

The ten developmental tasks for adolescence are as follows:

1. To achieve new and more mature relations with age-mates of both sexes.
2. To achieve a masculine or feminine social role.
3. To accept one's physique and use the body effectively.
4. To achieve emotional independence of parents and other adults.
5. To achieve assurance of economic independence.
6. To select and prepare for an occupation.
7. To prepare for marriage and family life.
8. To develop intellectual skills and concepts necessary for civic competence.
9. To desire and achieve socially responsible behavior.
10. To acquire a set of values and an ethical system as a guide to behavior. (p.111-147)

He also wrote tasks for infancy, middle childhood. Although the tasks for middle childhood and adolescence are similar, the tasks for adolescence are "sophisticated extensions of the same basic tasks" (Hughes and Nope, 1985, p. 584).

Peer Group

Within the peer group, adolescents use this period to become adults, to learn cooperation, and to learn leadership. As they become more interested in being with each other, adolescents need to be among their own sex to organize activities, to create a micro-society, and among the opposite sex to learn social skills of talking and interacting.

> The most potent single influence during the adolescent years is the power of group approval. The youth becomes a slave to the conventions of his age-group. He must wear only the clothes that are worn by others, follow the same hair style, and use the same slang. Yet

> this conformity seems limited to the externals of life. In their inner life adolescent boys and girls are still individuals, and sometimes individualistic to an extreme. (Havighurst, 1953, p112)

Personal Independence

Six tasks fall into the category of personal independence. Becoming comfortable with the body is a challenge to all teenagers. The changes inside and out are fascinating and scary. Almost all teenagers wonder at some point if they are normal. Becoming comfortable with parents but not dependent is another challenge. The desire of children to grow up often wars with the fear of the unknown, and parents also have problems with this task: their desire for their children to become independent battles with the fear of what the world will do to them. Although most teenagers achieve the needed independence, most go through conflict and rebellion to get it.

Becoming comfortable with an occupation and capable of earning a living is also a part of the tasks of adolescence. This task varies in intensity. When unemployment is high, the task is more stressful. For children who just know from age five what they want to do and find they are capable of achieving what they want, the task is a pleasure. For many adolescents today the task is frightening. "What am I going to be" becomes a deafening refrain rather than an answerable question.

Becoming comfortable with the knowledge needed for living constructively in today's society is a bigger challenge than many teenagers realize. Preparing oneself to be a good spouse and parent demands skills rarely taught and seldom demonstrated. Learning concepts of government and human nature, in addition to developing enough skills in language and logic to operate effectively is a big order for adolescents. Juggling just the

tasks that result in personal independence would be difficult enough, but these six tasks are only part of the developmental process.

Personal Philosophy

The last two tasks, "the crowning accomplishment of adolescence" (Havighurst, 1953, p.144), enable a teenager to develop a philosophy of life. The two tasks move beyond being comfortable and adjusted. They expect youth to want to be socially responsible and to establish values for an ethical system to guide their responsible behavior. This task is part of the process that goes on throughout life. "The primary source of all values is the fundamental physiological drive of the organism" (Havighurst, 1953, p.148).

First, a child desires food, warmth, then activity. Later, the child values the love and approval of the primary care-giver. Havighurst(1953) lists six ways by which a person comes to desire an object or state of affair:

1. Through satisfaction of physiological drives.
2. Through satisfactory emotional experience.
3. Through concrete reward and punishment.
4. Through association of something with the love or approval of persons love and approval is desired.
5. Through inculcation by someone in authority.
6. Through reasoning or reflective thinking. (p. 149-150)

However, Havighurst admits that most values are absorbed without reflection or "caught" from others.

Similarities of Havighurst and Erikson

Several similarities between the crises described by Erikson and the tasks described by Havighurst are worth noting. During the psychosocial moratorium, adolescents try out their independence discovering whether

they can trust themselves and others, discovering whether their decisions are approved and affirmed by peers and significant adults. They use social contacts to try out who they are and will be. They use school to dream of what they can accomplish. According to Havighurst and Erikson, the peer group is very important to adolescents, for it offers the foundation for fidelity and interaction. Finally, Havighurst and Erikson both recognize the importance of the role of the adult in the life of adolescents. Erikson emphasizes the continuity and approval which only adults can offer. Havighurst notes the model for values and behavior which only adults can offer.

Kohlberg's Stages of Moral Development

Lawrence Kohlberg, Harvard psychologist, also studies and writes about adolescents, but his concern is their moral judgment. Concerned with the moral education of adolescents, Kohlberg (1981) points out that teachers, whether they think so or not, are moral educators "as creators of the 'hidden curriculum' of the moral climate of the classroom" (p. 1). Emphasizing the need for teachers to face Socrates' question "What is virture," Kohlberg criticizes the strategies that teachers have used. He is suspect of character education because it means equating virtue with society's values. He also criticizes values clarification because it "neither clarifies nor resolves questions of the nature of virtue" (p. 3).

Inspired by work done by Piaget, Kohlberg studied seventy-five boys from young adolescence on. Based on their reasoning about hypothetical dilemmas, he created a "typology of definite and universal levels of development in moral thought" (p. 16). Although typology is thought of as

the study of types, symbols, or symbolism, Kohlberg gives the word its older meaning of stages "in which the lower stage of existence points preformatively to that which is next in order above it, and indirectly to that which is highest" (Von Rad, 1960/1965, p. 367). He constructed the typology of three levels of moral thinking, and each level has two related stages that must follow in order. Persons must go through the first two levels and four stages before they can arrive at the highest; however, even the first stage shows a consciousness of morality that points to the highest, most abstract level. Following are Kohlberg's levels of moral thinking and the stages within each level:

Preconventional Level
- Stage 1. The Punishment and Obedience Orientation
- Stage 2. The Instrumental Relativist Orientations

Conventional Level
- Stage 3. The Interpersonal Concordance or "Good Boy--Nice Girl" Orientation
- Stage 4. Society Maintaining Orientation

Postconventional, Autonomous, or Principled Level
- Stage 5. The Social Contract Orientation
- Stage 6. The Universal Ethical Principle Orientation (p. 17-19)

Choosing one of the moral aspects used to create the dilemmas for the research, "motive given for rule obedience or moral action" (p. 19), Kohlberg explains the stages more concretely with the following list:

1. Obey rules to avoid punishment.
2. Conform to obtain rewards, have favors returned, and so on.
3. Conform to avoid disapproval and dislike by others.
4. Conform to avoid censure by legitimate authorities and resultant guilt.

5. Conform to maintain the respect of the impartial spectator judging in terms of community welfare.
6. Conform to avoid self-condemnation. (p.19)

Children in the preconventional stage are usually between four and ten years of age. They may be well behaved and proper, not from an understanding of moral behavior but from their own self-interest. Adolescents, generally, have arrived at the conventional level of moral development. They respond to peer pressure and authorities. Unfortunately many persons never develop beyond the conventional level. Only a small number of person reach the post conventional level. These persons are abstract thinkers who are able to derive behavior that serves the greater good of the community and the world. These persons can think for themselves, but they think of others and how best to operate for them in the world.

Adolescents may be at any stage in Kohlberg's typology. They may be still at the preconventional stage responding only to a selfish, egocentric need. Or they may have moved to the conventional level in which their social group determines their behavior. Many are responding both to their peers and to authorities. They behave as society expects but not because they have formulated their own philosophy. Functioning at a postconventional level, some few adolescents are altruistic, conscious of the greater community's needs and their role in that community. Often these are the leaders in a high school. Wherever persons are, they have passed through the prior levels and stages to get there.

Gilligan's Different Voice

Carol Gilligan (1982), studying the ideas of Erikson and Kohlberg, sees a difference in the crises and moral development of females. She

questions the ideas that females must arrive at adolescence at risk; perhaps, she notes, the female may just have "a different agenda" (p. 11). Rather than women's differences constituting a problem in development, Gilligan suggests that the problem lies with the theory.

As Gilligan sees the development of the female, females experience relationships differently from the way males experience them. As men have trouble with relationships, "women tend to have problems with individuation" (p. 8). Because adolescence is marked by separation, "women's failure to separate then becomes by definition a failure to develop" (p. 9). For an example, Gilligan points out that young boys choose to play competitive games which lead to constant arguments, which they seem to enjoy as much as the game. Girls, however, stop their games when arguments start. Gilligan concludes that girls prefer to continue relationships rather than games.

In Gilligan's view, identity, also, is perceived differently by boys and girls. For males, identity comes before itimacy, but "itimacy goes along with identity, as the female comes to know herself as she is known, through her relationships with others" (p.12). Again Gilligan notes that in Erikson's stages, "identity continues to precede intimacy" (p. 12) with no concessions made to the difference in female development.

Gilligan also questions Kohlberg's view of the moral development of males and females. In listening to both male and female adolescents' responses to moral dilemmas set up by Kohlberg, Gilligan hears young boys responding with a kind of mathematical logic and young girls responding with a sense of the importance of relationships.

> The unwillingness to make moral judgments that Kohlberg and Kramer (1969) and Kohlberg and Gilligan (1971) associate with the adolescent crisis of identity and belief takes the form in men of calling into question the concept of morality itself. But these women's reluctance to judge stems rather from their uncertainty about their right to make moral statements, or perhaps from the price for them that such judgment seems to entail.(Gilligan, 1982, p. 66)

Succinctly pointing out the Erikson's use of the male's development and Kohlberg's use of the male's moral response as the norm, Gilligan clearly records the different voice she hears from females. From this different voice, Gilligan has delineated the development and moral responses that seem typically female, and normal. She insists that women have been unable to listen to themselves because they have not been heard in the past. The adolescent female's crisis of identity and moral belief, Gilligan says, is " crisis that centers on her struggle to disentangle her voice from the voices of others and to find a language that represents her experience of relationships and her sense of herself" (p. 51).

Similarities of Erikson, Havighurst, Kohlberg, and Gilligan

Through their research all four scholars uncovered similarities in adolescents. The search for identity during the psychosocial moratorium correlates with accomplishment of tasks and the development of moral principles. The importance of the peer group echoes again in Kohlberg's typology because he thinks most adolescents occupy the third stage where approval is of the utmost importance. Again the adult mentors are paramount in the life of adolescents as they learn roles, sever ties, and engage in thought-provoking discussions. To be ready to leave the path of adolescence and get onto the highway of adulthood, teenagers need to move

through the crises of Erikson, accomplishing the tasks of Havighurst, and rising through the levels of Kohlberg's typology. However, female teenagers need to be allowed the freedom to experience relationships differently. To guide teenagers as they successfully travel through adolescence, adults need a thorough grasp of the map which Erikson, Havighurst, and Kohlberg have drawn. In addition adults need to hear from the viewpoint of Gilligan.

All four of these scholars have used literature to illustrate their ideas. Erikson (1968) repeatedly used Shakespeare's Hamlet to depict the crises of the adolescent. Suggesting that Hamlet's crises are basic to man, Erikson expounded on Hamlet's waning moratorium, his doomed fidelity, his identity confusion, and his inability to become the person he wanted to be; rather he became the opposite, "a mad revenger" (p. 240).

Havighurst (1953) went even further in recommending literature. In several of the educational implication sections following the various tasks, Havighurst encouraged the use of literature for a variety of good reasons.

> Reading is a tool for the achievement of developmental tasks because it gives knowledge, esthetic enjoyment, and a supply of vicarious experience that is nearly inexhaustible. Over and beyond the evaluation of reading material as examples of good writing and as aids to vocabulary building, the teacher may choose literature as a means of aiding the emotional adjustment and the formation of values in her pupils. (p. 161)

To aid adolescents in achieving emotional independence of parents and other adults, he suggested a study of the conflicts between generations depicted in literature including The Forsyte Saga, Sons and Lovers, or King Lear (p. 126). He listed fiction, history, and biography as tools to cultivate desire to achieve socially responsible behavior. Included on his list were

Cather's My Antonia, Eggleston's The Hoosier Schoolmaster, Sandburg's Abraham Lincoln, Ferber's Cimarron, Franklin's Autobiography, Washington's Up From Slavery, and Addam's Forty Years at Hull House (p.146). For acquiring a set of values and an ethical system as a guide to behavior, Havighurst reiterated the usefulness of literature in helping young persons organize their goals and aspirations. He included the following books as worthwhile for this task:

> Maugham's Of Human Bondage, Samuel Bûtler's The Way of All Flesh, Fielding's Tom Jones, Santayana's The Last Puritan, Joyce's Portrait of the Artist as a Young Man, Dickens' Great Expectations, Romain Rolland's Jean-Christophe, Conrad's Lord Jim and The Shadow Line, Melville's Moby Dick, H.G. Wells' Ann Veronica, Arnold Bennett's Hilda Lessways, Edith Wharton's Ethan Frome, Thomas Wolfe's Of Time and the River, Aldous Huxley's Eyeless in Gaza, and Dostoievski's The Brothers Karamazov. Autobiographies are also useful in this connection; for example, the Autobiography of Lincoln Steffens, The Education of Henry Adams, and Thoreau's Walden(p. 155).

For the research that enabled Kohlberg to structure a typology, he gave hypothetical (fictional) dilemmas to 75 boys over a period of years. From their responses he derived the six stages. He has been adamant in calling for schools to engage students in discussions that lead them from one stage up to another. To initiate a discussion involving the highest stage, Kohlberg mentioned the life and letters of Martin Luther King. For other levels, sometimes finding all stages in one work, he included Antigone, Othello, The Brothers Karamazov, and Job. Kohlberg wrote an entire section of one volume on the stages as found in classical and contemporary tragedy.

Several disciples of Kohlberg have attempted to put his ideas into practice. Many have created dilemmas to be used in classrooms as the basis of periodic discussions. They have separated the dilemmas into those that would be appropriate in middle and high school classes and those geared to elementary students although Piaget and Kohlberg probably would have agreed that children that age lack the cognitive skills necessary to discuss dilemmas or to benefit from the discussions.

Recently published were the results of F. Clark Power, Ann Higgins, and Kohlberg's attempt to set up just community schools. Working with Cluster School in Cambridge, Massachusetts, Scarsdale Alternative High School in Scarsdale, New York, and School-Within-a-School in Brookline, Massachusetts, a team from the Center for Moral Education at Harvard tried to build democratic communities rather than teach about democracy or community. Power, Higgins, and Kohlberg (1989) described the community meetings in the schools, the issues that they discussed, the responses of adults and students, and the growth in moral development in Lawrence Kohlberg's Approach to Moral Education. No one, it seems, has tried adolescent literature as the basis for discussion to bring students to a higher level of moral development.

Gilligan (1982), also, refers to literature to illustrate her points. She cites the moral dilemma of Nora in Ibsen's A Doll's House as an example of the female's attempt to put relationships higher than a logical or legal answer to her situation. Another female character whom Gilligan uses is Maggie Tulliver, who exemplifies the problem between "thinking and feeling" (p. 69). Other works of fiction that illustrate the difference in the male and

female way of developing or responding morally include Chekhov's The Cherry Orchard, Wilder's Our Town, Shakespeare's The Merchant of Venice, McCarthy's Memories of a Catholic Girlhood, and Drabble's The Waterfall.

Novels that Complement the Theories

Much adolescent literature complements theories of adolescence. Realistic novels can clarify adolescents' need to search for identity, mirror their own frustrations with peers or parents, or solidify their personal philosophies. Many of the novels offer the opportunities for discussion that could lead adolescents from one stage to another in their own moral development. In the hands of persons who know theory, books, and the needs of a particular group of teenagers, adolescent literature provides the material for growth, comfort, and enjoyment.

Many novels illustrate the psychosocial moratorium recommended by Erikson. Several show the need for psychiatric attention when mental illness becomes the only escape from the demands made by adults, usually parents. With Erikson's belief that mental illness is the modern day adolescent's sanctioned moratorium, these stories illustrate the confines in which some teenagers find themselves and the extremes to which they will go to get time to find their identities. Remembering the Good Times portrays Trav, the rich, smart high school boy, feeling trapped by expectations he could not handle, clinging to his childhood toys, resorting to shoplifting and later suicide. I Will Call it Georgie's Blues tells the story of Georgie, who believes that he is unloved and incapable of measuring up; the only escape, he thinks, is to create his own little world. The Language of Goldfish is the story of

Carrie, who fears all the physical, mental, and social changes growing up brings; only a suicide attempt gets her parents' attention and time with a psychiatrist. Close to the Edge describes Jenny Hartley's precarious walk close to the edge of insanity, which she avoids by focusing on others rather than herself. After the First Death frames a horror story with the ramblings of Ben Marchand, who struggles with the identity he thinks he has established, at least in the eyes of his father.

In other novels characters use a period of time that is somehow thrust upon them to search for their identity. During a trip to Cyprus and Greece, Polly O'Keefe, in A House Like a Lotus, seeks an understanding of who she is in light of past events, predominant people in her life, and her own shaken, but evolving philosophy. In Growing Season when Rick Simmons' family moves to a farm during the last semester of his senior year, he uses that time on the farm to discover all sorts of things about himself. Without intending to do anything constructive, Rob Dickson, a self-pitying, sullen, seventeen-year-old in Permanent Connections, sorts out his identity during the semester he spends with his grandfather, uncle, and aunt on a farm in North Carolina.

In almost all of the novels with teenage protagonists, the search for identity, the focus of the plot, complements another of Erikson' s theories about adolescence. Although a moratorium is often not provided in which to carry out the search, it still takes place. Olivia Singer, in Nobody's Baby Now, searches for herself as she battles with the selfish desire to do what she wants at school and the unselfish yearning to unlock the catatonic state of the lonely grandmother. Davey Wexler tries to rescue an identity out of the devastation she feels when her father is shot and the family moves from New

Jersey to New Mexico in the novel Tiger Eyes. Sibilance T. Spooner tries to focus her own identity while watching the kaleidoscope of her parents' past in Midnight Hours Encore. Steven Michaels (Wart) keeps looking for ways to become the person that he thinks he is as he and his father disagree on almost every issue that arises in Wart, Son of Toad. In the novel, Killing Mr. Griffin, Susan and David have an opportunity to realize that they are not really the malicious students that the others are, but they must live with the guilt of being party to a murder. Amelia Hamilton, in The Bennington Stitch, seems to know who she is from the beginning of the novel; her problem is convincing her mother that she does have that identity and she is comfortable with it.

One very recent novel, in particular, captures many of the elements of development. Permanent Connections by Sue Ellen Bridgers (1987) tells the story of a family that has locked the son into a pattern of behavior before they unwittingly provide a moratorium, and the son who uses the moratorium for his personal search for identity. Rob Dickson and his family exemplify the way a typical family often prevents a psychosocial moratorium for an adolescent. From his father's point of view, Rob will never amount to anything: his summer job is mowing three lawns, when he is reminded; he drives like a maniac, using his father's money for gas, he hangs out with a low-life crowd; he is not an athlete, and he drinks and smokes. In short, he is not like his father nor like his father wants him to be. At seventeen Rob feels the disapproval of his father. He feels permanently "boxed in with no way out. Not enough guts to scramble, never enough bucks to float. Sinking, always sinking. Holding tight and falling away at the same time" (p.6).

The "boxing in" is the opposite of what Erikson thinks an adolescent needs. Once an adult has labeled behavior as bad, described the adolescent as incapable of amounting to anything, then the teenager feels that there is no choice but to amount to nothing. Giving adolescents time to try various behaviors and ideas often prevents them from being locked into behavior which is only a cursory look at alternatives.

Forced to spend several weeks of his precious summer and the following fall with his father's family in Tyler Mills, North Carolina, Rob discovers the time to search for his identity. Although he has the freedom to be his own boss and the obligation to help the uncle with the broken hip, the aging grandfather, and the agoraphobic aunt, he uses his time and freedom trying out his sexual prowess, his ingenuity for finding boot-leg liquor and marijuana, and his ability to relate to others. Unable to shake the love that the grandfather and uncle show him, Rob gradually evolves into a responsible human being who is able to display gratitude and affection for the adults who have weathered the moratorium with him. Rob and this novel clearly illustrate the need of the adolescent to search for his identity rather than expect it to appear automatically and the need for a time in which to search.

Fidelity is another idea that appears in most of the realistic adolescent novels. According to Erikson the need to be loyal is very important. In the novels, this need finds a variety of outlets. A close friendship with a peer of the same sex is the loyalty in Camilla. The relationship between James and Alfred in The Contender is very important to Alfred even when he has moved out of the drug infested world in which James remains. Companionship with persons of the opposite sex fulfills the need for loyalty

and fidelity in many adolescent novels. Without sexuality becoming the focus of the relationship, friends of the opposite sex often rely on each other for comfort in dealing with parental pressures. In The War Between the Classes, the relationship between Amy and Adam sustain Amy, a Japanese immigrant's child, through the prejudiced times of high school. Lorrain and John's relationship is the core of the story in the novel, The Pigman. A group of friends may also take center position in the life of teenagers, as in Remembering the Good Times, when Trav, Buck, and Kate become inseparable through their middle and high school years. Sometimes that group is clearly a gang which demands loyalty like the Greasers and Socs in The Outsiders. An idea may become the dominant influence to which adolescents are loyal. Seeing that justice is done by having her English teacher reinstated usurps all of Marcy Lewis' energy in The Cat Ate my Gymsuit. Preventing any black man from being accused of murder solidifies the entire neighborhood in A Gathering of Old Men. The need to have someone or some idea to be part of is a necessary element of the adolescent's life. Without this reaching out to lean on and be leaned on, to commit and be committed to, the ability to be reliable and committed later are damaged.

Another of Erikson's theories that appears in almost all of the realistic adolescent novels included in this study is the need for adults to play an important role in the life of adolescents. The Shell Lady's Daughter depicts the need for temporary understanding from a stranger. And Both Were Young, The Contender, I Will Call it Georgie's Blues, The Language of Goldfish, and Come a Stranger all relate the indispensability of a teacher or minister in the life of teenagers. Other novels show the importance of

grandparents for grandchildren: All Together Now, Gentlehands, Shadow and Light, A Ring of Endless Light, and Close to the Edge. All of these novels reinforce the role of adults to provide the continuity in the lives of adolescents.

Acknowledged as important by both Erikson and Havighurst, the peer group plays various roles in novels. It may set expectations which are difficult to achieve. It may offer prestige. It can be the focus of unrelenting, though misguided loyalty. Whatever its position in the life of adolescents, it is very influential. In The Outsiders, The Chocolate War, and The Contender, the peer group, a gang, demands complete loyalty, sometimes on the pain of death, but it provides only a negative influence on the members. Classmates become the demanding, influential peer group in many novels: The Moves Make the Man, Wart, Son of Toad, Is That You, Miss Blue?, Close to the Edge, The War Between the Classes, The Language of Goldfish, and Princess Ashley. The clearest example of peer group influence appears in the novel Izzy, Willy-Nilly when Isobel Lingard succumbs to the pressure to date the most popular senior who drunkenly wrecks his car and permanently disables her. For Susan in Killing Mr. Griffin, the peer group offers prestige she had longed for. Hating the fact that her mother is a guidance counselor in her high school, Chelsea Olinger, in Princess Ashley, strives to win the approval of the elite group of peers in her high school and succeeds, at least on the surface. Almost all of the realistic novels for adolescents show the effect of the peer group is some way; for some adolescents, it is very important to heed the call of the peer group; for others, the peer group only tangentially affects them.

Achieving personal independence is a task for adolescents, according to Havighurst and novelists. The road toward that independence is individual, but the journey usually has similar impasses for adolescents. Running away from home is the solution for Bix Rivers in The Moves Make the Man. Hiding out under a hotel along the subway tracks is the answer for Slake in Slake's Limbo. For Finn, in Up in Seth's Room, independence means going against her parents' values and wishes. Independence is thrust upon Dicey in Homecoming and Dicey's Song, when her mother abandons the family, and Dicey vows never to be separated from her siblings. Seeing his father agree to his college choice and major is a sign of personal independence for Howard Berger in Juggling. As a part of the search for identity, the achievement of personal independence forms a segment of the evolving ego.

The nurturing of relationships rather than the separation which Gilligan points out is the female's way of approaching adolescence is the focus of a number of adolescent novels. In Benjamin's Nobody's Baby Now, and Miklowitz's Close to the Edge, the female protagonists find their identity by establishing relationships with their grandmothers and their past, rather than moving away from them. In almost each novel with a female protagonist, the need for relationships dominates the process of growing up.

Another of Havighurst's tasks for adolescents is the development of a personal philosophy. Complementing Havighurst's theory are a number of novels in which an adolescent becomes more important as a thinking, initiating human rather than a responding one. In A House Like a Lotus, Close to the Edge, A Solitary Blue, and Come a Stranger, the philosophy

grows out of painful personal experiences. In All Together Now, the philosophy grows more subtly from relationships with victims and those who are willing to risk. Once the philosophy is articulated the adolescent is more confident and more comfortable in his decision making.

Many of the adolescent novels complement the stages of moral development delineated by Lawrence Kohlberg. Stages one and two, obeying rules to avoid punishment and conforming to gain rewards, appear in two novels written by S.E. Hinton, Tex and The Outsiders. Stages three and four, conforming to avoid disapproval, dislike, or censure by authorities, are the basis for the character development in After the First Death, Killing Mr. Griffin, and Is that You, Miss Blue?. Stages five and six are more difficult to find for they deal with an abstract understanding of behavior, conforming to maintain respect in terms of community welfare and an impartial judge as well as to avoid self-condemnation. Such moral behavior is the content of the following adolescent novels: A Gathering of Old Men; Gentlehands; A House Like a Lotus; The War Between the Classes; Marked by Fire; Come a Stranger. With Kohlberg's belief that persons can be moved from a certain stage up to the next with education, adolescent novels offer a starting point for discussions which could raise the level of moral development effectively.

Watching females in young adult novels make moral decisions corroborates Gilligan's idea that women respond differently. In Killing Mr. Griffin, Susan McConnell is the character who is horrified by the boys' plan to "scare" Mr. Griffin, but she says nothing, for she knows that she will not be heard. Amy, in War Between the Classes, is the only student in all of the

classes who believes that establishing relationships ultimately creates power for achieving good.

Any adults who need a reason or an impetus to include adolescent novels in a curriculum can choose any one of several. They can select typical crises named by Erik Erikson and match novels with resolutions of the crises. They can promote the achievement of tasks enumerated by Robert Havighurst and find novels that illustrate successful accomplishments. More difficult, and perhaps more important, they can lift the moral consciousness of adolescents by deliberately including novels that offer the opportunity for discussions on reasons for behaving in certain manners. The material for aiding adolescent development is available through adolescent novels.

CHAPTER IV

ADOLESCENT NOVELS FOR THE CLASSROOM

English teachers need to know the background out of which adolescent literature has emerged, the content of the contemporary novels, and the psychoanalytical development of the adolescent to feel confident about choosing contemporary adolescent novels for their classroom. Acknowledging their reluctance to incorporate contemporary literature into their curriculum, many English teachers never get around to reading in the area; therefore, they discourage their students from choosing interesting titles written in the last twenty years. Admitting a lack of little more than their intuitive insights about the psychological development of the adolescent, English teachers fear their inability to support their decision to introduce newer literature into their classroom if challenged by administrators, colleagues, or parents. Given solid information, support, and encouragement, English teachers may begin to see ways in which they can teach contemporary adolescent literature without betraying the classics.

Curriculum Objectives and Adolescent Novels

In North Carolina's competency-based curriculum, a number of objectives refer to young adult literature. For English I, ninth grade, the first objective for literature is to recognize various types of literature, among

which is young adult literature. Two measures for achieving this objective suggest having students identify characteristics of young adult literature and write about a social problem they encounter in these novels. Another objective is to read literature critically. Measures given for achieving this objective include discussing the literary worth of a young adult novel and writing a paper about a character who has had a similar experience. A goal for English II, tenth grade, is that the learner will experience specific types of literature. The first objective for that goal directs students to read and recognize young adult literature, biblical literature, and Shakespearean drama. Measures to accomplish that objective include identifying characteristics and positive influences in young adult literature. For English III, eleventh grade, the second competency goal states specifically and separately that the learner will experience young adult literature. The objective is to be able to identify the characteristics of young adult literature by discussing the conflict, and comparing or contrasting the moral issues in a young adult selection and a classical literary selection, for example The Scarlet Letter and Gentlehands. A final measure for this objective examines the emphasis on the individual as it is interpreted by different writers in various literary selections. Again in English IV, one competency expects learners to experience young adult literature. The measures for achieving this objective are the same as in English III except for one which suggests that students discuss universal problems in young adult literature.

Throughout the entire competency-based curriculum, many objectives offer measures that are as applicable to young adult literature as to the classics. Objectives for listening, speaking, writing, and viewing offer

excellent opportunities for teachers to use adolescent novels. Within the objectives for literature alone, measures for understanding elements such as point of view, plot, conflict, climax, theme, tone, and characterization can be achieved as effectively through contemporary literature, specifically adolescent literature, as through the classics. Finally the measures for recognizing literary terms such as simile and metaphor can also be accomplished through the use of adolescent novels.

Literary Elements in Adolescent Literature

Although the concerns of adolescents have been the focus of most adolescent novels, the other literary elements are important to English teachers as they choose the most appropriate novels for students and classes. The settings, ages of protagonists, the points of view , the themes, set the novels apart from each other. Only novels with realistic plots set in the last twenty years are included in this discussion, but even within these limitations, the settings include seventeen different states, one foreign country, a few nondescript towns or rural areas, some specifically named cities and towns, and one covers nearly all the tourists attractions in the United States.

Settings

New York City is a favorite setting for contemporary adolescent novels. Places in the city like the subway, slums, a private school, fine apartments, and a middle class residential section provide the dominant settings, but the zoo, well-known museums and concert halls, become the haunts of the characters in the novels. New York state is the setting of five novels. Long Island is the setting of Juggling, but Robert Lehrman's characters travel into the city frequently. Seaville, New York, a fictional

town on the coast, shows up as the setting for many of M.E. Kerr's novels. The provincial ways of Seaville are often contrasted with the more fashionable customs of New York City. Seaville offers a contrast also between the natives, who live there year-round, and the wealthy vacationers, who own fine mansions set on a bluff looking out toward the sea. An island off the coast of Long Island and the city of Syracuse are the other places in New York state which show up as settings for contemporary young adult novels.

Many authors have chosen the east coast of the United States as the setting for young adult protagonists. Robert Cormier sets his well-known stories in his home state of Massachusetts. Sheila Solomon Klass, who lives in New Jersey but teaches in Manhatten, has set her novel, The Bennington Stitch, in Connecticut. Judy Blume, who lives in Santa Fe, New Mexico, and New York City, sets Tiger Eyes in Atlantic City, New Jersey, for the inciting action, the murder of Davy's father in his store, but the remainder of the novel takes place in New Mexico, in Los Alamos. Bruce Brooks sets Midnight Hours Encore in Washington, D.C., where he lives now, until Taxi and Sib set out across the country to San Francisco; the last part of the novel familiarizes the reader with places in San Francisco. Although Madeleine L'Engle uses many setting for her novels, she set A House Like a Lotus in Benne Seed, South Carolina, an island used by Polly O'Keefe's father for research. L'Engle also divides the setting between South Carolina and Greece and Cyprus; many of the famous tourist haunts in Greece are on Polly's tour before she goes on to Cyprus. Cynthia Voigt sets her novels in various places along the Chesapeake Bay in Maryland. In Homecoming, she

follows Dicey's trip down the coast to Gram's, from Connecticut to Crisfield, Eastern Shore, Maryland. Once Dicey gets to Crisfield with her siblings she lives there with Gram, and Voigt's novel, Dicey's Song, is set there, as is Runner, a novel written about Dicey's uncle who was killed in the war. Voigt uses Connecticut and Crisfield again in Come A Stranger, her novel with an African-American protagonist, Mina Smiths. Voigt uses Maryland and Charleston, South Carolina, as the setting of A Solitary Blue; Jeff lives in Maryland with his father, but he visits his mother at her grandmother's old home in Charleston.

Three North Carolina novelists use their native state as the setting of their books. Bruce Brooks has chosen Wilmington, where he spent some teenage years, and now famous as the home of Michael Jordan, for his novel filled with basketball talk, The Moves Make the Man. Sue Ellen Bridgers, a Sylva resident, has set her novels in the mountains of North Carolina: Permanent Connections, her most recent novel, brings an adolescent back to the home of his father and grandfather; All Together Now and Notes for Another Life, two of her earlier novels, also use the setting of North Carolina, but the mountains are not so clearly visible. Suzanne Newton, who lives in Raleigh, has set her novel I Will Call It Georgie's Blues in a small town, Gideon, North Carolina, which seems typical of many small towns in the state.

Not to be omitted from settings on the east coast is Florida. Miami becomes the home of Byron and Jim Atwater in Father Figure, by Richard Peck. Miami offers them an exotic world unlike the New York City confinement that they had known. Not far from Miami, Palm Beach is the

setting of The Shell Lady's Daughter by C.S. Adler. The setting uses the lush palm-lined ocean and the plush home of Kelly's grandparents to contrast the stark emptiness that Kelly feels when her mother attempts suicide and she is sent to spend the summer away from home. The west coast of Florida is the setting for Bruce Stone's novel, Half Nelson, Full Nelson. The mention of Palmetto, Sarasota, and Highway 93 places this humorous novel in a definite area, near a swamp where Nelson Gato's father can wrestle alligators.

A few novelists use Midwest settings. Alden Carter has set two of his in Wisconsin; Growing Season takes places on a farm 40 miles outside of Milwaukee; Wart, Son of Toad is set in a small town not too far from Madison, Wisconsin. S. E. Hinton places The Outsiders in a big town in Oklahoma, but she uses the farm country in Oklahoma for Tex . Joyce Carol Thomas sets one of her novels in the rural area around Ponca City, Oklahoma. Zibby Oneal sets her novel, The Language of Goldfish, in a town just outside of but accessible to Chicago by local train.

At least two novels use particular settings that influence the plot. In A Gathering of Old Men, by Ernest Gaines, the plot is more believable because the story takes place on an old plantation outside of, but near, Baton Rouge, Louisiana. In The Séance, by Joan Lowery Nixon the impenetrable woods of the Big Thicket area in east Texas help create the horror when the girls disappear and cannot be found.

Several books are set in California. Visiting Miss Pierce by Pat Derby is set in San Francisco, and the Bay Area social concerns class is the focus of the plot. Close to the Edge by Gloria Miklowitz is set in a town in California, but the only landmark mentioned is Mammoth Mountain, perhaps referring

to Mammoth Peak on the western edge of Yosemite National Park. The War Between the Classes, also by Miklowitz, takes place in a fictional town, Valley Vista, where the Japanese immigrants live on a different side from the whites. Water Girl by Joyce Carol Thomas is set in Tracy, California, a northern California town that grows tomatoes, asparagus, and other crops that use migrant workers in season.

Many novels have settings that could be anywhere in the United States; the action depends on a school, any school, or relationships between representative American teenagers, or a typical accident involving a drunken driver and the crippling effects on his teenage date, or the common cruelty of individuals just because they do not get their way. These novels have their appeal in the universality of the people and the events; their settings are secondary. These novels can apply to the lives of teenagers anywhere in the United States and often to teenagers in other countries.

Madeleine L'Engle is the only novelist included in this discussion who uses settings outside the United States as well as all over the nation. She uses the entire country in The Moon by Night as she takes the Austins on vacation from their first night in Caledonia State Park near Gettysburg, through the Great Smokies, to Bryce, Zion, and Grand Canyons, on to Las Vegas, and the Pacific Ocean at Laguna Beach. For their trip home L'Engle takes the Austins to Mount Olympic National Park, Banff, Yellowstone, Black Ram Mountains, Quebec, and back to New York. Often L'Engle divides the characters' lives between two places. In A Small Rain, she places Katherine Forrester in Greenwich Village, a French boarding school, and Paris. In A House Like a Lotus, she divides Polly O'Keefe's time between Benne Seed,

South Carolin, Greece, and Cyprus. For the setting of And Both Were Young, L'Engle settles on the Swiss Alps, with a boarding school in close proximity to a chateau which provides the mystery.

Age of Protagonists

Although the plot and the settings vary, the age and sex of the protagonists within those plots and settings vary less, naturally. The ages do vary between 13 and 17, and there are about as many male protagonists as there are female. Although a few protagonists develop over a several years, most are confined to a short period of time during just one year of their adolescence. Jeff Greene is only seven when A Solitary Blue begins, but he is 17 when it ends. Abyssinia is born just a few pages into Marked By Fire, and 20 years later she is starting on her life's work.

Race and Religion of Protagonists

Most of the protagonists fit into the category of white, Anglo-Saxon, and protestant or nothing, but a number of novels comprise protagonists with characteristics that set them apart from others. There are six African-American protagonists, five Jewish; one Roman Catholic, and one Japanese girl in love with a WASP.

Only three of the six novels possessing African-American protagonists were written by African-American writers, Ernest Gaines and Joyce Carol Thomas. In each of these, the situations developed are noticeably different from those in novels written by white writers. More importantly, in each of these novels, the protagonists achieve their goals. In Ernest Gaines' novel, A Gathering of Old Men, many persons speak out and tell the story, often reliving the horrors perpetrated by whites on African-Americans in earlier

years before the law ordered equal treatment. Although there are white persons who tell a part of the story in this novel, the African-Americans are clearly in control of the situation and the story.

The two novels by Joyce Carol Thomas are very different stories. Marked by Fire, published in 1982, tells the story of Abyssinia Jackson with all the perceptions of superstitions, customs, and home remedies of the African-American neighborhood. The lore of the African-American fills the novel and sustains Abyssinia throughout her life particularly in the midst of her painful traumas, and she becomes the respected medical expert and the savior in the community. Water Girl, published in 1986, relates the normal adolescence of Amber Westbrook until she discovers in the attic some hidden papers that leak the secret that she has been adopted. In a more modern setting, with modern amenities, this novel develops the story with less lore, but there is still apparent a mystery and mythology which allows Amber to deal with her shocking discovery in an almost chthonic descent and return to her life a whole human being.

The other three novels with African-American protagonists were written by white writers. The Contender, by Robert Lipsyte, develops the story of Alfred Brooks, who works hard to avoid the temptation of crime and drugs, and who is saved by the encouragments of a white owner of a gymnasium and a white teacher. The story describes the contrast between the drug-infested neighborhood in which Alfred lives and the quiet, clean street on which his mentor, Spoon, lives. Although Alfred has the fortitude to make something out of himself, the novel shows the whites as the ones with lives that have avoided the horrors of gangs, crime, and drugs. The Moves

Make the Man, by Bruce Brooks, relates the stories of Jerome Foxworthy and Bix Rivers through the writing talents of Jerome, a teenager, who, through his position as token African-American in the near-by junior high school, meets Bix, also an outsider. Describing a middle class family with a concerned mother, a little-league-coach brother, and a smart teenager, this novel directs its concern toward the African-American boy's attempt to befriend the poorer white boy. Come A Stranger, by Cynthia Voigt, also tells the story of an African-American teenager from an educated, middle class family. All three novels portray their teenagers as perhaps different from others of their race, token boxers, excellent students, and promising ballerinas. In all three, however, the African-Americans fail to achieve what they set out to achieve: Alfred quits boxing; Jerome never makes the basketball team or helps Bix overcome his problems; and Mina Smiths gets sent home from ballet camp.

Five novels deal with Jewishness. In two of M. E. Kerr's the stories focus on the animosity between Germans and Jews. A very sensitive novel, Gentlehands relates the story of Buddy Boyle's attempt to have a relationship with his grandfather, a German, who becomes the object of a Nazi hunt. In a light, humorous novel, Him, She Loves? Henry Schiller falls madly in love the daughter of a Jewish comedian, who begins to use Henry-stories in his routine; obviously Henry is not the choice for a Jewish girl, since he works in his family's German restaurant.

The other three novels with Jewish protagonists portray various problems inherent in being different from the majority. Juggling by Robert Lehrman tells the story of an aspiring high school soccer player who tries out

for the soccer team composed of older men who are all Jewish immigrants. The story shows the disdain the older men have for the young boy; no matter how good he is they resent his higher living standards, his lack of experience with hard times, and his youth. Close to the Edge by Gloria D. Miklowitz reveals the confusion when a family denies its Jewishness. Although Jenny's grandmother Horowitz is definitely Jewish, Jenny's father has changed the name to Hartley, and he has changed religions, too. After several encounters with Jewish people who question her name, and after reestablishing a relationship with her grandmother, Jenny begins to uncover the strength of her rightful heritage. Being Jewish, having a Jewish boyfriend and acknowledging that it takes strength to live and not give up become more important to her than money, popularity, and the opinions of her peers. A relationship with a grandmother is also the turning point for Olivia Singer in the novel, Nobody's Baby Now by Carol Lea Benjamin. Just as Olivia begins to notice boys and lose weight, she must dash home after school each day to stay with her grandmother, who is catatonic. Olivia becomes obsessed with getting a response from Minnie, and her efforts pay off when Minnie responds to Olivia's love. Although the Jewish holidays are more important to Minnie than to Olivia's parents, Olivia derives an understanding of her heritage and love from Minnie.

Robert Cormier uses a Roman Catholic parochial school as the setting for his novel, The Chocolate War. From the beginning Cormier dispels any questions a reader might have about piety within the school, either the Brothers who run it or the students who attend it. In describing the influence of The Vigils, he relates the following conversation between Archie, the all-

powerful leader of the secret group and Obie, the secretary of the organization, who "alternately hated and admired" Archie.(Cormier, 1974, p. 11)

> "Jesus," Obie said, exasperated.
> "Don't swear, Obie," Archie chided. "You'll have to tell it in confession."
> "Look who's talking. I don't know how you had the nerve to receive communion at chapel this morning."
> "It doesn't take nerve, Obie. When you march down to the rail, you're receiving The Body, man. Me, I'm just chewing a wafer they buy by the pound in Worcester."
> Obie looked away in disgust.
> "And when you say 'Jesus,' you're taking about your leader. But when I say 'Jesus,' I'm talking about a guy who walked the earth for thirty- three years like any other guy but caught the imagination of some PR cats. *PR* for Public Relations, in case you don't know, Obie." (Cormier, 1974, p. 11-12)

The terror and horror Cormier depicts throughout this novel deny its connection with anything religious, but the Roman Catholic setting and characters enhance the irony of the story. Cormier uses foreigners to demonstrate terror in his novel, After the First Death. Never verifying the nationality of the men, Cormier relates in gory detail the hijacking of a bus of five-year-olds by foreign freedom fighters, revolutionaries, they call themselves. Implying that they are from the Middle East, Cormier includes a conversation in which Artkin, the leader, explains to Miro, the youngest in the group, why an alliance with freedom fighters everywhere is absolutely necessary.

> "Because, Miro," Artkin said, sighing patiently, "there must be a step beyond violence. Explosions and assassinations and confrontations cannot buy us back our homeland. They are only steps on the way, to call attention. After the terror must come the politics,

> the talking, the words. At the proper time, the words carry more power than bombs, Miro. So while we still use bombs, there comes a time when we must use words." (Cormier, 1979, p. 111)

The final novel with a minority protagonist is The War Between the Classes by Gloria Miklowitz. The story on the surface is about a social studies course in which the teacher plays a game with the class to make his point about the willingness of the lower classes to do whatever they are told by the upper classes. While the game is going on in the class, outside another game is being played between Emiko Sumoto, a Japanese and Adam Tarcher, a WASP. Neither in the game or in real life are Emiko and Adam in the same social group although they date against their parents' wishes. Able to see the situation more clearly during the four weeks of the game, Emiko decides to lead a revolt. With a few others, she and Adam make multicolored armbands for everyone in the entire school, explaining that all should revolt against a class-structured, color-oriented, sexist society. When the game ends in school, so do the restrictive demands made by both sets of parents end at home.

Point of View in Adolescent Novels

Although an author has unlimited possibilities for plots, character types and ages, and settings, he has considerably fewer options for the point of view from which to tell his story. He may choose what some consider the easiest method, the omniscient point of view, so that he can be totally in control and tell everything himself. If he decides to allow one of his characters to tell the story from the first person point of view, then he must choose the character that will serve his purpose best. Once he decides on a character he must be honest in confining the reader's information to what the

story teller can logically report about others even though he may bare his own soul at any time. Some authors choose to be in charge of the story telling but to limit their insights into only one character's thoughts; they use, in effect, a limited omniscient point of view. Finally, an author has a fourth possibility, the circular narrative, "which employs the individual testimony of several characters concerning a single event or issue" (Snodgrass, 1987, p.116).

All four types of point of view appear in novels for young adults. Most of the novels discussed in this dissertation use the first person point of view. Several use the omniscient and the limited omniscient, but only three use the circular narrative. First person point of view is not limited to a particular age of protagonist; it may be that first person is the best way to let a teenager tell another teenager, a reader, what is in his mind. Often the same point of view appears in all of the novels by a particular author, leading one to believe that when authors find a point of view that works, they stick with it.

Bruce Brooks, Alden Carter, S. E. Hinton, M.E. Kerr, Gloria Miklowitz, Richard Peck, and Madeleine L'Engle in her latest books, all use the first person point of view in their novels. Carter, Hinton, and Kerr have male story tellers and Miklowitz and L'Engle have females. Only Brooks and Peck are willing to use both males and females, though not in the same book. In two early novels by L'Engle she used the limited omniscient to tell the story of girls living in boarding schools. Joyce Carol Thomas uses the omniscient to incorporate all the lore of the African-American community in her two novels. Sue Ellen Bridgers uses the omniscient in three of her

novels, including the thoughts of various characters so clearly that at moments each character seems to be the central character. Cynthia Voigt varies the point of view in her novels; three of them use the omniscient; two of them, the limited omniscient, and one, Izzy, Willy-Nilly, has Izzy telling her own painful story or learning to live after having her leg amputated. Robert Cormier tells about Jerry, Archie, The Vigils, and everybody else important at Trinity High School through all-knowing eyes, but he also has Jerry and Archie tell part of the story. In After the First Death, however, Cormier uses the circular narrative, giving several key people a chance to tell the story from their eyes: the son of the General of Fort Delta, the General, himself, a foreign hijacker, and the female driver of the hijacked bus. Two other novelists who have used circular narrative so effectively are Ernest Gaines and Paul Zindel. Gaines, in A Gathering of Old Men, brings to the forefront to speak each of the persons connected with the death of the white man; the various voices are the key to the realistic tone of the novel. Zindel has Lorraine and John tell in alternating chapters what happens in their relationship with Mr. Pignati in The Pigman.

Themes in Adolescent Novels

Another element of novels is the theme or the meaning that either the authors put into their novels or the readers find in the works. In novels with teenage protagonists the themes are often the world view that the protagonist espouses by the end of the story. In the most recently written good novels the themes are not didactic, but an integrated and subtle part of the plot. The one very general theme that does seem to dominate these novels is the assertion that one must confront the pain in one's life and live with the knowledge of it

as in Blume's Tiger Eyes or Bridgers' Notes for Another Life. As the plot details the coping with perhaps only one painful situation in a short span of the protagonist's life, the theme affirms the need to stand up to what life offers as in Brooks' The Moves Make the Man or Lipsyte's The Contender. For teenage readers, this theme in the midst of hard times may give them the incentive to face their own painful situations.

In many of the novels the teenagers must face the ravages of the death of a loved one or the devastation that their own mental illness or another's brings into their life. They must admit to succumbing to the pressure from peers to take drugs or engage in harmful pranks or ride home with a drunken date. They must accept the homosexuality of an admired friend, their abandonment by a parent, the lack of love from parents, or their own adoption. In the novels in which teenagers must face up to some unpleasant situation or information, the protagonists learn about life and themselves as they learn to cope with something that they would rather not admit as in L'Engle's novels A House like a Lotus, Camilla, and A Ring of Endless Light.

Another theme in novels with teenager protagonists is the idea that standing up for yourself or your idea of right and justice is often difficult and unpopular. The situations vary from standing up for a retarded, harmless man who need not be institutionalized in Bridgers' All Together Now to maintaining your right to make your own decision about college, career, and future in Lehrman's Juggling and Klass's The War Between the Classes. The theme is played out equally in egocentric situations as well as altruistic ones.

Several other themes appear in novels with young adult protagonists. The idea that it is easy to get caught up in popular, but illegal or immoral, activities is the theme in several novels acclaimed by teenager readers. Killing Mr. Griffin, The Outsiders, The Séance, Princess Ashley, and The Pigman all portray teenagers lured into committing acts that horrify them after the fact. The ease with which they say "yes" to going along becomes as horrifying as the act. In each novel mentioned the outcome of the situation is death for at least one innocent person. In each case the protagonist realizes his or her responsibility in the event and regrets his or her part in the perpetration of the deed.

Some adolescent novels, however, depict the protagonist refusing to conform to the pressure of society, either in school or in the community as in Cormier's The Chocolate War, and Bridgers' All Together Now.

One theme that may be surprising to adult readers is the idea that just surviving in today's world can be an ordeal. There is no mention of any relatives for Aremis Slake in Slake's Limbo, so Slake finds his own shelter, his own food, and his own reason for living, and he survives. Dicey Tillerman figures out how to survive, and she leads her siblings to a home in Homecoming, and in Dicey's Song, she makes a home in which all of them not only survive, they thrive.

Caring for someone else as a way to improve one's mental health is the theme for several novels. The theme appears in novels in which teenagers move from expecting the world of parents and family to give to them to giving to others. Olivia Singer in Nobody's Baby Now becomes obsessed with bringing her grandmother out of her catatonic state. As she focuses on

Grandmother, she loses her self-centeredness as well as her extra pounds, and she gains a responsive Grandmother and a boyfriend. Jenny Hartley in Close to the Edge reluctantly agrees to play the piano for a Jewish Senior Center to get "community service" added to her high school transcript, but the old people remind her of her Grandmother Horowitz, whom she barely knows. Starting with a longer thank you note for a gift, Jenny begins a correspondence that leads her life away from the edge. Buddy Boyle initially wants to use Grandfather Trenker to impress his wealthy girlfriend, but Grandfather is so charming, intelligent, and sensitive that Buddy befriends him even at the risk of alienating himself from his own parents. When Grandfather is accused of being Gentlehands, a Nazi guard in a concentration camp, Barry maintains his belief in his Grandfather's innocence. Barry Wilson becomes totally wrapped up in Miss Pierce and her family in Visiting Miss Pierce. His absorption with what was to be just another class project leads him into a new understanding of people.

Another theme that appears in young adult novels is the realization that working as a team can enhance one's life. In Growing Season Rick realizes before he is willing to admit his insight that only when he and his family work together can life be good for all of them. Discovering how valuable teamwork is, Rick postpones his college plans and joins his father and mother wholeheartedly to make a success of the dairy farm. Emiko Sumoto in A War Between the Classes is the only student who has ever played the game who chooses to unify the classes rather than polarize them. Emiko, a daughter of Japanese immigrants, knows only too well how the class system works. Given an opportunity to erase class prejudices, she works to

overcome the barriers to peace and good will. The theme of working together is most obvious in Ernest Gaines' novel A Gathering of Old Men. To prevent one man from being accused of murder, all of the African-American men gather to plead guilty to the death of a local white man they have worked for and hated for years. With all of them willing to go to jail or to their death, their point is made. In each book the teenagers grow in their world view, placing the greater good for the group or others ahead of their own desires.

Like all fiction some of the novels for young adults do not have themes. They are filled with horror or humor, but to pick out a theme would be to force the story into something it is not to be. These novels are successful as they are, captivating adventures or delightful romances.

Concomitant Information in Adolescent Novels

In addition to the basic elements that all novels must have, one other aspect stands out in young adult novels. The additional information that is so closely woven into the life of the protagonist provides an added incentive for teaching and reading these novels. Music, sports, literature, and traveling are the subjects most thoroughly detailed as concomitant facets of the story, but farming, SAT vocabulary, marine biology, photography, art, and boats also amplify the plot line.

Music of all kinds fills Bruce Brooks' novel, Midnight Hours Encore. The main character plays the cello well enough to have competed in international competitions; she names classical works in her conversation as easily as reading a grocery list. "I got them with an angular, dissonant Crumb piece, or a strange Kurt Weill movement, a jumpy Ives sonata, a

transcription from one of Bartók's folk melodies" (Brooks, 1986, p. 114). Her father in an attempt to give his daughter a feel for the late '60's, The Age of Aquarius, buys all sorts of records from a used record store.

> The covers blur by in Taxi's hands. Happy Jack. Sergeant Pepper's.
>
> Buffalo Springfield. *Dusty* Springfield. Double Dynamite. Blonde on Blonde. Grisgris. Chocolate Watch Band. Love. Fugs. Animals. It's like a bad poem. My head spins with colors, faces, logos, hair. (Brooks, 1986, p. 49)

A champion wrestler plays the cello and his girl friend, Amber, plays the flute in Water Girl by Joyce Carol Thomas, but neither person is involved in music as their main activity. Camilla, in L'Engle's novel with the same name, listens to classical music, particularly "The Planets" by Holtz, but she is very conversant with many classical pieces. The two youngsters in novels by Sue Ellen Bridgers are both singers, singing solos for church and family gatherings; their music is popular rather than classical.

Sports dominate the lives of the characters in some of the novels. Basketball is an obsession with Jerome Foxworthy in The Moves Make the Man. Appearing naturally in Jerome's journal, basketball lingo bounces through this novel making it almost unreadable for anyone less than an avid fan.

> Most kids do not practice passing when they play by themselves only shoot shoot shoot. Most people do not have any idea what you are doing when you cut loose of the ball while driving with the obvious intention of gunning it up--though that is just the point looking like you are going to pop but instead you dish it and it's a snowbird for the dude under. A pass is a sharp gift to a shooter. (Brooks, 1984, p. 117)

Soccer means everything to Howard Berger in Juggling by Robert Lehrman. It is both his pleasure and pain because it becomes a constant arguing point between Howard and his father. Boxing is the sport around which The Contender revolves once Alfred Brooks walks up the steps to the gym which has turned others into champions. The dance-like movements coupled with the jabs, hooks, rights, and lefts fill this novel with the sounds, smells, and scenes of the boxer's world. Sports provide a selling point for many teenager readers who prefer sports to reading, but who can become capitivated by a good story.

The protagonists created by Madeleine L'Engle travel in Greece, Cyprus, Switzerland, and the United States. Polly O'Keefe, in A House Like a Lotus, visits the Acropolis, studying the Caryatids holding up the Erechtheion on the Parthenon; she drives to Delphi, "lovelier, and the mountains were higher and grander" (L'Engle, 1984, p. 78) than she had expected, and before she visits, she reads about Epidaurus, where snakes were used to heal people during the height of Greek culture. In And Both Were Young, Philippa Hunter wanders around the chateau at Lake Geneva that inspired the poem "The Prisoner of Chillon." She admires the alps covered with snow even though she hates the thought of being imprisoned in the boarding school nearby. Vicky Austin visits all the popular tourist attractions in the United States when her family goes on a vacation in The Moon By Night. Spending nights camping all over the country, Vicky describes some particular aspect that captures the uniqueness of that place. Obviously created from L'Engle's own experiences, the protagonists always gain insight and depth from their travels.

Other types of additional information also make for fascinating reading in other novels. Details about dairy farming fill Growing Season by Alden Carter. Experiments with dolphin communication capture the reader in A Ring of Endless Light by Madeleine L'Engle. The details of photography and development of pictures appeal to budding photographers in A Summer to Die by Lois Lowery. Tours through an art museum in Chicago mention specific paintings and artistic technique used by various artists in The Language of Goldfish by Zibby Oneal. The details for refinishing old sail boats in Runner in Dicey's Song suggest a little considered pastime.

Literature, vocabulary, and a simulation game take on importance in several novels. The assignment to write a personal version of Ophelia's song while studying Hamlet becomes more meaningful after the death of the English teacher who made the assignment in Killing Mr. Griffin by Lois Duncan. The novels of Jane Austen mesmerize Annie Cassidy into an infatuation with her English teacher in It's No Crush, I'm in Love by June Foley. The vocabulary that is the nemesis of most high school seniors ready to take the dreaded SAT's is sprinkled throughout the life of Amy Hamilton in The Bennington Stitch by Sheila Solomon Klass.

> "He could have charmed the South into manumission. *Manumission: to release from slavery or servitude.* Boy, did I memorize words for those exams. And then I faced the printed page, and, as always in such situations, my mind was a *tabula rasa* : a clean slate. A blank." (Klass, 1985, p. 18)

A simulation game brings new resolve to Emiko Sumoto in The War Between the Classes by Gloria Miklowitz when she sees clearly the need for

all groups, no matter what the social standing, the race, or creed, to work together to provide a good life for all. The additional material strengthens these novels by adding a dimension not usually found in novels for adults.

The concerns, the plot structures, and the additional material make these novels usable in every middle and secondary school English class. Short enough to appeal to reluctant readers and complex enough to challenge the avid reader, the realistic adolescent novel offers English teachers substantive literature to teach alone, as part of a thematic unit, or paired with the classics.

Students respond eagerly to studying realistic adolecent novels. They discern the elements of plot more quickly because they read faster and with keener interest. They follow the characters' development more easily because they recognize the characters in themselves or their peers. They are more willing to learn new words when they see them used in credible context. They can grasp examples of abstract literary term in passages that appeal to them. They can understand style when the style is part of pleasurable reading. Finally, they can articulate ideas drawn from their reading because the books reflect their world and their development.

Three Adolescent Novels to Teach

The following novels incorporate the complexity needed to accomplish a number of objectives and to engage students in worthwhile discussions. They have intriguing plots, believable characters, extensive vocabulary, and notable styles. All three lend themselves to a variety of assignments.

The Chocolate War by Robert Cormier (1974)

I. Plot summary: Jerry Renault refuses to sell chocolates for Trinity High in spite of the pressure and ridicule from the Brothers who teach him and the Vigils, a prestigious club, who are incredulous over his temerity. The climax occurs when Jerry agrees to box with Emile Janza to even the score. Jerry is beaten senseless. Brother Leon saves the Vigils from punishment. Jerry realizes that one should not "disturb the universe."

II. Style: Cormier writes with a punchy style, short sentences, brief chapters, shifting the point of view from boy to boy in following chapters. "His technique is essentially cinematic; if he wants to make a psychological or philosophical point he does so visually with a symbolic event or an interchange between characters, rather than reflecting in a verbal aside" (Campbell, 1985, p 37).

III. Imagery: The novel abounds with images, metaphors, similes, and other devices. From the opening line, "They murdered him" until the last chapter in which Jerry is lying near death awaiting an ambulance, the book uses figurative language to weave together a captivating story. A few examples will indicate the wealth of images.

Metaphors: "Suddenly, he was caught from behind and whirled violently, a toy boat caught in a whirlpool."

Similes: "He needed a shave, his stubble like slivers of ice.

"Sweat moved like moist bugs on his forehead."

> "He'd use the tip to push around a book on a desk or to flick a kid's necktie, scratching gently down some guy's back, poking the pointer as if he were a rubbish collector picking his way through the debris of the classroom."

"He was about nineteen, long black hair brushing his shoulders, a curling mustache, like a limp black snake draped on his upper lip, the ends dangling near his chin."

Hyperbole: "They murdered him."

Imagery: "The shadows of the goal posts resembled a network of crosses, empty crucifixes."

"His feet scuffled through crazy cornflake leaves."

Allusions: The novel has many literary and biblical allusions. The most obvious include references to Peter's denial, John the Baptist, the crucifixes, and T. S. Eliot's poem, "The Love Song of J. Alfred Prufrock." What kinds of values are students going to find in this novel? What will they learn about society and the adolescents and adults in that society? This is not a happy-ending book. It shows the danger one encounters when he tries to "disturb the universe." It depicts adults wrapped in their own egos or needs, not morally strong, but succumbing to a humdrum existence as in the case of Jerry's father, or manipulating others in a malicious attempt to unseat a superior, as in the case of Brother Leon. This novel acknowledges the ease with which some young and older adults manipulate others. It demonstrates the difficulty of confronting the Implacable, an idea that fascinates Cormier (Campbell, 1985, p. 39). Throughout the story, however, the novel develops Jerry as a strong young man willing to take whatever he must in order to make his stand. Even at the end when he is beaten and he whipsers to Goober, "They tell you to do your thing but they don't mean it. They don't want you to do your thing, not unless it happens to be their thing, too" (p. 187), the story leaves the reader believing that Goober wll pick up and be strong like Jerry. Also this novel acknowledges that all people have weaknesses, even

the toughest looking and acting ones. Shifting from Jerry, who refuses to conform, to Archie, the malicious leader of the Vigils, to Emile, the brute, the novel points out their strength and their vulnerability. This novel also acknowledges the adolescent male's sexual awareness as Jerry notices with pleasure the developing body of the female he sees at the bus stop.

Suggested student activities to go along with the book:

1. Read T. S. Eliot's poem, "The Love Song of J. Alfred Prufrock" and discuss Cormier's use of it.
2. In a paper describe a personal situation in which the student has refused to conform.
3. In a paper relate pranks students have initiated.
4. In a paper analyze the three main characters: Archie, Emile, Jerry.
5. Read Golden's Lord of the Flies and/or Salinger's The Catcher in the Rye and compare and contrast the three books.

Midnight Hours Encore by Bruce Brooks (1986)

Plot Summary: Sibilance T. Spooner and her father drive from Washington, D. C. to San Francisco for Sib to meet her mother and to audition for a great cellist. Sib, an exceptional young cellist, herself, tells about her studies, travels and competitions, in this first person account of her life. Explaining the way her father responds to her questions, Sib claims that he shows rather than tells her the answer to inquiries; therefore he takes her to California when she asks to see her mother, from whom she has been separated since she was 20 hours old.

Style: Written in the style of a "hip" sixteen year old, the novel describes in clipped sentences the thoughts and conversations of the Sib.

Mixing long sentences with very short one, Sib, in a somewhat "laid back" fashion tells about her life as a serious music student living alone with her father. Many descriptions use musical information, such as " the yard, which slopes down on all sides to a stone wall that holds it above the sidewalk, has no more bumps than a Haydn string quartet." Another time she gets even more verbose with her musical descriptions.

> Music has taught me that people are suckers for foreshadowing. Give them a little lyrical fragment in the woodwinds behind the big theme in the first movement, then bring it back through the double basses in the second, and by the time the whole melody jumps out in the third movement, they feel like they wrote it themselves and have been waiting to hear it for years.

Imagery: In addition to musical lingo, there is some teenage slang or use of the language, such as "last Saturday I shocked Taxi, really buzzed his wires."

Personification: Sib, in her creative way gives the Volkswagen van its own personality.

> "The bus. There it sits, its two tones of ugly blues looking black and silver in the moonlight, its silly face looking eager and fresh. What a funny beast; I almost expect its headlights to blink as it wakes up under my stare, and its wheels to start walking it my way for a nuzzle under the insignia."

Allusions: "My idea, deep and proud, was that he didn't want to come over to surround himself with half a dozen apostles. He wanted to come over to walk that high path with the *one*.. He wanted *me*."

What values can students find in the book? Readers will find a devoted, loyal father and daughter relationship. Although they will read about a mother who felt unfit for motherhood, they will see what it takes to

build a good relationship where one is wanted. In addition, they will see that perfecting a skill, like playing the cello, takes the same diligence as establishing a relationship. Throughout the book, student readers will be drawn to the open, candid conversation between Sib and Taxi.

Sib, like the other adolescent protagonists, is becoming aware of her sexuality. In a brief encounter with another artist, she realizes that boys her age offer a dangerous diversion from rigorous practice. In California before the audition, she enjoys a Friday night on the town with her mother's male secretary. Before the evening is over, she is giddy with being young, free, and made over; she thinks that she is in love.

Suggested activities to go along with the book:

1. Research the 60s and write about the music, the philosophy, the events.
2. Rewrite the ending of the novel.
3. Analyze Sib's relationship with her father.
4. Compare the music of the 60s with the music of the 80s.
5. Relate a personal experience of working diligently to achieve an honor.
6. Read L'Engle's The Small Rain, Sillitoe's The Loneliness of the Long Distance Runner, biographies or autobiographies of great musicians.

A House like a Lotus by Madeleine L'Engle (1984)

I. Plot summary: Polly O'Keefe ponders the pain humans cause each other as she travels to Greece and Cyprus, alone to work as a gofer in a conference for persons from third world countries. Having experienced both a marvelous and devastating year, Polly rethinks her relationships with the important people in her life and the people with whom she is working in

Cyprus. As she sorts out people and events, she realizes that one must accept people as they are, glad for the good experiences that they bring and forgiving of the hurt that they cause.

II. Style: Written like a diary, this novel begins with Polly in Greece, alone. It moves back and forth between the present and the past year, filling in enough detail for the reader to become acquainted with the members of Polly's family and her friends. Adding just enough detail to pique one's interest, the story builds like a puzzle, with the pieces being placed precisely as L'Engle chooses to tell enough but not too much. Often the piece of the puzzle indicates that another piece must be added, but L'Engle chooses not to offer the piece quickly. Characters like Zachary and the persons at the conference enter Polly's life and become subject matter in her personal journal. Several places could be the climax as Polly relates dramatic moments during the past year of her life.

III. Imagery: Descriptive about people and places, the writing is not obviously decorative, but vivid. Staying true to the style of a nearly seventeen year old, the writing is never over done. At the beginning of the novel, when Polly writes, "I am sitting here with a new notebook and an old heart" even she comments that she will probably laugh at that prose in a few years.

Metaphors and Similes:

> "At first, champagne was an icon of the world of art for me, of painting and music and poetry, with ideas fizzing even more brightly than the dry and sparking wine. Then it was too much champagne and a mouth tasting like metal. The it was dead bubbles, and emptiness."

"It was much bigger than Osias Lukas, not nestled in a cup in the hill, but perched on the side of the mountain."

"There was a two-story building, a tallish-rectangle forming part of the wall to our right, with arched doors and windows with eyebrow-like carvings over them."

"By its ancient light Max was looking at me, her eyes as bright and savage as a gull's."

"Something in Max willed me to turn from the fire and look into her eyes, grey, like the fog, the silver glints dimmed."

What kind of values will students find in this novel? This novel is filled with compassion and forgiveness. Although there is betrayal in the midst of trust, there is also an acceptance of others even with their flaws. The novel depicts pain, but it eases the pain with love. .The characters may be devastated by the weakness of others, but they are strong enough to forgive that weakness. When Max, who has given so much that is good to Polly, flings her drunken self at Polly, Polly is humiliated and desolate, but she is able to sort out the good and see Max as the complicated human being that she is. This novel shows people serving others, working for cures for obscure illnesses, concerned about the environment, dedicating their lives to the betterment of the human race.

Polly is a developing young woman, experienceing her first homosexual and heterosexual encounters. She is concerned about her body, her looks, and her popularity, but not to the exclusion of a concern for education and people. Polly gets many words of wisdom from the adults in her life, and she accepts them with maturity. Throughout the novel, Polly shows a maturity in her relationships that borders on idealistic.

Suggested activities to go along with the book:

1. Using a map of Greece, trace Polly's trip.
2. Research American female artists: Rosa Bonheur, Bertha Morisot, Georgia O'Keefe.
3. Describe the buildings on the Acropolis.
4. Make a model of the Acropolis.
5. Research the religious conflicts in the Middle East, Sri Lanka, Ireland.
6. Write a thumbnail sketch of Zeus, Apollo, Pallas Athena, Semele.
7. Write a personal account of a trip and describe several sights.
8. Read mythology, or a Greek tragedy or a comedy.

These three novels are very different from each other. Only one is predominantly negative toward life; the other two show both the positive and negative sides of people. All three deal with teenagers attempting to find their place in society, sorting out their physical sensations, their relationships, and their futures. Two of them show the importance of school in the adolescent's world. All of them depict the influence of parents. One follows the adolescent through his circumscribed life at school, but both of the others depict teenagers exploring the world beyond the confines of school. All three should encourage students to establish and maintain their own convictions. All three offer teachers opportunities to meet objectives, stimulate thinking, and encourage reading.

CHAPTER V

CONCLUSION

Those of us who believe in the usefulness and merit of young adult literature have a major task before us, for the majority of the English teachers with whom I come in contact still speak of adolescent novels with disdain. Daily I am a part of conversations which question my interest in these books, or assume that I limit my use of them to the most reluctant readers. When I begin to list numerous authors who write complex novels suited for the most gifted students, most English teachers mutely nod to indicate their lack of recognition of the dozen or more authors I name. Most cannot even feign an acquaintaince with the better authors. Often they retort with a smug question about Tex or The Outsiders, disclosing to me just how out of date they are.

In the spring of 1989, the Center for the Learning & Teaching of Literature at the University at Albany State University of New York School of Education made a survey of book-length works taught in high school English programs. The Center replicated a study completed 25 years earlier. In both studies, the center asked department chairs in public, parochial, and independent schools to list book-length works of literature which all students in any English class studied. Corroborating my own experiences, the Center

found that young adult literature has not been made a part of the high school curriculum.

Reporting on the findings, Arthur N. Applebee (1989) noted that little change had taken place over the last 25 years. The authors most frequently taught in all types of high schools are Shakespeare, Steinbeck, Twain, Dickens, and Miller. Very few women or minority authors have been included, and only minimal attention has been given to contemporary literature, including young adult literature. In fact, only two authors of young adult novels made the list: S. E. Hinton with The Outsiders and Paul Zindel with Pigman.

For those of us involved with young adult literature, the results of the study are not surprising for at least two reasons. Many of the outstanding authors of young adult literature are simply not read widely enough by English teachers to be taught in the classrooms. Either the teachers today are unaware of the best young adult literature, or they are unwilling to risk censorship, or they refuse to add novels for fear of having to displace their old favorites. Secondly, the inclusion of S. E. Hinton and Paul Zindel is right on target with avid teenage and adult readers of young adult novels. In 1988, when Don Gallo, a long time advocate of young adult literature, asked the present and past officers of the Assembly on Literature for Adolescents of the National Council of Teachers of English to name the most important authors of books for teenagers, they put S. E. Hinton and Paul Zindel, together, at the top of the list. Perhaps Hinton and Zindel made the list because students have read their books so constantly that teachers have been forced to pay attention to their students' choices.

At this point, 20 years after the novels of Hinton and Zindel were published, they are considered by some as classics of young adult literature. No doubt they deserve that reputation, for both deal with the universal emotions of love, loyalty, sacrifice, and death. Both show teenagers at their best and worst, capable of being heroes and tempted to be hoodlums. Both capture teenagers' interest quickly and hold them throughout the story. Both fall into the category of problem novels, and too many adults continue to see these novels as typical of all realistic young adult novels.

Young adult literature has come of age since it came into being with Hinton and Zindel 20 years ago. It deserves analysis for its more complicated plots, more broadly based subject matter, and more authentically portrayed characters than the first novels. It deserves readership among the gifted as well as the reluctant readers. In short, it deserves a place in the high school curriculum, not to oust the traditional classics, but to update the canon.

I am well aware that English teachers can in no way "keep up" with every book that is published in every area that would enhance their teaching. I admit that there is pressure for English teachers to cover more material than is humanly possible, and there are too many objectives to be met. However, I maintain that English teachers would find adolescent literature a painless, productive way to meet objectives, enlighten students, and develop avid readers among their students. I find there is increasing encouragement for today's teachers to use adolescent literature in their classrooms.

My study aims to provide information that can stimulate teachers to overcome their apprehensions about young adult literature and incorporate it into their high school curricula. In the first chapter, I analyze the more

obvious reasons for the reluctance of teachers to include contemporary realistic young adult novels in their courses. To some extent, I excuse teachers for their hesitancy in teaching novels that were written early in the century and for allowing those books to color their appreciation of contemporary novels. In addition I suggest a number of important sources that analyze contemporary works in ways that are useful to English teachers.

In the second chapter, I categorize more than 50 young adult novels according to the concerns of the young protagonists in the stories. I tell enough about the story to familiarize teachers with the novels themselves. I give information that will enable teachers to choose books to read with an entire class or to suggest to individuals whose concerns mesh with those in the novel.

In chapter three, I synthesize the ideas of Erik Erikson, Robert Havighurst, Lawrence Kohlberg, and Carol Gilligan. Delineating the adolescent crises of Erikson, the developmental adolescent tasks of Havighurst, the moral development by Kohlberg, and the different voice of the female heard by Gilligan, I show how accurately portrayed are the protagonists and how helpful to youngsters these books can be.

For chapter four, I gather the objectives stated in the North Carolina Competency Based Curriculum and the literary elements of the novels together to demonstrate ways to teach the books. Finally, I suggest teachable aspects of the books and activities to use with three books. Throughout the study, I encourage teachers to use more of these books in their classrooms.

Other people are also encouraging the inclusion of contemporary novels. In the 1989 Spring issue of "The *Alan* Review," Mike Angelotti,

University of Oklahoma, Norman, Oklahoma, answers the question,"what place has young adult literature in the schools":

> Young adult literature has a firm place in the schools. In a sense it is like a young person choosing a friend, a friend his own age, a friend who talks to him in a way he can understand, a friend who talks to him about living, loving and surviving in a world that he finds himself. It prepares the very foundation of loving books. It shows a student that reading can be exciting and can give information and help and provide a mythology that is usable at a time when he needs it. Leading the right student to the right book is the secret - the greatest secret of demonstrating how important a book can be. Reading is not a useless snobbery. Reading is not a premature drudgery. Reading the right book allows the student to cry out - come, beast, mystery, come. (p. 21)

Alleen Pace Nilsen and Kenneth L. Donelson (1985), in Literature For Today's Young Adults, answer two similar questions, "has contemporary young adult literature anything to offer teachers, librarians, or--most of all--students" and "is young adult literature worth studying, given the multitudinous responsibilities we all have":

> We believe the answer to both questions is an unqualified yes. Young adult literature was never intended to replace other forms of literature. It provides enjoyment, satisfaction, and literary qualiy while it brings life and hope and reality to young people. Some students may find it beyond their abilities, unfortunately, whereas other young people will have passed beyond it. Teachers or librarians who force-feed a steady diet of either great literature or teenage books, or any other particular kind of book, down the gullet of young readers prove that they know nothing about them and care as little about finding out. (p. 30-31)

In his book, Adolescent Literature: Response and Analysis, Robert E. Probst (1984) has encouraged the use of adolescent literature, calling it "now a significant body of works that merit the attention of English teachers" (p.

115). He does not apologize for urging teachers to incorporate contemporary works into their curriculum, for he believes that books about people their own age offer readers an opportunity to participate more fully in the reading.

Nilsen and Donelson (1985) point out the same usefulness of young adult literature. Using the "birthday cake theory of reading development," they place high school students at the fifth level, where "going beyond one's own circle; finding where one fits into society; asking questions about society; and what does it all mean" (p. 36) are the major issues of life. Nilsen and Donelson explain this stage of reading development.

> It is closely tied in with the kind of intellectual development that Jean Piaget described when he observed that it is not until the teenage years that normal children develop the "formal operational" stage of thinking in which they become able to handle abstract ideas. It also relates to the teenage identity crisis as described by Erik H. Erikson, the developmental tasks outlined by R. J. Havighurst, and the stages of moral development outlined by Lawrence Kohlberg. Teenagers are faced with tremendous responsibility of assessing the world around them and deciding where they might best fit in. Reading at this fifth level of the birthday cake allows teenagers to focus on their own psychological needs in relation to society. The more directly they can do this the more efficient they feel, which probably explains the popularity of contemporary problem novels featuring young protagonists as in the books of Robert Cormier, Alice Childress, Sue Ellen Bridgers, and Richard Peck. (p. 41)

Another indication of the attention being given to authors of adolescent novels is the recent appearance of biographies of Robert Cormier, Paul Zindel, and M. E. Kerr. Although authors have been interviewed and written about in literary and library periodicals since their first novels were published, only in the last few years have the biographers found them. A part

of each biography is a critical assessment of the author's works. In progress at another university is a dissertation about Sue Ellen Bridgers. The availability of books that analyze and critique the adolescent novels should encourage more English teachers to experiment with them in their classes.

Having used many young adult novels in my own classes, I can vouch for the overwhelming response that these books get. I am always delighted to hear students exclaim that particular books are the best they have ever read. I am rewarded when a student reads a book completely. I am touched when students discover characters exactly like themselves. I am always gratified when students quote from these novels examples of literary terms that I expect them to be able to define and recognize. Every English teacher I know yearns for days when a discussion carries itself with a depth of insight and perception that seems profound for the teenage student. All teachers look for ways to meet the demands of a state department of instruction, the expectations of their colleagues, and the needs of the students. I believe that English teachers can teach the elements of literature, reinforce skills in critical thinking, meet all their objectives, and execute exciting lesson plans through the use of appropriate adolescent novels. Finally, I believe that conscientious English teachers will make every effort to acquaint their students with the best contemporary literature as well as the best classics.

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