The junior novel: Historical and literary development, criticism and a selected annotated bibliography

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Abstract
The paper is two-fold in purpose. First, it will trace the historical and literary development of the junior novel from its inception to the present. In order to augment the literary development of the junior novel, it will also present a discussion of the criticism that has been made of the genre and also provide criteria for evaluating the literary quality of individual works. Second, it will present a selective, annotated bibliography of recent junior novels that deal with specific social problems of concern to the adolescent reader of today.
THE JUNIOR NOVEL: HISTORICAL AND LITERARY DEVELOPMENT, CRITICISM AND A SELECTED ANNOTATED BIBLIOGRAPHY

A Research Paper
Presented to the
Faculty of the Library Science Department

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Janet Albrecht
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Read and approved by
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. AN INTRODUCTION TO THE PAPER</td>
<td>1</td>
</tr>
<tr>
<td>Three Types of Adolescent Literature</td>
<td>1</td>
</tr>
<tr>
<td>Purpose and Scope of the Paper</td>
<td>3</td>
</tr>
<tr>
<td>II. THE JUNIOR NOVEL</td>
<td>5</td>
</tr>
<tr>
<td>Historical and Literary Development</td>
<td>6</td>
</tr>
<tr>
<td>Criticism and Criteria</td>
<td>15</td>
</tr>
<tr>
<td>III. AN ANNOTATED BIBLIOGRAPHY OF SELECTED JUNIOR NOVELS</td>
<td>23</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>23</td>
</tr>
<tr>
<td>Procedure</td>
<td>24</td>
</tr>
<tr>
<td>An Annotated Bibliography</td>
<td>25</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>30</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>33</td>
</tr>
</tbody>
</table>
CHAPTER I

AN INTRODUCTION TO THE PAPER

This chapter will provide information regarding the three types of literature read by adolescents as well as define the purpose and scope of this research paper.

I. THREE TYPES OF ADOLESCENT LITERATURE

When one considers the fact that the adolescent phase of the maturation process begins at a different age and lasts for a varying period of time for each individual, it becomes very difficult, if not impossible, to prescribe rigid boundaries based on age or grade level for what is included in the term adolescent literature. Basically, the broad area of adolescent literature includes works from three distinct categories of writing.

The first category is made up of those stories written primarily for children but which are sufficiently mature in subject matter or subject treatment to appeal to the younger adolescent: The Witch of Blackbird Pond by Elizabeth George Speare is an example of this category. Life style conflicts; the first taste of romance, and adult-child conflicts encompass the central character of the book and lead her to several self-realizations.

The second category is made up of those stories written specifically for the adolescent reader. Although works included in this category vary greatly in subject matter, treatment, and form; the majority deal with adolescent problems. Paul Zindel's books, notably *The Pigman*, *I Never Loved Your Mind*, and *My Darling*, *My Hamburger*, are examples of this category. Typically, the central characters are high school age adolescents confronted by a problem caused by a particular experience or circumstance. In *The Pigman*, two adolescents retell their experience with a senile man they have befriended. *I Never Loved Your Mind* revolves around a high school dropout's exploration of the "hippie" cult brought about by his attempt to cultivate a relationship with a girl he has met at work. *My Darling*, *My Hamburger* discusses the consequences of premarital sex and unwanted pregnancy.

The third category is made up of those stories written for the adult audience that have been adopted by adolescent readers. This category includes not only the designated "classics" such as *Robinson Crusoe* but also popular adult fiction from best seller lists. Eric Segal's *Love Story* is an example of this latter group. The story is based on an explicit description of the meeting, courtship, marriage, and subsequent tragedy
of death that occurs in the lives of a college-aged couple.

The field of adolescent literature, unlike other areas of literature, is very broad in scope. It draws from a wide variety of sources and is not limited by rigid boundaries or restrictions based on age, subject matter, form or treatment. Adolescent literature is simply, literature that adolescents read.

II. PURPOSE AND SCOPE OF THE PAPER

The all inclusive nature of adolescent literature makes it necessary to limit the scope of the paper to the category of adolescent literature that includes those works written specifically for the adolescent reader, the junior novel. According to Dwight Burton, "Titles from this body of writing are among the most popular in the voluntary reading of adolescents, making this category of fiction worthy of serious analysis by teachers and librarians."^2

The paper is two-fold in purpose. First, it will trace the historical and literary development of the junior novel from its inception to the present. In order to augment the literary development of the junior novel, it will also present a discussion of the criticism that has been made of the genre and also provide criteria for

evaluating the literary quality of individual works.
Second, it will present a selective, annotated bibliography of recent junior novels that deal with specific social problems of concern to the adolescent reader of today. Specific details concerning the development of the bibliography can be found at the beginning of Chapter III.
CHAPTER II

THE JUNIOR NOVEL

The junior novel is a literary genre written specifically for the adolescent reader. It is shorter, usually 100-200 pages in length, and easier to read than its adult counterpart. Although the junior novel is concerned with a variety of themes, its major emphasis is the area of personal problems that concern and interest the adolescent. It is singular in purpose; to mirror the adolescent reader through its characterization to the point where he can identify with the protagonist in the novel. Once this identification takes place, the adolescent reader vicariously participates in the personal problem of the protagonist. Thus, the function of the junior novel is to aid in the personal development of the adolescent through a vicarious experience.

In structure, the junior novel is very rigidly patterned. It consistently presents the adolescent viewpoint. The plot builds to a climax near the end of the story and the ending is usually short. Few junior novels have subplots and the story usually concentrates on one or two main characters.

This chapter will concentrate on the historical and literary development of the junior novel genre as well as discuss the criticism authorities in the field.
have made of its literary form.

I. HISTORICAL AND LITERARY DEVELOPMENT

The recognition that the period of adolescence merits special attention is fairly recent, and certainly general acceptance of the concept of a separate literature for adolescents has come within the last forty years. Indeed, there are many people who still do not accept the idea. But for others, there is no doubt that adolescence like childhood is a special period requiring books written especially for that age.³

Prior to the 1930's, "the reading available to the teenage reader was limited to adult fare; an occasional story of merit involving an adolescent hero or heroine, and a great many series stories patterned on the adventures or exploits of a young super hero." ⁴ Little concern was given to the idea that readers in their adolescent years had any unique reading problems or preferences. Most adults believed that when adolescents were too mature to enjoy the fiction written for children; they would automatically make a smooth transition to adult books. According to Geneva Hanna, this belief was "one of the contributing factors to the slowness with which a literature for young people has evolved." ⁵

³Thomison, loc. cit.
Although some people consider *The History of Little Goody Two-Shoes* published in 1765 to be the first junior novel, it was not until the twentieth century that adolescence began to be regarded as a separate and distinct period of human development. Once this concept of adolescence was generally accepted, books written specifically for the adolescent began to increase in number and variety.

When Ralph Henry Barbour's *The Crimson Sweater* was published in 1906, sports stories for the adolescent boy were born. Most of these early sports stories were written around the concept of team games and often included detailed descriptions of how to play the games.

Many historical stories were written to add enjoyment to the adolescent male's study of history and social studies (geography). The majority of these stories depicted the adventures of a central male character during a particular period of history.

Stories written for the adolescent girl were less numerous. Those that were written were often sentimental in their approach and dealt with such topics as summer camp, clothes, and boarding school. 6

Authorities in the field of adolescent literature generally agree that the junior novel had its genesis

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6Ibid., pp. 21-22.
with the publication of the series books during the first quarter of the twentieth century. Although the series books met with harsh criticism because they were "a stereotyped pattern with no character development, no relation to true life experiences; and contained little depth or sensitivity;" they gained in popularity because they were "inexpensive, readily available; and had a direct appeal for the adolescent reader." 7

All of the series books or early junior novels adhered to a very structured pattern of story line and content development:

1. The hero remains an adolescent.
2. He must not fail.
3. Poverty and degradation are suffered by the wrong-doer.
4. Enterprise and virtue bring success.
5. The characters are always on the "go". 8

Hanna and McAllister further describe the patterned formula of the series book.

Right and wrong are clearly labeled; the hero and heroine are always right, always good, and always successful." They know more than the most experienced and learned adult, although they seldom take time off from adventures to attend school. They always win; never lose; and they go through one fabulous adventure after another. 9

The popularity of the series books among adolescent readers provided the impetus for publishing

8 Ibid.
9 Hanna, op. cit., p. 20.
companies to seek out other works of fiction written specifically for the adolescent. However, it was not until the early 1930's that the publishing industry began to distinguish fiction written for the adolescent from that written for children or adults. In 1933, the publishing company of Longmans, Green, and Company published Rose Wilder Lane's *Let the Hurricane Roar* and promoted it as a junior novel. The book became so popular that Bertha Gunterman, Junior Book Editor for Longmans Green, began to search for more junior novels. 10

Even though junior novels continued to increase in both popularity and number, the term junior novel was not accepted by other publishing companies or critics of the time and fell from use. However, fiction written specifically for the adolescent continued to be separated from other literature through the use of the term "novelette." The term used to describe this new genre is relatively unimportant when compared to the fact that for the first time adolescent readers had their own distinct body of literature. For the next twenty years, the new genre flourished without criticism.

During the 1930's and 1940's, an ever increasing number of stories written for the adolescent girl began

10Magaliff, op. cit., p. 10.
to appear. Most of these concentrated on the presentation of vocations or careers. The first of these vocational or career stories dealt almost exclusively with the field of nursing, but by the mid 1940's several careers for girls had been explored. With the appearance of Maureen Daly's *Seventeenth Summer* in 1942, the subject emphasis of the most popular stories written for girls switched from careers to love interest. Stories about dating, prom, and adolescent love became the typical reading fare for the adolescent girl. 11

Sports stories and adventure stories continued to be the most abundant and popular reading fare written for the adolescent boy. The concepts of fair play and good sportsmanship were introduced into the sports story replacing the earlier game description emphasis. The adventure stories began to describe adventures of adolescents of the time rather than historical periods.

Mystery stories for both girls and boys appeared in the early 1940's and reached the peak of their popularity in 1947 when demand for them was heavy. At this time, the mystery element was introduced into other types of the junior novel--the school story, the adventure story, and the career story. 12


The widespread popularity of the junior novel with adolescent readers as well as librarians and educators during the period from 1941 to 1951 allowed the development of the genre to flourish without criticism. Most of the junior novels written during this time period followed a formula similar to the earlier series books. Few variations in characterization, story line, or plot development appeared. Changes in the subject matter were the only innovations that occurred in the genre.

It was not until the early 1950's that any appreciable changes were made in the junior novel. A swing toward more topical themes unique to the period of adolescence brought about the introduction of personal problems into the junior novel. Stories about hot rods, sports cars, and auto racing became popular with teenage boys. H. Gregor Felsen's books, *Hot Rod* and *Street Rod*, became extremely popular. Both deal with the desire of a teenage boy to own a souped-up rod. Other stories written for boys began to deal with the problems of gaining independence from the family and the responsibilities of manhood. Although the most popular stories for girls continued to be a combination of school activities and adolescent love, the development of the theme was more personal and delved into the emotions of the central character.

During the late 1950's and early 1960's an impor-
tant change occurred in the junior novel; the shift toward presenting a flawed main character. Whereas the main adolescent character in earlier junior novels was usually the transcendent character of the story, the typical main adolescent character of the late 1950's was portrayed as having an insoluble personal problem brought about by immaturity or a personal defect. 13 Usually, however, this portrayal of a flawed adolescent was tempered by frequent comments from an omniscient author which suggested that the flaw was only in the mind of the character. If the flaw was real, the character always possessed some outstanding quality that enabled him/her to work around or through the flaw.

From the mid 1960's to the present, three changes have occurred in the junior novel. First, the themes presented tend to center around social and moral issues. Divorce, alcoholism, drug addiction, and sexuality are a few of the issues that have been treated. More recently, the themes have begun to present more controversial subjects such as abortion, homosexuality, and teenage pregnancy. According to Lou Staneck, "authors writing for adolescents have been making attempts to

treat previously taboo subjects" in order "to avoid the condescending adult attitude."

Second, a new realism has emerged in character depiction in the junior novel. The adolescents portrayed speak and act as believable youth. The characters "seriously consider the society in which they live; their bodies (sexually); and their emotions; and they speak the actual language of youth—even using four-letter words." 

Third, the writing style has begun to change as authors of the junior novel "feel less constrained to write in straight forward third person prose." Pure conversation among the characters has become quite common.

Despite what appear on the surface to be major changes in the junior novel since its inception in the 1930's, in actuality the junior novel has changed very little. During the 1940's, the junior novel, like its predecessor the series book, settled into a rigid pattern or formula of construction. Variations have occurred in subject matter treated, characterization; and the


15 Tom Finn, "The Now Youn Adult Novel," Phi Delta Kappan, LII (April; 1971); p. 471.

setting, but the pattern of action has remained relatively unchanged:

1. After the introduction of the protagonist, the problem is dramatized by a brief episode, and then explicitly stated by an intrusion of the omniscient author.

2. Although the protagonist has managed to function adequately up to a point, now some event destroys the precarious equilibrium and precipitates a crisis.

3. The protagonist reacts with increasing frustration, refusing to heed the advice of wiser characters; and instead of approaching the solution of the problem, seemingly getting further and further away from it.

4. Just as a point of absolute hopelessness seems to have been reached; an accident, coincidence, or the sudden intervention of a "transcendent" character brings illumination and insight to the beleagured protagonist.

5. The problem is solved by the protagonist and appropriate action is taken. 17

When junior novels began to present more socially complex problems, Step 5 in the pattern of action, the final resolution of the problem, underwent two changes. First, the resolution of the problem was often delayed to the very end of the story and no follow-up was presented. Second, some writers began to omit a spelling out of the resolution and only implied what action was going to be taken.

The junior novel of the present remains closely tied to the patterned structure developed in the 1940's. True; the junior novel of today tends to be more realistic in its depiction of the problems and concerns of

17 Martinec; loc. cit.
the adolescent; but this is due to the widespread social changes that have occurred in our culture not to changes in the formulaic construction of the junior novel.

II. CRITICISM AND CRITERIA

Although the Booklist began separating adolescent books from children's books in 1946, no definitive or critical articles concerning the junior novel appeared until the English Journal published Dwight Burton's article, "The Novel for the Adolescent," in 1951. However, it is interesting to note that of the nine author's works critiqued by Burton, four wrote their works for the general adult audience not specifically for the adolescent reader.

After Burton's article appeared, several other authorities in the field of adolescent literature began to write reviews of recently published junior novels or articles, often highly critical in nature, that compared or contrasted the works of prominent or prolific authors of junior novels. A reason for this sudden interest in junior novels some twenty years after their inception was suggested by Barbara Martinec.

Educators at first welcomed the new genre, hoping that it would provide what they had long needed:

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good books for readers between the ages of ten to fourteen. But to their dismay, the junior novel soon began to exhibit alarming characteristics of not being a true heir of literary tradition, but a bastard offspring of popular culture. 19

Much of the early criticism of the junior novel concentrated upon isolating and analyzing the major themes presented in a particular work or upon a discussion of the character analysis or lack of it. 20 Few of the critics went beyond the quoting of authors and titles or the providing of descriptive comments for specific works into the realm of in-depth critical appraisals of the junior novel genre. Those that did, attacked the quality of the junior novel for its superficiality and its avoidance of basic realism.

In 1955, Richard S. Alm wrote:

The last twenty years have seen not only the coming of age of the novel for the adolescent but also a flood of slick, patterned, rather inconsequential stories written to capitalize on a rapidly expanding market. Most novelists present a sugar puff story of what adolescents should do and should believe rather than what adolescents may or will do and believe. These writers do not penetrate beneath the surface of the situation they create. Their stories are superficial, often distorted, sometimes completely false representations of adolescence. 21

Despite Alm's harsh criticism of the junior novel for its oversimplification of personality changes,

20 Ibid., p. 340.
lack of character maturity development; and inconsistences in characterization; he also stated that not all of the junior novels written were of inferior literary quality. He suggested that "to distinguish between the superior and inferior story, one must consider the novel both as a literary piece and as a vehicle for the presentation of a problem." 22 Alm set forth a series of criterion-related questions to aid in the making of such a distinction.

Is the story one of credible people in a credible situation?
Does the story have unique qualities; or is it a repetition of an often-used pattern?
Do the characters grope somehow in dealing with their problems, or are their reactions formalized and pat?
Is the problem of the adolescent in proper perspective in the novel; or does it loom so large that neither story nor characters emerge clearly?
Is the stage of maturity of the central character developed naturally; a measure at a time, or is it a magic process accomplished mechanically?
Is the reader given some insight into the characters' lives, or must he rely upon superficial sketches? 23

In 1956, Frank Jennings wrote a scathing criticism of the junior novel that attacked its innocuous quality.

Here are young people, trembling on the threshold of adulthood. They want to know what it is like to hope and fail; to suffer, to die; to love wastefully. They want to have spelled out some of the awful consequences of going against society's grain. They want to dare greatly. They want to taste the fruits of values-in-action. His most heartfelt cry is, as

22 Ibid., p. 322.
23 Ibid.
Sherwood Anderson warned us long ago; "I want to know why!" The pastel, gum-drop fiction that has been wrought for him avoids both question and answer. 24

Despite the harsh criticism leveled against the junior novel for its insistence upon the presentation of a too narrow concept of life, its undisputed popularity with the adolescent audience forced the adult critics to tolerate the genre. Two reasons were given for this toleration. First was the belief that any reading was better than no reading and that even the reading of inferior literature can eventually lead to the development of literary taste. Second was the belief that the didactic nature of the junior novel would help to promote the development of positive social values in the adolescent. 25

However, doubts about the junior novel fulfilling either of these two beliefs continued and remain in question at the present time. After completing an in-depth study of five of the most popular adolescent fiction writers in 1964, Cecilia Magaliff concluded that some of the stories may lead the adolescent reader to "the slick fiction found in some adult magazines" but that "none is a bridge to good literature." 26

26 Magaliff, op. cit., pp. 33, 82.
Further criticism of the junior novel appeared in 1961 when the National Council of Teachers of English held a symposium to discuss the junior novel genre. Alice Krahn, a public librarian in Milwaukee, criticized the junior novel for its preoccupation with problem solving:

A book has always been judged on whether it has a good story and is written well; the story presumably being judged on its quality in reflecting human experience. In the junior novel, we have a shift of emphasis from the description of experience (which is what makes literature live at all) to that of resolution of "problems." Thus, we end up with what more rightly should be called a "game," complete with winner and loser instead of an account of broad human experience. 27

Anne Emery, a well-known author of junior novels, took a more positive approach.

There are many reasons to criticize the junior novel, namely the large numbers of shallow, unconvincing stories with names instead of characters moving through Cinderella plots based on poor imagination instead of life the way adolescents know it. But there are as many of the same reasons to criticize the adult novel...Junior novels fill a need and serve a purpose. There are many considerations in which they are deficient. But the remedy is not to kill the genre, but to find more competent criticism for it. 28

James L. Summers, an author of several junior novels, defended the genre.

I feel that the form of the junior novel needs no defense; since it is not the form of literary expression which merits direct criticism, but the

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28 Ibid., pp. 23, 25.
technical skill and literary value of the individual work. 29

Summers continued his defense of the junior novel by criticizing those critics who "without reasonably selective judgment of the individual books" within the genre attempt "an invidious censorship of an entire field of literature." 30

The need for the development of a set of representative criteria with which to appropriately measure the literary quality of individual junior novels and to reduce the amount of subjectivity involved in the criticism of the genre was heeded by Stephen Dunning, a member of the Duke University Department of Education. As Mr. Dunning put it, the need "is for a useful and comprehensive critical apparatus which will allow teachers and librarians to do the job they are uniquely qualified to do: judge the merits of individual books." 31

In 1962, The High School Journal published Mr. Dunning's criteria tool. 32

The publishing of evaluative criteria specifically


32 See Appendix A for Mr. Dunning's criteria tool.
designed to measure the literary quality of the junior novel did not lessen the criticism of the genre. Criticism of the junior novel has been in the past and remains today cyclic in nature. A case in point is the question of realism in fare written for the adolescent reader. At one point in time, the critics of the junior novel called for a more realistic presentation of adolescent characters and problems. When this demand was met by publishers and writers in the field, the critics began to attack the junior novel for being "too realistic" or "too explicit" or "too harsh" in its presentation of adolescents and their problems. Those critics who welcomed the new realism criticized the approach or treatment as being too simplistic.

There is a further tendency when treating adult subject matter in children's fiction to simplify beyond recognition the complexity of humans and their problems...One of the defects of the junior novel is that it is too short for some subject matter, characterization and style that is needed to fully involve the reader--simplistic answers result. 33

Recently, critics of the junior novel have pointed with concern to the use of four-letter words in dialogue, explicit description of adolescent sexual experiences, and the presentation of controversial social topics in the junior novel. One such critic, John Rowe Townsend,
stated that "you can't turn a bad novel into a good one by filling it with pregnancy, pot, and the pill." 34

The junior novel, more than any other literary genre, has been the recipient of widespread and often contradictory criticism. Despite this fact, the junior novel is still flourishing in popularity among the adolescent reader.

Sometimes the clients themselves take the upper hand in treatment. Thus it may be with adolescents and their choices of reading fare. Young adult materials, underground or straight, will command attention with or without our approval. Our posture toward the use of such literature may determine our own effectiveness. 35

Criticism of the junior novel genre continues and will continue in the future. Perhaps it has been and continues to be the major impetus for the continuing development of literature written specifically for the adolescent, the junior novel.


CHAPTER III

AN ANNOTATED BIBLIOGRAPHY OF SELECTED JUNIOR NOVELS

This chapter will provide a definition of terms and explain the procedure used in the development of the annotated bibliography. The last section of the chapter will present the annotated bibliography.

I. DEFINITION OF TERMS

There are four major terms that need to be defined. First, junior novel is defined as a story written specifically for the adolescent reader that seeks to present a problem of concern and interest to those in the stage of human development known as adolescence. Second, social problem is defined as a situation, predicament or experience that is the direct result of human conduct. Further, the bibliography will deal only with the social problems of drug abuse and addiction, abortion, and sexuality which in turn includes premarital sex, homosexuality, pregnancy out of wedlock, and sexual awakening in the adolescent. Third, selected is defined as being reviewed and recommended in either The Booklist or School Library Journal and including the presentation of one or more of the social problems previously mentioned. Finally, annotated is defined as including
a series of statements describing the storyline and/or pertinent evaluative comments concerning literary aspects of the story.

II. PROCEDURE

The "Books for Young Adults" section of The Booklist reviewing periodical from January 1, 1972 through December 15, 1973 and the "Book Reviews--Junior High Up" and "Books for Young Adults" sections of School Library Journal reviewing periodical from January, 1973 through April, 1974 were read to find reviewed as well as recommended titles of junior novels that presented one or more of the social problems enumerated in the first section of this chapter. The annotation presented in the reviewing periodical was read to determine if the work met the prescribed criteria for inclusion in the bibliography. If it was determined that the work met the prescribed criteria, the bibliographic data for the work was obtained. The annotation was then reread in order to determine what portion(s) should be retained. Although all of the annotations in the bibliography represent the professional judgment of others, the selection for inclusion of the works in the bibliography represents the professional judgment of the researcher.
Twenty-one and looking far younger, police rookie Dan Morton on an undercover assignment poses as a high school senior to track down the students' heroin supplier. Phone numbers scribbled on a men's room wall lead him to a sixteen-year-old girl who supports her habit through prostitution, and the actions of the son of a department store owner eventually reveal the identity of the major supplier. The story promotes an anti-drug message without preaching.

The Booklist, 3/15/73

Thirteen-year-old Benjie verges on heroin addiction as he graduates from skin nonning to mainlining. A hospital supervised attempt to kick the habit is ineffectual and Benjie backslides. As the monologs unfold, the characters reveal as much about themselves as about Benjie and in so doing, shed light on the myriad of subtle factors that weave the texture of Benjie's life. Skilled use of the vernacular, honesty, and humor make this an exceptionally compelling story with a difficult, realistic nonresolution.

The Booklist, 11/15/73

An involving first-person account, based on the author's experience of teaching in a home for pregnant unwed teen-age girls. Wanting to teach composition, vocabulary, and literary analysis, the narrator-teacher is often disconcerted by her students' lack of concentration in class and need for attention. Most of the characters are convincing and a few stand out.

The Booklist, 1/1/73

Bonnie Jo Jackson's parents are divorced and her vulnerability has left her open to seduction by an aggressive high school boy who is a near stranger suspected of pushing drugs. Alone and pregnant, sixteen-year-old Bonnie Jo flies to New York City for an abortion. Stunned to learn that her pregnancy is too far advanced for a simple abortion, she searches desperately for a doctor and hospital willing to perform a more complex operation and ends up in a small run-down hospital in Brooklyn. This moving and realistic story clearly conveys the heartache, complexities, and expense involved in abortion.

The Booklist, 11/1/72


Vital characterization enhance a quietly appealing, tender story about two loners. Paul who is alienated from his establishment-type parents and Jenny whose swiftly changing moods are but one sign of her mental instability become attached to one another. Jenny persuades Paul to drop acid with her and her reaction to the LSD puts her into a mental institution. The brief but vivid description of Paul's LSD trip reveals both the allure and terror of dropping acid.

The Booklist, 2/1/73


An eighteen-year-old girl with a middle-class rural English background goes to London for a year of big city life before entering the university. While in London, she lives in a shabby rooming house shared with assorted strange characters including a drug addict, a lesbian, and a suspected murderer. After losing her lover and illegitimate child, she returns home to resume her former conventional life. The story has authenticity, reads well, and reflects the young author's ability to view life without illusion.

The Booklist, 1/15/73
An involving teen-age novel that centers around the friendship between sixteen-year-old Tom Naylor and Ward Alexander, a sensitive loner recently discharged from the Air Force on charges of homosexuality. Starting school as a newcomer in a small Iowa town, Tom is at first puzzled at the coolness with which he is treated by students and teachers alike, then stunned to discover that because of his friendship with Ward he is also regarded as a homosexual.

*The Booklist*, 7/1/72

Jane Patterson finds herself becoming the local hick during freshman orientation week at Vermont's experimental college, Laurencelle. Jane learns to cope with encounter groups, neurotic friends, fat roommates, and disillusioning love affairs. Casual attitudes toward sex, drugs, etc., expressed in contemporary language, will limit the novel to mature readers.

*The Booklist*, 11/1/73

Not accepted by the college of her choice despite her high grades, Jeannie Travis, a typical well-to-do suburban high school senior, begins dating Truck Hardy, a handsome but nonscholastic hot rodder. Truck respects Jeannie as a "nice" girl, but their developing relationship parallels Jeannie's sexual awakening. Caught up in her love for Truck, Jeannie dreams of fitting him to her mold. In agonizing over her suspected pregnancy, she realizes they could never make a life together. The story is involving, the characters credible, and the situation is handled with good taste.

*The Booklist*, 2/15/72

Determined at age sixteen to "become a woman" by experiencing sexual intercourse, Tish Davies approaches Peter McSweeny at a party, achieves her aim, and embarks on a romantic-sexual relationship that soon leads to her pregnancy. To her surprise, Peter is against abortion and resolves to marry her, drop out of school, and get a job. After the initial shock, the parents are reluctantly cooperative and the couple enters into a marriage that becomes more and more stormy as Peter approaches a mental breakdown because his outward strength is belied by his inner conflicts. The story is told partly as third-person narrative and partly as entries from Tish's diary.

School Library Journal, 12/73


Sam Orlinski encounters a hippie-type girl named Christine who live in a casual group arrangement and is also maintained in an apartment by her employer. Sam struggles with his own background and scruples but he cannot resist her impetus offers of intimacy or her mocking attitude toward him. The setting and depiction of characters are convincing.

School Library Journal, 1/73


Samuels follows sixteen-year-old Shelley Clark through her troubled home life, problems in foster homes, and a series of escapes from a rural detention center. There are sordid elements in the story: an attempted rape; a stint at a dope ring hangout; the suicide of a fellow runaway; and lesbian encounters in the detention center. The language is also rough but Samuels intends to show the grimness of Shelley's life and make her problems seem real.

School Library Journal, 4/74

In August, unbelievably sexy, lovable, young Rose comes to live with the Hillyer family and care for the children. While looking for Mr. Right, passionate, kind-hearted Rose serves as the guide of the narrator, thirteen-year-old Buddy Hillyer, on his journey from adolescence to adulthood. Rose's sexual desire is explicitly described, but Mr. Wallingham treats sex with honest, mature compassion and the book is replete with tension, humor, and insight.

School Library Journal, 3/73


Sandy Martin, who narrates her own story, is a divorced seventeen-year-old mother struggling to complete high school and to shoulder her responsibilities. She receives help and encouragement from twenty-year-old John Nolan. Their relationship leads to romance and eventually to marriage. This is an unusual slant on what happens after a teen-age divorce.

School Library Journal, 4/74
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS


Parham, Marynia F. "Who Is the Young Adult?" Top of the News, XIV (October, 1957), pp. 47-50.


APPENDIX
APPENDIX A

Category 1: Style of the novel
A. The style is capable of contributing to the reader's esthetic appreciations. It has both clarity and beauty of expression.
B. The language of the conversations and descriptions create a sense of reality.
C. The vocabulary and figurative language are generally effective rather than pedestrian.

Category 2: Structure of the novel
A. The novel demonstrates mature techniques of narrative through use of parallelism, flashback, introspection, stream of consciousness, et cetera.
B. The plot has unique aspects; it avoids such characteristics of the trash novels as excessive coincidence and "baited hook" chapter endings.
C. The plot manifests psychological, if not literal truth.

Category 3: Characterization in the novel
A. Character is thoroughly, rather than superficially delineated. It is developed in a variety of ways rather than merely established descriptively.
B. Conversations of the adolescent characters represent the adolescent idiom. All characters' conversations "ring true."
C. The main adolescent characters:
   (1) are adequately motivated in their behavior;
   (2) are made to live with the consequences of their decisions;
   (3) develop sequentially rather than spontaneously;
   (4) grow into an understanding of their capabilities and limitations;
(5) are characterized rather than caricatured; and
(6) react realistically to the situations which
confront them.

Category 4: Theme of the novel
A. The theme offers adolescents some important per­
spective upon the nature of human experience.
B. The theme is treated seriously and respectfully.
C. The theme helps determine the structure of the
novel yet does not dominate any single element.
D. The theme deals with an important adolescent
need or developmental task and reflects values
appropriate to our heritage.

Category 5: Adult role and adult-adolescent relationships
in the novel
A. Adult characters reflect an accurate round of
adult life--its responsibilities, satisfactions,
and problems.
B. Activities and characterizations of adults are
representative rather than stereotyped.
C. Relationships between adults and adolescents are
sensitively drawn. The two age groups are pre­
sent ed as fellow-members of a species, with common
interests and problems.
D. Adolescents' perceptions of adult life are consis­
tent with their perceptions of other things.

Taken from Stephen Dunning's article, "Criticism and the
Young Adult Novel," published in the February, 1962 issue
of The High School Journal.